AN EXPLORATIVE STUDY ON THE INTERACTION BETWEEN THE ARTS AND NARRATIVE PRACTISE. A PASTORAL PERSPECTIVE

by

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A THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

PHILOSOPHIAE DOCTOR IN PRACTICAL THEOLOGY
(PASTORAL FAMILY THERAPY)

FACULTY OF THEOLOGY
OF THE
UNIVERSITY OF PRETORIA

October 2005

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Multimedia disc and contents

Find enclosed on the inside of the back cover a multimedia compact disc – take note this is a DVD *data* disc – for computer not DVD player – that contains all the photographs, audio-video files and illustrative examples used in this document. Where relevant, I will reference to this multimedia compilation. The disc does not contain explanations to examples; these are found in this document.

The main advantage of this disc: The vibrancy of colours present better on screen and could be digitally projected to enlarge photos. Take note that in this hard copy and the electronic version of this document the highest quality resolution in JPEG format was used to enable enlargements on screen in programs that allow this.   Also take note that the blurry look on some photographs should look like that (example: Diane Victor's, Smokeheads) while some photographs are included regardless of its blurriness for illustrative purposes.

Any standard computer should be able to run this disc and do so automatically. For further inquiries email, eminent.productions@gmail.com

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Hardware

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Software

Windows Media Player 8, or higher

Microsoft PowerPoint, from 2000, XP, 2003

On the media disc the contents are provided along the following layout.

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How to survive the journey and technical data

Due to the vastness of this document I present the reader with a few helpful remarks. This idea has become important since I chose for several reasons – which will become apparent – not to present the research thematically. What this means is that various topics are not written about and done with at a specific section. The internal logic is that of providing an ongoing discussion. Please find therefore a network of ideas and story fragments that resonate with each other at different places in the document.

Referencing: Where applicable I have indicated that a specific topic has been mentioned elsewhere. I would remark: as elsewhere noted, forthcoming, see, as mentioned earlier. To follow up I have in some instances included references to pages in the *Index*. The index is not meant as a comprehensive index but will most probably give the reader a good grasp of the spirit of this document. Where specific words are found on various pages close to each other in the index; this signifies important discussions on the theme in question.   Sporadically references will be made in the document itself to indicate strong resonancy with some other voice in the document. Note that prominent themes with regard to positioning (arts, methodology, and epistemology etcetera) have not been duplicated in the *Index*; they could easily be traced in the *List of Contents*.

Irregular date references: A source which is not a literary source but maybe a lecture or conference is followed by the date when the information was obtained. Such sources are also cited in the *References* section. For example: Demasure (year/month/day)

Italics: Often italics have been chosen for emphasis or concepts: *emphasis* instead of 'emphasis.' I have done so since the apostrophe system is being used to indicate that the reader is circumspect of a certain notion or concept. An example: In narrative research we would rather speak of *stories* instead of 'data.' (Note italics for emphasis and the apostrophe system for caution.) I use this

system since in some cases the conventional language is necessary for an argument, but that the reader should take notice of the writers caution in using such a concept.

Brackets: Brackets [ ] are used in direct quotations to distinguish personal comments, emphasis and so on of the writer of this document from the quotation.

Synopsis

In this thesis we consider how one may use the arts in narrative practise. The use of the word narrative *practise* as oppose to narrative *therapy* extends the grounding metaphor's reach beyond its use in therapy to facilitation and all other disciplines that adopts the use of this metaphor.

The arts in a contemporary perspective include dance, drama, fine arts, music and multimedia. The choice for the arts is found in the research gap, which emphasise that most conventional psychological therapies including narrative therapy has a conversational/ verbal approach. In contrast an exploration into the arts acknowledge the importance of being physically and creatively involved in the construction of meaningful realities. The exploration of the arts in light of possible interaction with narrative practise is not confined to professional voices but is inclusive of recreational skills in the arts and crafts.

The risk involved in extending the scope of the narrative metaphor beyond therapy, which may render an unmanageable amount of data, is minimized by a positioning in a pastoral perspective; pastoral in this sense, the discipline of practical theology is situated in a (one) faith community.

Chapter one considers questions of positioning relating to the arts and theology. These are informed by a certain epistemology. While methodological concerns and a positioning therein is all ready found in chapter one, chapter two is reserved for method and practical methodological concerns. Our research participants will be introduced here. Everything that this study says about the arts and its consideration in narrative practise is found in chapters three and four. Chapter three refers to all exposure from conferences attended to numerous individual conversations based on the highly reflective research design found in chapter two. In chapter three all the arts that this study was confronted with are included. Chapter four focuses in on story as art.

I regard the differentiation between arts as therapy as opposed to arts in therapy as the most profound consideration. A distinction is advocated, drawing on narrative social constructionist epistemology, between story as tool versus story as grounding metaphor; telling narratives versus performing narratives, human story telling versus narrative identity.

It is important to notice that this thesis is not presented according to themes. It is my intention that through the way in which this thesis is presented (especially so chapter three) fragments of the *story* of the research process will be evident. For this reason chapter five is included, giving the reader a better understanding of the ways in which the arts were found to function. Chapter six entails a personal and critical reflection on the research; it has the purpose of saying *well, I don't assume that this study is at the pinnacle of academic achievement nor is it the ultimate truth.*

I have myself wondered about the numerous addenda and I'm not sure that it is in an explorative study something one can too easily do without. Some addenda fit its conventional use while others contain highly relevant information. Since I did not want to force these into arguments I present them in addenda.

What I hope the reader finds is a truthful reflection on what has to me been a meaningful research journey on the use of the arts in narrative practise; a journey accounted for in academic yet participant informed language; language about ways of being with people that at times can transcend the boundaries of the spoken word.

Key concepts

Narrative Practise; Story; Social Constructionism; The Arts; Truth; Knowledge; Interpretation; Resonancy; Arts as Therapy versus Arts in Therapy; Non-verbal; Catharsis. Also see *Index* for concepts that the author view as important.

Chapter 1, Positioning

1.1   Introduction

1.1.1 An Introductory metaphor, An Ordinary world

Everything happens perhaps to a greater or lesser degree, as it has always been. The sun rises, the sun sets. It is said we sleep away two thirds of our lives. Some might agree in addition, it seems most work away a third of their productive lives. The sun rises, the sun sets but in this repetition, there is a multiplicity of realities. According to screen writer Christopher Vogel (1999),[1] this *ordinary world* or otherwise called *world of common day* is the fountain of all stories. The reality of our *ordinary worlds* is embodied by our storied lives.

There are four ways in which this *ordinary world* metaphor is significant to the research: reference to Vogel (1999) was provided by one of the research participants.[2]   An *ordinary world* implies in Valerian terminology a research *journey*, a journey that the reader is about to step into.   An *ordinary world* suggests that characters might change, that a journey will do something for those involved. Lastly, an *ordinary world* serves as a metaphor for the intention of this chapter aimed at an academic positioning which will be explained shortly.

It is in the space between the rising and setting of chapter one the reader encounters an *ordinary world* where I choose to belong. This *ordinary world* embraces my affinity to the arts but also brings it in conversation with empirical academic inquiry.   Exactly this creative interchange between affinity and epistemology underlying the research that provided a catalytic moment.

I am grateful to such a catalyst moment since, to my amazement, there are writers in some arts communities that eschew the foundational theoretical links to

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[1] Vogler's (1999) model is found in chapter four. It might be useful to the reader to glance over the proposed story movements and characters since I will refer to it often.

their practises; that are largely oblivious to their *ordinary worlds*. To the contrary, these should inform their practises. The scholar's world is 'ordinary' in the sense that academic communities, whether they realise this, or not are based on certain assumptions.   Largely it would not be practical to not have taken for granted truths; one would not get through with the daily duties before the sun sets. These assumptions make the world work for us, or they might not. In research, we should want to reflect on our assumptions since our assumptions inform our use of concepts like, objectivity, truth, knowledge and so forth. I agree with music therapist Garred that every practise has a theoretical foundation whether or not it is explicitly articulated; the structure of some underlying theory gives sense to what we are doing (Garred 2002:35). One cannot at all act without some conception, at some level, of what you are doing. Wanting to avoid being unmindful of a theoretical paradigm I reflect on my *ordinary world.* This reflection enables me to set out on this research journey with integrity.

In respect of a theoretical framework that we encounter in chapter one, some might use the following concepts congruently; used to describe various comprehensions of what informs our presumptions: tradition of thought, matrix, interpretational repertoires, and so on. I do not often use an array of similar concepts, so I do favour the notion of paradigm. The concept of paradigm is relevant to this chapter: Music therapist Garry Ansdell (2002:139) reflects on the work of Thomas Kuhn (1970) and his description of paradigm shifts. Narrative practitioners acknowledge such a paradigm shift in the broader tradition of its practises and especially therapy. This acknowledgement signifies a shift in the constellations of basic agreements within the discipline. The notion of paradigm suggests, "…theory is first and foremost *of its time and place* – never just an objective description of reality, but a pragmatic construction based on the experience and knowledge we currently possess. Its advantage is its usefulness, not its final truthfulness[2] as such" (Ansdell 2002:13). It is interesting to note that

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[2] Truthfulness in this context seems to refer to objectivist notions of truth. The way that this study will use this concept is in preference of the concept truthfulness as in a sense of integrity over against truthfulness as objectively true.

Hermans (2002: vii) is of opinion that social constructionism is not a paradigm in the Kuhnian sense at least. It is not clear why he says this, but whatever our interpretation of this word I agree with him that constructionist scholars share some presumptions about the nature of social reality and the way to analyze social reality in order to reveal its cultural and social dynamics (Hermans 2002:vii).

1.1.2 Overview to the research study

My 'ordinary' academic world, which in reaction to Hermans (2002:vii), I indeed regard as a paradigm – permeable at that – is that of social constructionism with emphasis on the storying nature of what it means to be human. This perspective bears consequence to theology, methodology and largely informs the author's understanding of the interaction between the arts and narrative practise. An illumination of what I experience to be the ordinary world communities (also my own) is vital since I know that readers might not share this worldview, but at least the reader will be *on par* with the informing ideas underscoring the research. I hope that the reader finds that all the chapters under mentioned are informed herewith and not just chapter one.

In chapter, one elaboration of an *ordinary world* entails the following: positioning in epistemology, theology, and the arts; relevant concepts are explained; my technical approach clarified (use of brackets, emphasis, and so forth); a methodological excursion is provided.

Suffice to provide this brief necessary inter mezzo to what we mean by positioning. I draw on a lecture from professor Demasure (2005/09/27) for this. Positioning is always situated in some or other discourse; we find academic discourses such as thoughts on social construction, gender discourses and so on. Discourses, says Demasure (2005/09/27) are furthermore addressed *to* someone (to the public, to students, etcetera). If we assume a position within some or other academic discourse (forthcoming), this brings us in a subject

position; we have a choice in presenting ourselves through this discourse to others. This brings us into a system of right and obligation. It is an active mode to locate oneself in a system of symbols, metaphors, a particular use of language, and so on. Positioning recognises both the power of the available cultural discourse while also allowing room for the person to engage with those discourses. Positioning entails long term consequences. It imposes commitment and moral implications. When assuming a position there is the possibility of historical critical analysis (not meaning this as objective), on which a person can reflect and so doing extends the choice as to which metaphors are accepted. However, this is not true with regard to all the metaphors available in a given discourse; some are fundamentally formative to a certain academic discourse. Operating without consideration of these is not a positioning in the discourse.

It is my intention that the entire thesis reflects something of the important considerations in this chapters positioning. What does this mean practically? I found it necessary in subsequent chapters to engage in discussions found here. By doing so, I attempted to stay positioned within my chosen paradigm and relate the aforementioned to the action field, namely the arts. In similar fashion, I enrich this chapter, generally speaking, about positioning with voices from the arts, which mainly belong to subsequent chapters (introduced in chapter two). These voices include co-researchers and relevant academic literature that have been pursued because of emergent themes from empirical conversations.

Chapter two is a prolongation of the methodological position found in this chapter. There I also rigorously account for the research design based on the methodological positioning and is more accurately referred to as practical method as apposed to methodology. There are no empirical research without proper method/-ology and no method/-ology without people. It seems natural in chapter two bestowing a courtesy greeting to the research participants that had profoundly affected this study. True to what has been said earlier several of these voices are already heard in the current chapter. The voices of participants

propel us into the story of this research. They present the reader with what in Voglerian terminology (1999) is called the *call to adventure*.[3] Likewise, if chapter one relates to an ordinary world, chapter two may well be referred to as the *call to adventure* after having accepted this call we meet participants, thus the movement tests*, allies and enemies*. The *call to adventure* refers to the platform where the arts and narrative practise meet while *tests, allies and enemies* provide conflict; conflict on which drama is said to survive (professor Hagemann).

Chapter three presents in-dept discussions with participants and exposure to relevant conferences. Lectures attended for research purposes are knotted in various arguments throughout. Employing Voglerian terminology, what happens in chapter three may be described by the movements *approach the inmost* cave and *the ordeal*: We grapple with layers of interpretation that the research process provided. These transcribed accounts offer rich descriptions of involvement in the arts whereby some kind of plot thickens.

Suffice to cursory state that the reader may have questions about the extent of exploration in the arts as witnessed in chapter three. Contextuality in narrative practise implies truthfulness to the particular, and faithfulness to chosen methodology. As such, we encounter richness of voices but within a particular community. The extent to which different themes in the arts are pursued is determent by research participants; therefore, a methodological consideration. Later this consideration will be explained as *situated* practise, situated in the local knowledge of a specific temporary research community.

Chapter four has been reserved for a specific part of *the ordeal*. While chapter three embraces all arts, chapter four focuses on the art of story. Story here refers to both narrativity as encountered in narrative practise and story in a literal sense; that is, speaking or writing a story. Insofar as speaking about narrative

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[3] Amongst all the characters mentioned in *The Writers Journey* the *hero* takes a prominent position. Please note in this study that the genders will be used interchangeably heroine/ hero. Accordingly a hero might be referred to as masculine or feminine.

therapy the distinction will be made between story as therapy (per formative) and story in therapy (speaking, writing). The reader may expect however, that a great deal will be said in this chapter about narrativity, story as performative since this is the principal contention of narrative practise. The emergence of story as art was one of the surprising moments in the research that I had not anticipated. It emerged as an important part of the research and so I dedicate chapter four to the journey of story.

Chapter five relates to Vogler's movement *seizing the sword.* The primary consideration has been to help the reader see, in a more refined manner, the ways in which the arts functioned in this study. I do so since I did not decide to reflect on the research thematically, but rather narratively; consequently, this might be confusing to some. It is not my intention to categorise – an intention that the thematic approach of chapter five seems to contradict – but to provide, as an aid, participant informed ways of interpreting the function of the arts.

Chapter six is our final chapter and signifies Vogler's notion of *resurrection and transformation* and the *return with the elixir.* The social constructionist does not believe that a researcher can be objective and that his 'discoveries' are the ultimate knowledge or representation of truth. Truthfulness, as will be explained in chapter two is different from objective truth and part of this truthfulness is exuding in personal reflections. Personal reflections in chapter six take as its focus critical reflections on the research process, but also personal remarks on what I have and others might gain from this study.

Let us resume with the primary intention of this chapter, that of positioning. The lenses resulting from this paradigm shift; the lenses through which this research world is looked at is not called Ray-band, Police, Silhouette or other seemingly popular brands but is most often referred to as social constructionism. Subsequently, as a modest start I will talk about social constructionism employing the reference of Tucker (2002:59); of the twentieth-century museum

dislodging paintings from its social, religious, and political context from which it was strongly tied up until the nineteenth-century.

1.1.3 Traces of an underlying worldview

It is interesting to note that most twentieth-century European paintings were made expressly for *display* and *contemplation*; that is, predominantly aesthetic intention (Tucker 2002:59). However, Tucker (2002:59) is of opinion that until the nineteenth-century, when the modern museum began to evolve, most works of art were made in the *service of* social, religious, or political rituals rather than for aesthetic pleasure alone. The arts therefore were imbedded in a *context rich environment*; the type of environment that social constructionists would make much of. The following quote about art is put to use, alluding to the relational and in-context descriptions of our realities.

> This is a peculiarly Western concept of art [art as a primarily aesthetic work, *insertion my own*], and a recent one at that. In books, galleries, and auction houses, these objects have been plucked out of their social lives and set down in the Western context of art history. Yet each object has a distinct biography, comprising its origins and uses, along with its owners, viewers, or worshipers. The expressive power of an artwork is more keenly felt and understood when its formal characteristics are seen within the context of the setting in which the object was produced.
>
> (Tucker 2002:59)

What follows are examples of ways in which I believe this study to be social constructionistic. In presenting these, I draw on the abovementioned quotation from Tucker (2002:59).   Only a bit later will we encounter more direct descriptions of what I understand under social constructionism.

It is important to me as a social constructionist informed researcher that the stories encountered are not "plucked out of their social lives." These stories come from participants' social realities. Their social contexts matters. The stories and art presented is situated in the social reality of participants' lives of which I became part. Participants became part of each other's realities by the reflective process described in chapter two. Though most participants did not meet, it is not a disqualification of this research being a social constructionist endeavour. The validity of the process is not situated in physical contact, but to what extent discussion was stimulated in this temporary virtual community.

I understand professor Demasure (2005/09/27) to be saying that for Paul Ricoeur *action* is of utmost importance. The social constructionist will most often agree that action is the result of socially constructed realities. It is then also my understanding, hope and intention that this research should not only be about being displayed in a kind academic museum where those of acquired academic taste pay attention to what is hung on the practical theological gallery wall of the year 2005/6. This thesis is prime in its aim of situating this research in a kind of social life or action wherein people continuingly come into being.

Social constructionism is also noted in the various currents of interdisciplinarity and even intradisciplinarity and not only because of having its base in actual people's social realities, or being aimed at action that results from social interaction. In this regard drawing on Virginia Woolf (*A Room of One's Own*), Tucker (2002:59) asks about the conditions necessary for the creation of works of art (or research for our purposes); I answer to this that the condition for creating works of research as art involves interdisciplinary discussion; an inquiry into the social fabric of other conversational partners' realities. This necessitates reflection not only on epistemology (about social constructionism), but also probes into one's own theological home along with primary metaphors used in the *ordinary world* we inhabit.

What we've done so far is taken a look at the introductory metaphor of an *ordinary world* stemming from Vogler (1999) and from this explained the purpose of the various chapters. For this I also started to employ Voglerian terminology. Given that the link has been made between the view about the construction of realities and knowledge with the concept of ordinary world. I then provisionally remarked on traces of social constructionism in this study.

The thesis will now elaborate on the kind of positioning needed in respect of various concepts and practises involved in this study before I can assume that I have arrived somewhere. One could also think of it in the following manner: Heading to Cape Town? We should first be aware of where we are; otherwise we may never get there! If the research topic is indeed an indication of where, more or less we are headed then this chapter is an indication, a reflection on where we are right now and where we've come from. Do accompany me in taking a good look at a map before; from the end of chapter two onwards we retrace the journeys of those about whom this research will tell us.

Subsequently I present a more substantial exploration of the way knowledge is created in my ordinary world.

1.2   Social construction

It is one thing to say what social constructionism involves; it is quite another to describe if viewed amongst related concepts like a) poststructuralism, postmodernism, postfoundationalism; and these in relation to b) modernism, structuralism, foundationalism, realism, constructivism and so forth. I do not intend for the following discussion to be a thorough exploration of these terminology.

Of all the post-enlightenment schools of/ and thought, postmodernism is probably the most used term. It is also the concept with which our study has the closest connotation. White (2000:102) avers that postmodernism has its roots in art and

literature, but then reverts to another term saying that narrative therapy owes much of its thinking to post-structuralist inquiry. One senses that it is almost used interchangeably. Gibbs and Coffey (2001) underscores that the term postmodern gained prominence in the 1960's and 1970's in reaction to modernism in art and literature. Gibbs asserts that the coinage of the term is found already in the 1930's whereby the emergence of a postmodern era is identified following the First World War. It was only until the 1980's that its meaning was stretched to cover an emergent comprehensive worldview embracing philosophy, the arts, politics and certain branches of science, theology and popular culture (Gibbs & Coffey 2001:28).

I do position myself in saying that I don't think all the posts are the same or as some terms are used, direct antonyms of others (structuralist versus poststructuralist and so on). While not heedless of my affinity towards all these concepts I do execute a preference for the notion of social constructionism. Therefore engage in discussion herewith.

After having done so I will reflect on social constructionism under several headings that should not be understood as four characteristics. The reader that seeks characteristics – if one can speak of it in this modernistic manner – will find these under headings such as: Polyphonic posts; (about relatedness in various concepts). Appreciative reflexive inquiry (about stance); Research as acquiring a new language (the role of language in constituting realities). Social construction of the good the bad and the 'ugly' (notions of time); and Deconstruction.

1.2.1 Polyphonic post's

Being informed by a music upbringing I encountered the reference to *polyphonic tones* in relation to music. The notion of polyphonic tones relates for instance to a keyboard that is able to play more than one note simultaneously. This

simultaneous action presents some kind of chord; some kind of *harmony*, as opposed to *melody*, which relates more to one note, sequences.[4]

The post's relates to the jazz or blues chord (chord as in polyphonic sound). There are numerous such chords: minor 9th's, augmented 5/ flat 9th's, dominant or major 7th's and so forth. If one such chord is struck in a classical piece of music or even contemporary western pop or rock music the resulting sound may be experienced by some as terribly dissonant. My focus here does not lie in the use of jazz in a classical paradigm (meaning modernism over against postmodernism; although this makes for very interesting music), but the make up of the jazz chord itself. The jazz chord comprises of different notes/ sounds; put in a certain relationship while still being part of the scale system they present a very exciting sound. Some like it some don't. For our purposes it should be 'noted' that the individual sound of the *post*modern note, the *post*foundational note and so on construct a chord. These notes are not the same but in conjunction they all relate to a certain chordal sound that is very distinct from other major chords. Based on the tonic (I), sub-dominant (IV) and dominant (V) chords often used in western music.

1.2.1.1   Polyphonics; heed the warning and embrace the differentiation

These different polyphonic notes in the chord sounds related and so some use the post's interchangeably.   White (2000:103) maintains that even more distinctions should be drawn and thus we should embrace possible nuances. Depending on how a scholar uses these concepts certain problems may arise:

The first consideration involves the running together of distinct traditions and thought that White (2000:102) feels is unhelpful: It leads to the false representation of the position of different thinkers (White 2000:102). In this regard White (2000:102) mentions that he has been thought of as an anti-realist

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[4] The violin, cello and especially the flute is considered to generally be melodic instruments as opposed to instruments with polyphonic capabilities such as the piano.

despite the fact that he has little sympathy for what is proposed in this tradition. His surprise is validated since he thinks the realist/ anti-realist debate to be irrelevant to what he understands as a poststructuralist inquiry and narrative practise. He has also been represented as a social constructionist and postmodernist. He emphasises that although he can relate to a good deal of what is being said in this regard there is also a lot that leaves him unsatisfied.

Professor Hagemann notes there is a very interesting book called *Beyond Theory,* which is, as he says…

> …a kind of critique of the postmodern position; the idea that you have to respect all voices; and they say 'well it's actually my opinion and you're allowed to have your opinion' then as you move into the domain of ethics. At some stage you have to make a decision about certain contentious issues. Then, the question comes; are there universal ethical right choices. Therefore, when you insert the notion of human rights in narrative you have to make some kind of a decision and the problem might then be that the postmodernist does not push to some kind of consensus position.
>
> (Professor Hagemann 2005/05/19)

I strongly suspect that modernist scholars writing a critique such as this might often misrepresent the posts. It seems that they reveal an un-nuanced version of post/ -modernism, /-structuralism and so on.

He avers that postmodernism is now often employed to categorise any idea and practice that does not reproduce foundationalist thought. Even the specificity of different traditions of thought is at risk. He remarks that he has recently (prior to 2000) seen postmodernism represented as a form of 'anything goes' moral relativism; as the achievement of simultaneously holding multiple beliefs or views or theories about life, and even as a 'new eclecticism.' If this is true he remarks

that it is an unfortunate turn, because in it postmodernism has come to represent what it contradicts (White 2000:102).

Apart from the possibility of misrepresenting scholars because of undifferentiated thinking; as an outcome, discerning action in the name of therapy becomes impossible. Therapists are deprived of any clarity about the development of proposals for the further exploration of specific ideas and practices (White 2000:102). I concur with White (2000:103) saying that the untangling of enmeshed traditions is important, as it makes it more possible for all of us to see a way ahead, irrespective of our persuasions.

There are however another possible consequence; one stemming from making too rigid distinctions; too rigid embrace. White (2000:102-103) reflects on a quote of Minuchin (1992: 7,8,10) wherein Munichin says that constructivist practices that bracket the idiosyncratic story of a person with few exceptions obscures the social fabric that constructs it. His remark is situated in therapeutic practise with the intention of alluding to power relations. Minuchin (1992) makes certain assumptions here in respect of constructivist practices, but I agree with White (2000:103) that it is not clear if the position of the constructivist, whomever they may be, is reasonably represented hereby.

The risk here is also that of misrepresentation but because of too distinct boundaries. Rigid boundaries might not allow for a nuanced scholarly position. It will be showed later that not all who may view themselves as strongly drawing on social constructionist thought go along with an extreme reading of it. I can think that may often be true in respect of scholars in the Christian religion.[5] Therefore I present later what I refer to as *possibility theory* that tries to make sense of social constructionist thought relation to theology

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[5] Examples provided in Gergen (2002b:272-290) wherein he writes a reflective article on the papers submitted in contribution to the conversation between social constructionism and theology.

1.2.1.2   **Points of agreement**

Irrespective of how entangled or differentiated various concepts are being used by the scholar – and in light of absence of definitions, which may even be considered unwelcome in poststructuralism – there are prominent points of agreement that should be acknowledged.

Professor Demasure (2005/09/27) is also of opinion that poststructuralism and postmodernism are not the same, but is sometimes used interchangeably. Dependent on the context of the argument I maintain that they may on occasion be used interchangeably. Therefore, postmodernists will also oppose the idea of hidden structures that reveal the truth, which is a poststructuralist contention, but on the basis that they emphasise the co-existence of multiplicity and variety of situation dependant understandings of life. Their interchangeable use is thus credible within the context of their points of agreement.

All the post's is a reaction towards *Enlightenment, which* placed an emphasis on the search for truth and the nature of reality. The Enlightenment signified the idea that mankind could know truth and reality if they use their reason.

Science started to contradict the church, which undermined religious authority and notions of truth. Thus the Enlightenment saw a reaction towards God and the church since they stood for incorrect knowledge. Naturally if the church could not be trusted then whom could they trust? Science's answers were that of the individual. Demasure (2005/09/27) notes that scientists, for example Kant started saying that one can discover the truth and do say as an individual with an autonomous mind. Refute

1.2.1.2.1   *Refutation of essence*

As an outcome the search was on for the essence in things and people; along with it the notion that there are underlying structures embedded in things, which ought to be found.

Social constructionists in this regard relate to the posts; they set the relational self against a self contained self as one might find in modernism. In an essentialist way we think of personality as stable. Our traits are drawn together in a coherent way. Feeling and emotion are thought of as internal private experience. For the social constructionist personality is not stable; the notion of wholeness or stability is circumspect. This is based in part in the different ways people act in different situations almost as if consisting of different selves. The self is therefore fragmentised. Relating to the fragmented self is the doing away with the idea that people are containers. People do not contain certain traits separate from the relational. Outside the relational there is no personality. Some people might be described as friendly, gentle, and so forth but outside the relational these traits do not exist. What we then describe as the traits of a person is in effect a reflection on relations in the past, present, and expected future.

For these reasons professor Demasure (2005/09/27) maintains that social constructionists will not indulge in descriptions of personality or character; they would rather speak of identity. This identity is constructed within a certain culture. How it is constructed is dependent on the types of discourses available in the culture. For this reason Demasure (2005/09/27) is of opinion that it is beneficial to travel, watch movies, reading, get exposure to different cultures etcetera. Such activities present us with additional discourses and as a result the better chances we have in developing or choosing our own identities. One can choose from a plurality of discourses or draw on several and construct one's own discourse.

It is by drawing on different discourses that we make up more or less consistent wholes. There is then some kind of coherence; it is not advocating of a kind of schizophrenia. The consequent question is now directed at how this coherence is kept together. For some the answer lies in memory but this leads to questions

about what it means if someone experiences memory loss. Professor Demasure (2005/09/27) asserts that for Gergen however there is no coherence; our identities are ways of telling a multiplicity of stories. According to her reading of Gergen we construct our realities with the aim of gaining acceptability and secondly to exert a voice through a multiplicity of identities.

If my understanding and representation of professor Demasure's (2005/09/27) opinions are approximately true I have only this one concern: Having referred to constructivism already I feel that one should be extremely careful when it comes to the agency of the subject as she herself alludes to.   At times if one is not careful social constructionism might by some be equated with constructivism. She refers to the worth of travelling, exposure to culture and so forth; that this aids the construction of identities since one can choose from various discourses what works for oneself. She does say that it is not as easy as choosing; it is not that we can easily talk ourselves into a different reality. The reason that she provides refers to social structures being linked to dominant discourse. She provides this example: It is one thing to say that it is okay for women to work, but there might be very few places in the vicinity where one can leave a child under the age of five. Alternative constructions even if it was as easy as choosing need social structures to sustain them.

My reflection on Demasure is therefore just a cautionary remark that one should not assume a level of conscious reflection whereby one can exert a preference for some kind of positive identity that one pick from this or that discourse that one has been exposed to.

1.2.1.2.2   Refutation of hidden structures

Besides the movement away form essentialism the next point of agreement between the posts is that they move away from the presumed structures underlying the world. These structures are truer than what we see it is said; inquiry into hidden structures renders a deeper reality underlying the surface and

so *the* truth is discovered.   Professor Demasure (2005/09/27) relates the following examples: There was a structure in arts and finding that structure became more important than looking at beautiful statues; There was structures that could be found in economics (She refers to Karl Marx); There was structures in the psychology of people (She refers to Sigmund Freud).   Julian Müller (2005/09/27) then adds that in the field of biblical sciences we have the practise of structural analysis, which is based on the idea that underneath the text there is a true structure. In opposition, the truth in a text does not relate to what you hear or what it is saying to you.   In this regard postmodernism says professor Demasure (2005/09/27) emphasises is the opposite; don't look for anything behind or underneath; you have what you see what you see is what you get. Those then in the social sciences and humanities who postulate such structures are known as structuralists.

Science was so preoccupied in discovering the essence and underlying structures that render truth that the idea was taken further: It was not enough to confine the discovery of a certain structure to, say in economic; the whole of society was read against these structures. This results in what is referred to as grand-/ or metanarratives. So those that refuse this reading of society against structures are known as poststructuralists.

1.2.1.2.3   Interrogating definitions

Hermans (2002:xii) shares professor Demasure's view that there cannot be a definition of social construction when he says that a definition of social constructionism has evaded scholars from the coinage of the concept used by Berger and Luckmann (1966) talking about taken for granted knowledge which is socially constructed (Berger & Luckmann 1966:3). Therefore, it is from 1966 up until now, with numerous self proclaimed social constructionist studies that a definition has evaded us. Professor Demasure (2005/09/27) however, says that the idea of social constructionism has emerged mostly from Gergen's 1973 paper on social psychology as history.

Defining social construction would be an oxymoron since social construction is by its own logic socially re-described, renegotiated, reconstructed in ongoing discussions of what it might entail. Following professor Demasure's remarks (2005/09/27) social constructionism metaphorically relates to a family; a family being connected in some way does not always agree with each other.

Through ensuing uses one might loosely refer to any endeavour as socially constructionistic if they reveal one or more of the following key assumptions irrespective of if Shotter, Gergen, Foucault and others differ in some regards. I will mention these key points here but they will be taken up in different headings. The key considerations that one may look at in figuring wither someone might be writing within a social constructionist point of view are: (1) What is their conception of knowledge (hence relating to epistemological issues); (2) What is the conception of language?; (3) How do they consider the self (relating to identity), and; (4) Where do they position themselves in the realism/ relativism argument.

My contention is similar to Hermans and professor Demasure with this augmentation that I don't think we can altogether be rid of definitions how helpful or unhelpful it might prove to be. For practical and academic conversational purposes some might in future risk a definition that touches on all four key considerations. If the social constructionists themselves do not come up with a definition other paradigms probably will as they might need to in order to speak about it.

Yet I think it is more worthwhile to speak about descriptions as opposed to definitions although many colleagues will also be circumspect of this word. Acknowledging that to describe has a modernistic heritage I feel however that social constructionism reminds us that the meaning of words are in any case culturally dependent and continually renegotiated. I reiterate; if there is no

language about the 'what is' of social constructionism then it does not exist. One should for instance at least on some level of interpretation be able to put forth how *social* constructionist understandings might differ from other *social* science endeavours. By way of extending the example Hermans (2002: vii) emphasises that social constructionist scholars share some presumptions about the nature of social reality and the way to analyze social reality in order to reveal its cultural and social dynamics. Social constructionists differ as an example with social sciences whether there is a reality that is independent of our discourse about reality. This according to Hermans is the most contentious battle ground (reality that is) between social constructionists and some social scientists (Hermans 2002: vii). Some form of coherence is expected to emerge if one agrees, as I do with Hermans' observation (2002: vii) that there is a rapidly growing body of publications with the term *social constructionism* included in their titles.

1.2.1.3   Useful differentiation – social constructionism versus constructivism

The constructivist approach resonates – note, resonate and not resemble – with what I understand as positive thinking. Suffice for a moment to reflect on my life wherein I appear to have at times revealed an affinity to constructivism. However let me state up front that I do not think it is as easy as choosing a positive attitude or working at a certain constructed reality and disregarding the social fabric in which our realities are situated. You may remember the comment of Munichin (1992) above. He is opposing the constructivist approach in therapy since it appears to him to obscure the role and power of the therapist, but mostly since it leaves the impression that the constructivist ignores the very social fabric that construct our realities.

I've come to view constructivism as a more complex form or theory of the notion of positive thinking. The latter has come to me through one or two books; books like, *The Positive Principle Today* (Peale 1980), and *Mind Power* (Kehoe 1987). Such popular writings emphasise the role of positive thinking to construct our

worlds. The medium for this positive thinking is often the imagination, which is said to encompass an act of human creativity. Creativity in turn brings us face to face with authors – they are non-academic – that are world renowned; Edward de Bono and locally Kobus Neethling. I have referred elsewhere to Edward de Bono since his writings was presented to me by a research participant. In addition, with regard to our discussion here on the construction of realities through the likes of imagination, and so on I mention this book, *Dink soos Jesus* (Neethling, Rutherford & Stander 2000). [6] The point of convergence in constructivism and positive thinking (the latter which in popular writings includes in its arsenal the role of the imagination and creativity), is the regard for the autonomous individual. Surprisingly this brings us back to the Enlightenment.

Now, my contention is that there might not have been said enough with regard to the post's and constructivism; surely I do not attempt to do that here. Allow me these provisional remarks: There are two ways of viewing the relation between the post's and construct*ivism*. In the left corner we wind the post's resisting the kind of notion where hidden structures reveal reality and truth. Also in this corner we find constructivism that would probably oppose ultimacy since the individual is in a position to construct her/ his own reality. Yet, if this is the constructivist's reason, then the post's surely opposes constructivism since this reason is largely situated in the autonomous self-directedness typical of modernistic optimism.

Our useful differentiation then comes when juxtaposing construct*ivism* with social construct*ionism*.   Maybe it is also the readers' understanding that social constructionism belongs to the realm of the posts. It is here where I do agree with Hermans (2002: vii), that social constructionism is not a paradigm in the Kuhnian sense. What I mean by this, and it is not clear in Herman's article (2002: vii) if he would agree, is that social constructionism is not all of a sudden this new revelation on how knowledge, meaning, truth etcetera are created by social interaction; it may be that it brought a new appreciation. Rather this is the

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[6] In English this would translate literally to, *Think like Jesus.*

way that it must have been since, well forever. Understand me correctly; this is not the same us the discovery of some kind of structure or essence. The contention is that if you add one person to a one person equation you will have knowledge, truth, and meaning that are socially constructed. Therefore, we find the idea of socially constructed meaning, truth and so on, even prior to postmodernism, prior to modernism and even prior to premodernism. So while there may be room in a postmodern paradigm for constructivist notions – ironically so due to the emphasis on the autonomous being – certainly social constructionism effected to its logical conclusions (as in Kenneth Gergen) leaves very little scope for constructivist notions.

Professor Demasure (2005/09/27) is of opinion that *constructivism* differs from *social constructionism*. There differences derive from views on the agency of the subject. In constructivism people are seen as actively engaged in there own phenomenological world. Each person perceives the world differently; actively creating his or her meaning. Actions are described in light of the construction of a person's world. People have the capacity to change their constructions and thereby create new capacities for action. The difference between social constructionism and constructivism is therefore largely the role of the subject. In constructivism the subject has a much more active role in the construction of the truth of his visions.

1.2.1.4   Levels of social constructionism

There is yet another differentiation to be made, but this time it involves social constructionism itself. A distinction is made between *micro* versus *macro* social constructionism. For this differentiation professor Demasure (2005/09/27) draws on various scholars that I will not all refer to fearing that I may do injustice in spelling their names incorrectly (as it is listened to on the audio recording I took of the lecture).

First professor Demasure (2005/09/27) speaks of *micro* social constructionism. This relates to social constructionism from the tradition of thought linked to several scholars. Gergen and Shotter serve as good examples in this regard. This current focuses on micro structures, of especially language and is in this sense related to discursive psychology. They see social construction (of truth, reality, and so forth) as taking place in everyday circumstances where people interact. It is something of a micro social constructionistic understanding that this study is embedded in.

Griffith and Griffith (2002:75) draw our attention to metaphors, which I think, is relevant here. They say that in public conversation, the officially sanctioned metaphors of the culture predominate, and the unique metaphors of each person's private experiences might never be guessed. In a sense this illuminates macro versus micro social constructionism in that the everyday circumstances or our daily social fabric entails the use of localised metaphors. It would often be the stance of macro social constructionists (forthcoming) that the culturally informed dominant metaphors overshadow the localised metaphors. How does this happen? Each culture encourages use of certain metaphors while discouraging use of others. Cultural values, institutional rules, poetic traditions, and social situations all play their roles in this selection (Griffith & Griffith 2002:75).

Macro social constructionism is demonstrated in especially the French philosophers Derrida and Foucault. The focus is on macro linguistics and social structures; institutions and so on.   Their attention is directed to societal discourses. Why? Partly the answer is found in the potential of discourses to be deployed ideologically. When discourses become ideology it presents itself as providing only one option. Such discourses frame our social and psychological life. Above authors acknowledge the constructive power of language as affected in everyday life, but rather see it as derived from social construction, social relations, and notably, institutionalised practises; the emphasis is on the formative power embedded in the social structures of society.   Professor

Demasure (2005/09/27) state that macro social constructionists following Foucaudian ideas will acknowledge power in the smaller sphere of interaction; it is not that humans in everyday practises does not have power.

Despite this last statement macro social constructionism will tend to obscure the ability of the smaller sphere of human social interaction to create a desired future. They would not accept that people can exert an effective amount of power against the powerful social structures. This notion of a person almost being continually tossed around by social structures naturally opposes construct*ivism* where the individual is absolutely in a position to choose, to construct his/ her reality. Macro social constructionism lends over to the death of the subject. Accordingly there is no subject anymore, we are the process. The total of our realities emerge form social structures, institutions and so on.

People that had been exposed to the above philosophers may easily think that social constructionism advocates relativism. This is not the case, nor the intention. On this macro level social constructionism, as could expected, engages in critical inquiry, deconstructive practises in order to see how the power relations in social structures (discourses) operate.

1.2.1.5   Realism versus relativism; can they co-exist?

I have alluded to the different levels of social constructionism; micro versus macro social constructionism. Our thoughts on social constructionism is now further stimulated by the group discussion but more specifically a discussion between professors Müller and Demasure (2005/09/27) on the above concepts. I juxtapose realism with relativism asking the question whether one can indeed harbour both in social constructionist thinking.

By way of introduction: Professor Van Huyssteen (2005/08/01) says that it is only natural to assume that our faith means something. That to the Christian God means something. This premise is situated in the kind of argument that I will look

at here. Important for the moment is that professor Van Huyssteen further notes that this brings us to realism. Prior to around 1985 he made strong arguments for a type of critical realism. At the lecture he explains this: Around 1985 he says he referred to realism in an epistemic way; he did not try to make a strong statement in terms of metaphysical forms of realism. He now asks: "How do we know what we believe? What is it that theology enables us to know and how does it help us to believe what we believe?" Since then he says he qualifies this in a model that relates to pragmatic realism; which makes room for the very pragmatic movement that postfoundationalist theology is about.

He alludes to another kind of realism saying that if one looks at the way in which humans have evolved, and the way we know the world is embedded in that process then it is very interesting to discover that evolutionary epistemologists talk about hypothetical realism, and what they basically would mean by that; as life forms have evolved (including humans) we've responded to construction and constraint, both to the environment and in terms of genetic material (Van Huyssteen 2005/08/01). If this could be true he asks, shouldn't we rather trust our history of origins? If we have the kind of bodies we have now, if we have the kind of brains we have now then we should trust that there's good reasons that this body and this brain survive. This to Van Husteen does refer to some form of objective reality although not necessarily in a metaphysical sense.

According to professor Demasure (2005/09/27) most social constructionists accept a kind of realism as seen above, yet there are those that don't. However, those that do would say, there is something outside the text, only, one cannot get access to it. There may be something outside the text but the closest we could get to is through language; called critical realism. This is not relativism where we would say there is nothing.

The predicament that we find ourselves in, in effecting relativism is that we have no grounds for moral and political action. The reasoning: If everything is equally

true as relativism supposes then how can we choose for any moral stance over another; position oneself with this and not that political party and so on.

Professor Demasure (2005/09/27) suspects that most researchers know that effecting relativism to its full consequences is not plausible. Consequently the emphasis shifts to the acknowledgement of the existence of reality, but they say then that one cannot know it. Demasure (2005/09/27) remarks that some have tried to reframe the debate by advocating a kind of synthesis. The proposal is that reality versus construction is a false opposition; that one should not think in dichotomies, or binary systems. This either or type of thinking whereby two concepts is made to oppose each other resembles to her modernistic thinking.

In trying to reframe the debate she refers to various possibilities. She notes that some do accept a transcendent reality. This means that there is something outside us, a transcendent reality, *but*, we cannot get to it. We can however have different perspectives on this one reality. This is not to imply that there are altogether different constructions (Demasure 2005/09/27). This stands in contrast to what most social constructionists might say, that there are indeed different realities. The idea that there are different perspectives is indeed owed to these different realities. Still others according to Demasure (2005/09/27) think that we are provided with rough material only. This says that there is again something outside us, but it provides rough material that humans then refine in a social constructionist process of living.

Demasure (2005/09/27) cautions us to remember that scholars don't speak in the same manner about reality. A distinction is made between three different uses of 'reality': Some talk of *reality* as truth against falsehood, others of materiality versus illusion, and lastly essence as opposed to construction. One should be able to see in writing whether scholars mean reality as truth, materiality, or essence.

Take note of the use of the word truth in artistic communities, which relates more to this studies intentions, and understanding of the concept.

Rookmaaker[7] 1970:236 rightly asks: "What does *truth* mean in art? Certainly it does not mean that art is or has to be a copy of reality." According to Rookmaaker (1970:236) art is never a copy of reality, and cannot be. Art always gives an interpretation of reality; relating to the thing seen, the relationships, the human reality experienced emotionally, rationally, and in many other human ways. Art always shows what man – the artist and the group to which he belongs, the time in which he lives – sees and experiences as relevant, as important, as worthwhile. If this was not the case Rookmaaker (1970:236) argues that otherwise the artist will never try to depict it (Rookmaaker 1970:236).

What is meant by saying that art can never be a *copy* of reality? Rookmaaker explains:

> [T]ruth in art does not mean that every detail has to be true in a physical, historical, theological, and scientific or any other non-artistic way. It is artistic truth! Hamlet may never have lived – but Shakespeare's Hamlet is true insofar as Shakespeare has been able to make the figure he created true to reality, to human character and potential. If you are going to criticize Hamlet you must show inconsistencies in his character or in the way he is acted. You cannot object that Hamlet was probably never really like this historically… [S]o too fairy tales can be true, if they show human action and behaviour in keeping with human character – within the framework of fairy tale reality.
>
> (Rookmaaker 1970:237)

The view that truth means that art is conceptually in accordance with reality is a rationalistic view of truth. Rookmaaker (1970:236) directs our attention that over

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[7] An arts student referred me to this specific writing of Rookmaaker as she felt that it relates to my (at that time) intended study.

against this rationalistic view of truth the Bible speaks of *doing* the truth, acting in love and freedom, according to the relationships God wants for man. In a way art does the truth often, more than it *is* true in the sense that it portrays reality according to its conceptual reality (Rookmaaker 1970:239).

In professor Demasure's lecture (2005/09/27) I presented a question that asks about social constructionist implications for the idea of the existence of God as an extra-linguistic reality.   I judge that this question encompasses all three notions of reality; truth, materiality and essence. This sparked a conversation in the group that is important to our discussion here.   Professor Julian Müller remarked: Isn't it safe enough to say social constructionism is as such a correction to total relativism, over against constructivism? Here constructivism relates to relativism in that everyone's construction of reality is true; 'as long as it works for me' is the assumption. Here the subject is the norm. The correction of social constructionism lies in the descriptive 'social.'   As such an absolute relativistic position is not possible in a social constructionist understanding since it is always corrected in some way by the social forces at play.

It is hopefully clear that we cannot speak about relativism and critical realism without referring to constructivism and social constructionism. This link is seen in the following arguments: For professor Demasure (2005/09/27) social constructionism is not necessarily a correction on individuality and relativism as Müller (2005/09/27) emphasis. For her constructivism focuses on the personal input in constructing stories; social constructionism in her opinion is only a correction in putting the social structures forth. It says: "Pay attention you are not alone at construction and you are not so active in constructing; there is a social current which influences you" (Demasure 2005/09/27). Looking at Derrida and Gergen however that is positioned to the contrary she says that she thinks there are relativists saying everything is equally.   If social constructionism is a correction to anything, professor Demasure (2005/09/27) says, it is a correction on the agency of the subject.

She complicates the debate by saying that in her opinion one may find realism and relativism in social constructionism as well as in constructivism.   For professor Demasure (2005/09/27) then, there is enough scope to think of social constructionism as harbouring both relativism and realism.   She supports her contention by saying that there is no definition of social constructionism and that there in fact cannot be a definition since social construction is always constructed.

For this reason we had this short interlude on the concept of definition.   Müller would probably agree that one cannot really provide a definition for the idea of social constructionism, at least not in a fixed sense.   However he maintains that there is no advantage for linking relativism (within a strict understanding thereof) with social constructionism.   I perceived that he recognizes that professor Demasure's contention can only be marginally true if it is to be understood within the context of saying there is room for various interpretations or nuances of viewing social constructionism.

Apart from this professor Müller (2005/09/27) maintains that relativism is as such corrected the moment one speaks of social construction. Assistant to professor Müller with regard to the PhD group, Lourens Bosman (2005/09/27) proposes that social constructionism could then be viewed as a correction maybe to subjective relativism since the pocket of the descriptive 'social' can be small. Professor Müller then maintains that there is no possibility of having small pockets of relativism; social constructionism as such is always open and looking for other social structures and social systems; a never ending process.

I concur with professor Müller's contention; as a group (say consisting of those that attended the lecture) one cannot at the completion of the lecture say that now we have socially constructed our truth, or that this lecture – even being open to discussion – has been a social constructionist process. This event (lecture) is

situated in the broader elapse of time and academic dialogue: It is part of ongoing socially created understandings, in this case of concepts like social construction itself. A social constructionist process is therefore not a closed process since construction never only takes place in a specific space and conversation (lecture hall, discussion group's etcetera); the entire social world is at play.

Professor Demasure (2005/09/27) sums up professor Müller's line of thought by saying: "You have community, the community entails moral agency, and moral agency is the end of relativism because there is consensus." Professor Müller replies that if by moral agency is meant that it is a social agency and not therefore claimed by the individual then it is the end of relativism.

1.2.2 Appreciative, reflexive inquiry into a foundational basis

The heading is derived at by drawing on the concept of appreciative inquiry primarily relating to facilitative work in organisations and reflexive inquiry a concept used by Gergen (1999:115). Primarily, it directs attention to the position or stance of the researcher, therapist, and so on. This research process is one of reflexive inquiry. This inquiry, especially into cultural stories, is important since our cultural stories determine the shape of our individual life narratives Freedman & Combs 1996:32).

We also want to be reflective and critical. By way of example professor Demasure (2005/09/27) says that she has always found the notion of reading the whole world in terms of power – as might be the case with many social constructionist's – very reductionistic. This critical reflexive function in this study involves a co-research team, scientific community, literary sources, personal interpretations, lectures, conferences and more. The involvement of all these help us to reflect critically and appreciatively on our condition, our traditions, institutions, and relationships (Gergen 1999:115). When consequently inquiring into foundationalism I do so on the one hand because reflexivity is an integral

part of this study but also appreciatively; Gergen (2002:12) reminds us that much constructionist inquiry is itself indebted to an empiricist heritage.

For this reason the social constructionist offers humble contributions since s/he cannot escape that the idea (and this is ironic) the way in which social constructionists think about the world provide a foundation for understanding. This paradox lends itself to an unassuming stance. An overconfident social constructionist is in my opinion a wolf in sheep's clothing. The foundationalist and modernist world is governed by red and green lights, occasionally amber; the social constructionist will avoid traffic lights at all. This does not mean that there are no rules; the social constructionist will move in the realm of reality and knowledge descriptions, in terms of ordinary traffic signs. Cultural and historic specificity will have him/ her stop at a stop sign. However, in some traditions for instance (however local they may be) it might be acceptable not to stop at a stop sign late at night for safety reasons. To a large degree I would say the social constructionist traffic sign manual consists of mostly yield signs.

 Our appreciative and reflexive inquiry is however implicitly part of our conversation about the specificities of social constructionism. When the social constructionist claims that reality is a social construction it does so in part because the foundational religion believes in objective truths and structures of reality. Although it might be said that the social constructionist's thoughts about the construction of reality ironically constructs a new foundation; foundationalist claims differ in that this stance often silences conversation. The difference then is not situated in whether indeed there is a foundation, but the difference is found in what is believed about the ultimacy and universality and the kind of realities that this foundation present.

A PhD narrative scholar small group, who might also be referred to as a focus group, formed part of this study. It is to their inquiry I refer here. I was

academically accountable to them and appreciate[8] their involvement. I am in-debited to them in revealing an apparent contradiction in my writing with regard to epistemology and theology. I might have also included their voice under a forthcoming heading that deals with broadening our conversation; however, although their remarks are critical – as could be expected from an academic focus group – it is presented and received from an appreciative stance.

Their comments pertained to truth and reality. Initially in my writing up of this chapter, thoughts on Theological positioning were mentioned first and much later comments on social constructionism. Parallel to my colleagues' remarks and true to narrative methodology and social constructionist epistemology I agree that I cannot write about theology objectively. Therefore I was erroneous in situating Theology before explaining the underlying paradigm. I should reflect and do so now, first on how, from a paradigm that I indeed have chosen, knowledge is created. This paradigm reflects on how we think the world holds together along with how we relate to each other as human beings. As a result let me be as transparent as possible: Stated forthrightly, come Theological positioning later in this chapter, those remarks will undoubtedly in some instances unknowingly but also consciously be informed by this epistemological tradition or base of reasoning that follows.

Considering then where to begin; my first move in this game of chess (a metaphor that I will revisit later) begins with a rather bold move. However, though bold I gladly work with this following weighty premise, since it is born of a conversation with the arts: Reality lies in the *possibility* of socially constructed truth.

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[8] Gergen (1999:176) refers to the idea of appreciative inquiry in how conflict is handled in the life of organizations. It is not in this regard that I use the word here. However, by using it I do want to hint to what is still to come since Gergen in that chapter (seven) refers to a profusion of practices - amongst others, ideas such as *appreciate inquiry* used in facilitation with organizations – that are seen as congruent with a social constructionist perspective.

1.2.3 Research as acquiring a new language

When we now direct our attention to social constructionist's views on language we do so from the view of micro social constructionism; social construction takes place in everyday interaction, and most often so language.

The metaphor with which I introduce the aspect of language in social constructionism is fittingly that of what happens when having to learn a new language. In learning this language one should realise as professor Demasure (2005/09/27) says language, as is knowledge, is not only seen as part of a culture but products of a culture. In this regard I employ an illustration from scholars in the field of missiology:[9]   Kritzinger, Meiring and Saayman (1994: 68-72) talk about the bonding process involved when a missionary moves into a foreign culture.[10]

In narrative research/ therapy [11] the other is always unfamiliar, even foreign (in missiological description) to our perception and understanding of the world. Even if we think we know we should situate ourselves within a *not-knowing position*; it would be ridiculous to assume that we know a foreign language when in fact we cannot even ask directions in this language. On a light hearted note, the dictum is true:

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[9] Suffice to state here, not having done so yet, that this study favours intradisciplinary discussion and thus the sporadic use of Church history, Old-Testament studies, Missiology and so forth. Note however that it is beyond the scope of this research to conduct empirical research within these fields as it relates to our theme. The principal reason I do voice some interdisciplinary literary contributions is found in (1) that themes emerging from participants' conversations directed me to it and (2) that these fields formed an integral part in my academic story. (Relating to this; see the following footnote)

[10] One member of the PhD narrative focus group questioned Kritzinger, et al (1994) from the field of missiology as source. We do not know from what worldview they write it is argued. However, I welcome the interdisciplinary discussion (Kritzinger et al writing from a missional perspective). In addition their experience of mission work is as an example very illustrative of the social constructionist's ideas. If this argument of my colleague would be elevated to absolute truth then I would have the problem of having to disregard most of the arts: Kirsten Meyer (2005/03/16), the dramatherapist who's work I attended at an arts and reconciliation conference affirms that drama therapists are predominantly informed by the traditional background of psychotherapy/ psychoanalysis and furthermore being situated in modernist ideas such as the self-contained individual and so forth. Wouldn't this also be a problem since dramatherapy then seems to be informed by a different paradigm? Interdisciplinary voices are welcomed. I would indeed go so far as to assert that in my experience conducting this research it seems that interdisciplinary departments starts to interlock: This is the case it seems everywhere where *post-* thoughts, referring to post-/foundational, /postmodernism, /structuralist, /colonialist have come to be valued. The proposed idea of fading borders between certain themes in varying departments (theology, drama, arts and other especially, so called *human* sciences) is reflected on in the closing chapter, chapter six.

[11] What is said about therapy also relates to research and other fields as we are talking about a profusion of practices in this study that are underscored by the very specific worldview in which this study is situated. See the topic on the choice for narrative practice as opposed to making a specific choice for talking about narrative *research* or *therapy* etcetera.

'Assume' makes an *ass* out of *u* and *me* (read: ass-you-me). We might think we know a language but are we thoroughly acquainted with the differing dialects. If I spoke German I should further familiarise myself with the dialect of West Germans or east Germans depending on what part of the country I visit and come from. I don't have this problem since I am truly not-knowing about the German language and don't intend to ass-u-me. It is our undertaking to learn more about a certain language, even only one circumstantial research communities dialect about arts as informed by selected people whom we'll hear from officially in chapter two.

A vital aspect of *bonding* is learning the new (foreign) language. The authors Kritzinger, Meiring and Saayman (1994: 68-72) propose that learning a new language, not as we intend to think, is a social rather that an academic process.[12] In the same manner narrative research believes that knowledge formation entails a truthful social constructionist process. If it is so that "[m]illions of people have studied languages without acquiring them…" to me then it's evident that there is a world of research, claiming to objectively acquire and understand the nature of objects and relations. Narrative research as opposed to this does not try to be objective. We emerge ourselves in the social process. It is subjective in that the research initiator is constantly aware that a research co-authoring partnership is being constituted; a system of communication is developing within the relationship. It is as Bornedal (1996:6) describes: "Systems invent their own conceptual universe. They develop a certain economy and logic for this conceptual universe as their concepts become mutually self-defining and self-determining. Within the system, concepts lose their reference to the everyday world as they gain a pure system-specific meaning." Aware of my own involvement I must let the co-researchers decide in what foreign fields of art we will venture. In venturing we will learn a language in the process of communicating with the co-researchers. With the focus on the process rather than a misguiding hypothesis, through the narratives of the co-researchers a bottom-up approach to research is propagated as opposed to a top down hierarchical approach.

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[12] In learning this new language, of special importance is what Rubin & Rubin (1995:19) calls 'cultural definitions', for culture affects what is said and how the interview is heard and understood (Chapter two; forthcoming).

In this process the researcher is situated wilfully in a decentred position. This is important since everything that has been said here suggests that language is constantly changing. Meaning in words is therefore always arbitrary. Hereby we construct the world through language and not in the first instance represent it. Learning this new language then does not entail being taught about grammar, nouns, and verbs etcetera, but about situating oneself in fluid culturally embedded meaning.

Shotter (1993:1) describes the communication process (also between myself and the co-researchers) by asserting that people are not merely putting their ideas into words: "Primarily, it seems, they are responding to each other's utterances in an attempt to link their practical activities in with those of the others around them; and in these attempts at coordinating their activities, people are constructing one or another kind of social relationship that gives meaning to their lives (Mills 1940 and Wittgenstein 1981:135 cited in Shotter 1993:1; Gergen 1999:129). This is what Shotter understands as a rhetorical responsive version of social constructionism (Shotter 1993:6). In a rhetorical responsive view of social constructionism words are themselves a form of social practise ('words as social practise': Gergen 1999:142).

Professor Demasure links language with thought in social constructionism. We have seen above that the meaning of words is never fixed. Now it is further contended that since we grow up in language there is no such thing as thinking before language. The way we think has to do with our cultural journey and the social learning of language, which in turn constitutes discourse. In social constructionism the consideration is not whether there were persons who intelligibly started to talk; and that they then used language as a carrier for thinking and feeling. Social constructionists argue for the emphasis on construction of thinking and feeling through language. They advocated a kind of ontology, a sense of coming into being. Professor Demasure (2005/09/27) state it quite strongly when saying one thinks because of language.

Discourses (forthcoming) which are constructed through language are systems of meaning. They present our socially constructed realities, thus ourselves and inform largely what we say, what we feel, desire and do. It is with regard to the latter, our doing (human action) that Demasure (2005/009/27) says social constructionism relates Austin's speech-act theory. This theory relates to the view in narrative practise that stories have a performative nature. Returning to the speech-act theory; Demasure (2005/09/27) explains: "We don't realise it but in language we do not *describe*; language is more functional, we are performing something, we realise something." To say: "I take you as my husband" is performative; something is different. Hereafter the married couple will not lead separate lives. Language is an enactment or realisation: "I am thirsty" implies a desired act. Professor Demasure (2005/09/27) notes further that in social constructionism knowledge, language and social action goes together. There are a number of ways in which construction are possible. Each way of constructing knowledge, primarily through language different kinds of action is brought forward. So then it matters how you call a certain thing or person. The way you construct things, in this way you also act.

1.2.3.1   What, language again?

Critique against Gergen (1999) as an outright social constructionist is that too little has been made about the interaction that do take place between people even when they are not necessarily speaking or uttering words so to speak. This is something that Gergen himself professes by alluding to a type of *linguistic reductionism*: The persistent focus on discourse or conversation obscures the significance of non-verbal signals; facial expressions, gaze, gestures, posture and so forth (Gergen 1999:85). Adding to the conversation Goffman (1959, referred to by Gergen 1999:77) whom suggests that what we view as the real and good, in addition to language is constructed in the interchange of gestures, dress, bodily markings, personal possessions, and the like.

Van Huyssteen (2005/08/01) puts it beautifully when saying that we are embodied people. So then we are not just our words or appearance. Our human rationality, the way that we are able to reason is not an isolated act, not something that floats from the air; we are embodied persons with embodied minds and embodied intelligences.   Van Huyssteen (2005/08/01) acknowledges that we communicate discursively, but even more importantly, non-discursively; body language, desires, moods, likes, dislikes and so on.   All this adds up to what it means to be embodied, contextual, and communally oriented in terms of our approach to theology, disciplinary practises, and life in general.

I acknowledge that what Gergen (1999) refers to is not in the first degree an argument for the use of art. However, these non-verbals do give some form of legitimacy to the arts and oppose that meaning is derived at primarily by reducing our social practises to language. This happens via arts that embody facial expressions, posture etcetera. As soon as we acknowledge this we step into the realm of artistic realities, which are not in the first instance reliant on the spoken words. The arts open up vistas of opportunities in acknowledging the interchange and possibilities of unspoken practises such as, dance, painting, drama, media, and other; wherein we find expressions of posture, facial expressions, exert a choice with what we dress ourselves. In disregarding the role or use of the arts (and here also, gestures, posture, expressions and so more) in our social realities it is rightly noted as being reductionism to language and nothing else as medium for the realities that we socially create.

Forthcoming in our study we hear from Ewald van Rensburg who spoke at the Verantwoordelik Vernuwing [13] conference (2004/08/24-26).   I attended in augmentation of this research endeavour. We share the same tradition of Reformed Protestant theology wherein the appropriation of the Word takes place primarily through spoken language. This mostly happens by means of sermon points, concepts, doctrine, and so forth. Ewald is of opinion that since we have

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[13] Roughly translated to Responsible Renewal.

learned to stand behind a podium in the Reformed tradition, we have been strengthening the supremacy of the spoken word as opposed to non-verbal expression such as the arts. Standing behind a podium only the upper half of the body is visible. Hereby we have been teaching our audiences that we are busy with *head* things.   He contends strongly that audiences easily connote the podium with rational ideas, theories, and explanatory concepts all through the verbal medium of speech. Hereby we verbally send information through which we understand audiences to merely be like containers for our verbal statements. To the contrary if we still choose for the primacy of the spoken Ewald notices that we should learn to preach with our entire bodies, which would allow for total communication as opposed to unilateral communication.

Even apart from non-verbals in the sense of body language, facial expressions and so on the *material context* should be taken in consideration. In this sense "[m]y clothing, for example can add or subtract significance from my words; so can the object in my hands (a bouquet of flowers, a book, a knife), the space in which we talk (a classroom, a pub, a forest), or the shape of the weather (bright sun, rain, a snowstorm). All impact or deny significance" (Gergen 1999:85). Lastly also the *medium* should be taken into consideration as for instance "[w]edding vows communicated by telephone or e-mail would scarcely count as serious" (Gergen 1999:86).

The social constructionist researcher is aware of and interested in this social relationship and so being with whatever degree of verbals or non-verbals this relationship is constituted. I hope that it is clear that at this point, concerning process and social relationships, social constructionist research dissociates itself from other manners of doing research. If we are so much part of this relationship, carrying ourselves into the research with subjective integrity, we cannot but understand that "...people's expressions of life [which is here not only understood as language, *own insertion*] which are actually shaping or constitutive of their lives, are units of meaning and experience, and these elements, are inseparable" (White 2000:9).

1.2.3.2   Discourse

The word discourse seems to have become such a popular word. Even in our church ministry environment everybody seems to start using it. It is sometimes confusing; it is not often clear what is meant by it. I refer to it here since discourse can almost be described as the focus of social constructionism.

Professor Demasure (2005/09/27) starts referring to discourse by saying that it is a linguistic subject matter. In this sense it refers to a specific context or linguistic interchange or even an event in time. This could be seen in the use of the word in reference to *discourse analysis*; the approach of the empirical study of written and spoken texts. In psychology one may think of *discursive psychology*, *the* connotation here refers to the situated use of language in social interaction. Often discourse relates, but does not only have to (as with texts), to spoken interaction.

For those that adopt a more deconstructionist approach the meaning is much more complex and definitely abstract or intangible. The focus here lies beyond the immediate context and is situated in processes. Deconstructionist's use it to refer more to the limits that language sets upon us in what we think, say or do.

Professor Demasure (2005/09/27) offers this following description on a deconstructionist's use of the concept: Discourse she says is "…a set of meanings, metaphors, representations, images, stories, statements, [beliefs and practises, *own addition*] and so on…" that used together, in some way produce a particular version of an event/s. She firmly avers that surrounding any event there may be a variety of discourses and that each of these discourses claim to be true. The truths that allude to some kind of discourse emerge in things said and written and are therefore dependant upon the way in which they appear.

"In fact everything that can be read for *meaning*, art and so on, can be thought of as a manifestation of one or more discourses and can be referred to as a text"

(Demasure 2005/09/27). She states further that since there is virtually no aspect of human life exempt of meaning everything can be considered contextual. Objects and events come into existence. As meaningful identity through their representation in discourses. Stated inversely anything can become meaningful if it is the object of a discourse.

One can also refer to discourses, whether political, gender, religious or other discourses, in terms of interpretation repertoires. Interpretation repertoires are likewise to discourses a set of metaphors, images, stories and so more. Everything we see can be viewed in light of these interpretational repertoires. Professor Demasure (2005/09/27) states that in different cultures, different interpretation repertoires may be found.

Being a practical theologian herself professor Demasure (2005/09/27) asserts to the importance of realising that every person we encounter has interpretation repertoires. One then interprets the world through the limits of one's own interpretation repertoires. Although the concept of discourse and interpretation repertoires seem very related one could also see each discourse as having a certain interpretation repertoire. Interpretation repertoires are then used within a certain discourse.

1.2.3 Social construction of 'the good the bad and the ugly'

It was ages ago as a boy that I watched the cowboy film *the good the bad and the ugly.* Please note that I am not referring to the concept 'ugly' at all in relation to art informed language. In some sense years later from watching the movie I've come to suspect that people owe their visit to me in my therapeutic or pastoral capacity informed by a way they temporally[14] experience difficulties: It would be fair to describe my experience in the following manner; people's yesterday's often encompass the good memories of the past, while something

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[14] It is only later that we will look at narrative practice. However realize that this concept of time that here relates to social construction is also important as one might think in a narrative metaphor.

has eroded meaning in their present which informs them about a personal ugly future. The quilt work that interweaves the interpretations of the past, present and future makes this a social constructionist study.

In a sentence or two I would just like to reconnect with the notion of language by saying that when people come to see me they don't tell it as it is, they are in effect constructing their life or problem in the way they tell it. Their understanding of something does not come from the nature of the event but from the culture that surrounds them. People in this culture are part of the past, present and expected future. A person that comes to me is born into other people's stories and descriptions of reality, of what is bad or good and so forth. Throughout their lives, embedded in the culture they grow up in, they are provided with conceptual frameworks and categories that already exist in, and are used by the people. As one develops you acquire these categories by starting to use language. For this reason, descriptions and interpretations on how things are linked and what we think about things is informed the language in the conceptual framework of the culture. What this implies is that language is a precondition for thought.

We should however be cautious in thinking that *meaning making* as far as constructionist's are concerned is just about the past, past experiences, past circumstances and people in the past. This sounds dangerously close to traditions and theory informing psychoanalysis.

In contrast herewith Niebuhr (1963:92) explains that the past and the future are not the no-longer and the not-yet; they are extensions of the present. They are the still-present and the already-present. According to this understanding my interpersonal past also is with me in all my present meetings with other selves and multiple emotions. In is in the now that the future, the no-yet is present in expectations and anxieties, in anticipations and commitments (Niebuhr 1963:92).

In the research "[W]e enters into stories; we are entered into stories by others; and we live our lives through these stories…. [I]t is through stories that we are able to gain a sense of the unfolding of the events of our lives through recent history, and it appears that this sense is vital to the perception of a 'future' that is in any way different from a 'present'" (Epston 1998:11). Therefore Müller (2000:9) states that when we tell something from our past it is nothing other than an attempt to construct our future. Maybe this is what is meant by saying that life is a series of collisions with the future; it is not a sum of what we have been, but what we yearn to be (José Ortega y Gasset, Spanish philosopher quoted in Bridges 1997:95).

Lester (1995:44, cited in Müller 1996:133) asserts that our fragility, fears, anxieties, losses, emotional anguish, and suffering, inevitably connects with disintegrating future narratives. It is at this point where narrative practise situated within a social constructionist worldview diverges from psychoanalytical models.[15] The latter gives precedence of stories and experiences in the past and does not involve the imagination in respect of the future (Müller 1996:133). Human, Liebenberg and Müller (2001), dedicate an article on the role that imagination plays in human decision making. This relates to the arts in the sense that artistic activity accesses the imagination. It requires an envisioning activity, which could be acknowledged in especially looking at Moré's participation later in the research. In this regard Andersen-Warren and Grainger (2000:219) situate personal healing of all kinds in the role of the imagination. Through this role of imagination we come to see ourselves as person who may contribute to our own healing. Aptly put: "Drama therapy uses imagination to promote realism" (Andersen-Warren & Grainger 2000:219). The flexibility of drama therapy in relation to the role of the imagination comes from the fact that it is based on a fundamental human principle — the way in which we use imagination to transform and humanise the world we live in (Andersen-Warren & Grainger 2000:222). Drama therapy involves "…the public use of creative imagination, to join not to divide, bringing us into healing contact with

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[15] For a concise overview of the major psychological approaches to personality view Sternberg (2001:478-509).

one another and with ourselves. In drama therapy we find ways of contacting life, getting a grip on realities that need to be seen as a whole, as part of being human. The structure of drama therapy presents life within a context of meaning and purpose — things which for human beings are intrinsically bound up with and dependent on imagination (Andersen-Warren & Grainger 2000:222). "Our ability to 'co-imagine' with other people so that we actually create a shared scenario introduces us to a way of knowing in which we experience life by participating in it, rather than just thinking about it. These experiences must be consolidated and established as part of our own individual history, our sense of being people who have done certain things and to whom certain things have happened" (Andersen-Warren & Grainger 2000:224)

Andersen-Warren and Grainger (2000:224) guard against using drama therapy approaches and techniques haphazardly. They do say by referring to the role of imagination that in drama therapy hangs together as a complete happening, with a beginning, middle and an end. "To divide it up is to take away its impact and reduce its power to heal. The world of imagination which comes into being as a result of the decision to imagine together is something which must be consciously and deliberately entered upon, and just and consciously and deliberately left behind afterward" (Andersen-Warren & Grainger 2000:224). This is important in light of the fact that in drama therapy things are not only remembered they are most often relived.

> The process of co-imagination and co-creation allows us to draw nearer to the things we are beginning to re-remember than any amount of talking about them can do; the ability to embody our free associations within a living context of other people gives them an immediacy and vividness, a sense of personal significance that belongs only to drama, the medium in which we do the meaning of things, rather than just thinking about it and trying to describe it.
>
> (Andersen-Warren & Grainger 2000:228)

 It should be noted that this imagination in therapy, organisations, artistic performance and the like is not an attempt to construct a future so much as it signifies a movement from an interpretation from the future back to the present (Müller 1996:133). The case study in Human, Liebenberg and Müller's article (2001:311) suggests that it is in the *here and now* that decisions are made. When reflecting on the role that imagination plays in arts and decision making it is stated that "[w]ithin the multiple stories and multiple possibilities of the postmodern *multiverse*, we forfeit the belief that there are any *essential truths* (Freedman & Combs 1996:34).

Our discussion on how the world is configured or being configured as it relates to personality, relationships, human nature, truth and other topics is expanded from the world of the arts. Horton (1994:25) runs parallel to our argument by noting that as the twentieth century winds down, perhaps we have become too self-conscious in that we in the West have come to think of character (thus our "selves") in basically Freudian and post-Freudian psychological and psychoanalytic terms as opposed to other models (religious, historical, cultural). He then proposes that we think of character as *process* and *discourse* – a view beyond usual psychological labels and categories and a more open-ended view of ourselves and the world around us (Horton 1994:25). This view, stemming from the arts (drama especially), reverberates with the spirit of a social constructionist view, that of this narrative research.

The following excerpt of a reflection letter I wrote to professor Hagemann clarifies my standpoint still further.

> The question of epistemology also came to the fore a couple of times and with it the question of speaking about morality from a postmodernist perspective. In this regard I believe you said that stories do not have conflicting moralities. I truly believe that a social constructionist perspective does not imply that anything goes as would [now I'd rather use *might*] a constructivist approach or a radical postmodernist

perspective.   According to my understanding our realities are socially constructed and therefore are preferred realities according to our different cultures and sub-cultures.   These realities, truths are real in the same sense that a dream might be real. We have referred to a body experience and our realities to me is exactly this; similar almost to how discourses is brought to life and have a very real impact in people's lives. Discourses aren't some kind of objective reality but like a film still renders a body experience captivates the immediate reality of any given situation. One cannot choose as an individual that this or that discourse is not real and that it will not have an effect on my life. Being aware of the discourse however certainly is of great help but it is socially constructed, reified through ages. From this perspectives our stories to me is also socially constructed and there are usually actors (family, enemy etc.) that act in to discourses that sustain certain problem saturated stories.

In later interviews professor Hagemann referred to stories not having conflicting moralities and sometimes not having beginning and endings. This study's use of *character* should also be seen as fluid; read against the epistemology found in this chapter not as some might used the word of character as fixed. I relate the following excerpt from professor Hagemann as an indication of how we should understand character but also story and other concepts within our epistemology

Professor Hagemann:

I am referring to post-modern theory, which questions the notion of the well made play, beginning – middle – end.   Postmodern theory interrogates the modernist concept of an over arching meta-narrative that explains the world and the notion of a temporal causality; who constructs this narrative – from which position – how does late capitalism and globalization construct the normative – who holds the power etcetera. It introduces the notion of rupture – (opening up the surface of appearance), commodified objects and people, questions the inevitable and the notion

of one history. However, you are right when you say events unfold into contexts (more than one) but are we sure that every event has a consequence. Sometimes there are endings – full stops and new beginnings.

(Email received 2004/07/16)

1.2.4 Deconstructing the 'one truth' assumption!

By way of introduction I will make a few general remarks to provide a framework for our discussion. Thereafter I will consider a question about truth asked to Professor Wentzel van Huyssteen whom situates himself in a postfoundational paradigm. Then I will draw closer to the understanding of deconstruction and social construction.

I would first like to remark that deconstructionism is not in my view a movement, paradigm, and tradition of thought on so on. Deconstruction is understood in light of epistemological paradigms such as postmodernism and so on. Deconstructionism is especially understood in light of macro social constructionism as exemplified by Foucault and Derrida (Demasure 2005/09/27): According to this understanding human reality is constructed through constructions of language and ideology.

The central concept is that of an enlarged understanding of text, inclusive of and amongst other things the oral and visual aspects of humanness. In respect of the physical text, deconstruction relates to critical analysis such as in Foucaudian discourse analysis. Even the existence of something is deconstructed if there is no interaction with the text, visual object, oral tradition and so on. In respect of a text for instance Demasure (2005/09/27) says that if a text is not read and interpreted it does not exist; a text means or is nothing if it isn't read. Used in these ways deconstructionism is directed at interrogating power structures; it is about the historical can cultural specificity of knowledge and the possibility of action and power.

Upon reading the above paragraph one might understand deconstruction to have a relativistic agenda. In my understanding of deconstruction it does not necessarily means undermining the foundation, taking away norms and so forth. It is in effect about *adding*, or augmenting possibilities and not necessarily about the *taking away of*, about pluriformity.

Thus, the main arena for deconstructive inquiry is that of accepted ways of knowing, of reality, or structures; these I would like to all encompass in speaking here about truth. Some of my colleagues (PhD focus group members) have said that this idea of deconstructing the 'one truth' assumption contradicts my thoughts as a social constructionist theologian. I disagree with them but postpone the argument (Forthcoming: Possibility theory).

Deconstruction is the acknowledgment of the idea that the realities we embody are constructed and is thus especially related to the idea of social construction. Yet, deconstruction relates to all the traditions or paradigms of thought that is situated over against the kind of enlightenment legacy. Al these which is to an extent reactionary philosophies (postmodernism etcetera), share the idea of deconstruction as a critical stance to what is accepted or taken for granted. So postmodernism is to a large degree a deconstruction of monologic (amongst other things), but so also poststructuralism, social constructionism and so more.

At a lecture that Professor Wentzel van Huyssteen gave, this question was addressed to him: "How does postfoundationalism see truth? Is there truth out there that people interpret in different ways or do people construct the truth." Huyssteen then says that he should answer this in a local or contextual sense. I present his remarks: It depends on what it is you are talking about. We all have opinions about the truth; of what a good marriage is truth about bad politics and good politics. There are all kinds of notions of what is good, bad, right, wrong, true, or untrue in terms of the daily praxis of our lives and the daily praxis of our

intellectual lives.   But then I think that in a slightly broader context it would depend on the intellectual strategy or on the discipline, if I were a mathematician I would talk differently about truth than I would when I'm a psychologist or a chemist or a physicist so in each of those cases what we see to be true and how we arrived at the truth would be shaped by the nature of the kind of discourse.

So, what does this mean for theology? In theology Huyssteen says one needs to distinguish between ultimate religious truths which is something that one cannot prove or disprove. This notion of ultimacy, these ultimate convictions, some of us believe and some of us don't, and all of that is embedded in deeper paradigms of thought and different traditions and different churches.

Within that context of accepting the ultimacy of God, in the sense that he exists separate from our human interpretations Huyssteen notes that he would not make strong truth claims. (This relates to the section: Appreciative inquiry). For him the dilemma does not lie in the existence of God but in the ways we have conceptually embodied those truth claims: You can unfold it negative by saying the way that the church have talked about the position of woman previously, and other discriminatory practises or injustice was the negative embodiment of our interpretations about God. He notes that he has learned much from feminist and liberation thinkers about the role of woman. This to him signifies that there is an increase in biblical truths about discrimination and finding a democratic space for all kinds of people and different identities of humanness. Likewise when we talk about theology and truth the oppression of minorities will always be wrong. Light heartedly he remarks: "I don't think that fifty years form now we're going to rediscover the wonderful world of chauvinism.

He provides these examples to say that in a negative sense one can make strong truth claims; against oppression, discrimination and so forth. However he does not think that one can make equally strong truth claims in a propositional sense.   This means we are more at liberty to say: "Discrimination, racism

etcetera *is not* right" but more problematic to say "This or that *is* the way it should be." One can only hope he says things will become increasingly better and that we may discover truths about discrimination and problematic issues that will reinforce even stronger what we see as the biblical viewpoint. Professor Müller adds to this that the foundational stance is about proclaiming the truth for the reason that you believe you have access to the truth over against the construction of truth.

An essential attitude of social constructionist research is seated in that this worldview does not see the world in 'either or' one truth categories, or as professor Hagemann asserts "…interrogates the notion of an over arching meta-narrative that explains the world." For this reason I engage in discussion here on our assumptions with regard to how our human realities are created. Sweet[16] (1999:204) states: "Postmoderns [as in people belonging to a postmodern *era*; *own insertion*] rely on…, metaphors for truth, and myth for direction. Postmoderns live in metaphors and dwell in parables." The account of Jill Freedman's electricity class in Freedman and Combs (1996:20) serves as a good example: "The teacher went on to say that our understanding of electricity is a theory, not a truth, but that when he's fixing a broken television set he drops that distinction and, during that time, for him the theory is true. Otherwise, he explained, the task of fixing a television set becomes too confusing."

The modernistically acknowledged theory about electricity becomes... shall we say a shocking reality not because of the objective validity of the theory but because it is a reality "...that our societies have surrounded us with since birth" (Freedman & Combs 1996:16). Relating our discussion with congregations in a postmodern era Sweet (1999: 214) is of opinion that postmoderns don't come to worship for something to believe in. They believe in everything and anything… they don't even come to church to explore the words, 'Is it true?' but to explore "Is it real?" (Sweet 1999:215). For this

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[16] We'll also hear from professor Sweet in a later chapter due to his contribution his voice as a secondary but indeed co-participant to this study.

reason Sweet (1999:214) argues that some authors (for example Hal 1997) make a case for the *return of the real* as opposed to truth in art and theory.

The Postmodern era is experienced first hand in people believing that there are limits to the ability of human beings: measuring and describing the universe in any precise, absolute, and universally applicable way.   They differ from modernists given that exceptions interest them more than rules.   "They choose to look at specific, contextualized details more often than grand generalizations, difference, rather than similarity" (Freedman & Combs 1996:21).

Claims to essential truths tend become legalistic so "... [W]hile modernist thinkers tend to be concerned with facts and rules, postmodernists are concerned with meaning" (Freedman & Combs 1996:22). "Meaning is not carried in a word by itself, but by the word in relation to its context, and no two contexts will be exactly the same. Thus the precise meaning of any word is always somewhat indeterminate, and potentially different, it is always something to be negotiated between two or more speakers or between a text and a reader" (Freedman & Combs 1996:29).   This negotiation of truth is perhaps clearly explained again from the world of the arts:

> [T]ruth in art does not mean that every detail has to be true in a physical, historical, theological, and scientific or any other non-artistic way. It is artistic truth! Hamlet may never have lived – but Shakespeare's Hamlet is true insofar as Shakespeare has been able to make the figure he created true to reality, to human character and potential. If you are going to criticize Hamlet you must show inconsistencies in his character or in the way he is acted. You cannot object that Hamlet was probably never really like this historically… [S]o too fairy tales can be true, if they show human action and behaviour in keeping with human character – within the framework of fairy tale reality.
>
> (Rookmaaker 1970:237)

These last few words "…within the framework of fairy tales" reverberates with Gergen. The word *framework* is used in the same manner as Gergen (1999:34) alludes to the word *game*. Gergen refers to the *game of truth* that we play; for our purposes, in a while, a game of chess. In the traditional view of language, language is seen as mirror or a reflection of the world, even a picture or map of events and objects. Weiser (1993:6) involved in phototherapy asserts we use words and language attempting to categorise and code our experience so that it is accessible for ourselves but that what is described as raw experience isn't necessarily translatable into words for full description. The view that language can be a reflection of the world is incontestably linked to the assumption that truth can be carried by language and therefore that some languages (and chiefly those, which are scientific) are closer to the truth than others (Gergen 1999:34). From the theological field of missional studies in his seminal work *Transforming Mission,* Bosch (1991:353) writes that we should recognise that "…language cannot be absolutely accurate, that it is impossible finally to "define" either scientific laws or theological truths. To speak with Gregory Bateson (uncited by Bosch 1991*)*, neither science nor theology *proves*; rather, they *probe*. This recognition has led to a re-evaluation of the role of metaphor, myth, analogy, and the like, and to the rediscovery of the sense of mystery and enchantment."

What then, following up on Bosch (1991) if words do not carry authentic truth is the status of scientific knowledge? How can we say that drinking and driving is a dangerous combination? Wouldn't I rather trust a trained physician above a witch doctor or a child? As an avid chess scholar having played provincially for many years I enjoy the following metaphor. Gergen (1999:34) reflects on Wittgenstein (1978:108) to whom we trace this specific metaphor of truth and a game of chess. Consequently, asking what a *word* really is is equivalent to asking what a piece in a game of chess is. In a game of chess two opponents take turns in moving pieces of various sizes and shapes across a chequered board. Explicit and implicit game rules govern, or provide the framework for the acceptable legal moves (explicit) and proper social conduct (implicit): I cannot

therefore curse or spit at my Western-Transvaal board number one counterpart even less so when playing in *team* formation on the Natal squad.

Each piece in the chess set acquires its meaning from the game as a whole. As such a *cluedo* game piece is useless in a *chess* set. The reverse is also true in that no, even international *Staunton* standard, chess piece means anything outside the game of chess. Be wary however that once in the game of chess seemingly insignificant *pawns* can topple *kings* and *queens*. It is said that words with which we create our preferred realities acquire their meaning in the same way.   If we are in the midst of a heated academic argument on scientific paradigms, and I suddenly calmly say, "good morning," you could possibly be puzzled or might even think I've lost my mind. The utterance of "good morning" gains its meaning from a game-like relationship in which we take turns in exchanging mutual glances. Outside of the academic argument you could reply with "how are you" and, informed by our type of relationship, few other options are possibilities all of which would be constitutive of legal moves in the greeting-game.

1.2.5 Possibility Theory

The theory that I put forth here is situated in the debate of whether a social constructionist can say God is ultimately real, or can the social constructionist not escape the radical proposal that God is only real in the sense that he is a social construction. Accordingly others might say that there god is real and so this leads to a sort of relativistic picture wherein every culture or religion has its truth.

1.2.5.1   Raising questions about God

It should be noted that it seems a bit of a circular argument to in a social constructionist paradigm refer to God on the one hand of being true and otherwise socially constructed. I have struggled extensively on this. In some

sense the idea of cognitive dissonance[17] that one encounters in psychological writings applied to me. Being a Christian pastor, reasoned that I'm not willing to abandon the belief in God as objectively true while in extreme readings of social constructionism this would entail an incongruency between position and belief since God would then merely be a socially constructed idea. I have come to think of this dilemma as having both a very complex but also an uncomplicated answer. At this point I will start writing in the direction of an illumination of this dilemma.

1.2.5.2   Background to academic pursuit

Note first however that this theme is interwoven with my personal narrative. In reflecting back on my academic undertakings I realise now that I was in some way predispositioned to this theme of social constructionism. I remember having an internal controversy whether I should do a final year study in the department of Practical Theology or that of Old Testament studies. I made the choice in favour of the Old Testament studies. The interesting part is that I chose a theme that in my understanding resonates strongly with social constructionism: *Die wording van God in die Ou-Testament.* The idea in Afrikaans of *wording* could loosely be translated to, *coming into being* and really has plenty to do with the idea of social construction which of course I had no understanding of at that time. I was only later in my practical theological inquiries exposed to such ideas.

That which my final year BD-dissertation acknowledges and tries partly to trace is the following: From the earliest biblical times in various cultures, that which people have come understand about their gods was informed by the social contexts and interaction in their everyday lives. Even then ways of thinking about God in the lives of our biblical characters and people (Israel) was constructions resulting form interaction with various cultures, beliefs and so forth. In this sense Israel's understanding of God was informed by a multiplicity of practises. I did

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[17] Sternberg (2001:430) describes cognitive dissonance as a person's disquieting perception of a mismatch between his or her attitudes and his or her behaviour. In my example this also relates to a perceived mismatch between epistemological positioning and inherited belief system.

still assume however that God – in spite of our constructed language about him – that he is an extra-linguistic reality. If I were to choose an appropriate topic for an Old Testament endeavour in similar spirit as our study here I might refer to it as Michael Northcott (2000:154) does in a paragraph heading: *The Social Construction of God…* and then just include, *in the Old Testament.*

What I would like to further state is that I probably would not have done the dissertation in Old Testament studies if I had not had that specific promoter. The reason for this was that the professor was situated firmly in a postmodern perspective in which I also then, maybe because of felt at ease with. To the contrary to the previous years' studies he taught me that the Old Testament was not just about structural analysis that truth was not to be found in the underlying structures. He predisposed me to the narrative postgraduate studies by making much of the story of the Old Testament and its people. I started to understand something for myself of the world in which I live through the narrative filter of looking at the Old Testament.

So then both the idea of narrative *meaning making* and the idea of *coming into being* in the Old Testament inspired me to enrol for practical theology that shared these semantic possibilities.

Currently I still see that our thoughts about God is socially constructed but I acknowledge that we can only confine focus our inquiry into how we humans understand God but that no one can on the basis of any philosophy prove or disprove God.

1.2.5.3   Broadening the conversation

At professor Demasure's (2005/09/27) lecture I asked her how she would position herself as a practical theologian when considering the implications for the existence, (truth, etcetera) of God in the social constructionist tradition.

This question that sparked the notion of critical realism and relativism in respect of social constructionism alluded to elsewhere. It seems that to her this is not too problematic. She did not hesitate that as a Christian – professor Müller asked whether I ask this as a Christian or a minister – one cannot accept every position taken in social constructionism.   To her this reading of extreme social constructionists is relativistic and she noted that in Christianity hundred percent relativism is not possible.   However, critical realism is very Christian; critical realism speaks from the notion of the relational self, which she offers as an example to our discussion.   The notion of relational self over against the contained self is very Christian she says. Our whole religion is about alliance situated in the covenant between man and God. However, once again a totally fragmented view in her opinion is not possible in Christianity. She maintains that although the extremes are circumspect there are alignments in social constructionism with Christianity; she mentions the idea of the silenced voices and so on.

Professor Müller (2005/09/27) furthers the relational argument by saying that our relationalness is what the community of believers is about; listening to each other, forming norms and living through our socially constructed views on God. It is not objectively revelatory but relational.   There is no problem for professor Müller for a practical theologian or Christian minister to be situated in social constructionist thought. To the contrary it is to him the philosophy that comes the nearest to the community of faith and their theological understanding of pneumatology.

The importance of the relational aspect of living came to the fore in conversations with professor Hagemann that remarks here on individuality versus community. Professor Hagemann notes that there is a desperate need for community and communitas especially in Europe and America. This could be seen especially in big events such as the coronation of the Pope, when Lady Diana died and so forth where people revealed the need to be part of an event other than through

the media. People have moved so far towards individualism to such an extent that they can't see another person. He refers to the 9/11 events and says that such events pull a nation together and that the problem could arise that the sense of community becomes a sort of nationalism, and nationalism tends to dictate.

Naturally, if this is true then in reaction towards individualism, people may rediscover and value the relational aspects of living; consequentially one finds constructed realities. However, what does this say about God?

In my view, the relational situatedness is very helpful but only to a degree. We don't have an argument with Nietzsche (admittedly not considering context), but when he says, "God is dead" it presupposes that he was at a certain time also living. This is different from saying God does not really exist he is only a construction of our social realities.

Van der Ven's (2002) develops the relational aspect of the argument further and later remarks on our dilemma. Van der Ven (2002:34) alludes to various articles in the reader on social constructionism and theology pointing out that Gergen (which is also a contributor to the book) allows little scope for reflection on religion in his social constructionism. I agree with Van der Ven (2002:34) that there are no reasons not to critically assimilate Gergen's insights into theology. "The question is, however, whether his theory creates adequate conditions for the God talk which he himself does not engage in nor needs to engage in, but which is a crucial part of theology" (Van der Ven 2002:304). The first consideration is whether religious statements refer to an extra linguistic reality, which is God, or does social constructionism dismiss this question as irrelevant and absurd, because referential truth is declared nonexistent?

According to Van der Ven (2002:304) religious statements should be seen as religious speech acts or religious performances, which display illocutionary /

perlocutionary attributes and which, like all speech acts, can be classified into five categories: assertives, directives, commissives, expressives and declaratives (Van der Ven 2002:304). Thus we confess that God exists (assertive), we ask him to bless us or challenge him, as Job did (directive), we promise that we will be faithful to his word (commissive), we express our gratitude to him or our sorrow at his absence (expressive), and, lastly, we declare that this word is the word of God, or that this bread and this wine are the body and blood of his son (declarative). Now *within* these illocutionary/ perlocutionary speech acts, he says, there is a locutionary aspect with a propositional load. This propositional load does not exist independently of the speech act but is embedded and implicit in it. In other words, our religious speech acts most definitely *contain* a reference to God but it does no lie outside them.

I would remark that Van der Venn's argument (2002:304) is situated in critical realism as argued also by professors Demasure and Müller (2005/09/27). Hence, Van der Venn (2002:304) declares that we know God only insofar as we confess him (assertive). We know him only insofar as we ask him to bless us (directive). We know him only insofar as we promise to remain faithful to him (commissive); we known him only insofar as we express our gratitude or sorrow to him (expressive). We know him only insofar as we declare this word to be his word (declarative). "After all, how could we know God except in the relationship that we establish, maintain, and develop with him through our speech acts? How could we possibly know God outside this relationship? How can I know my lover outside my relationship with him or her?" (Van der Venn 2002:304).

He extends the argument further:

> This does not detract from the fundamental social constructionist tenet that we can apply to this problem, namely that the religious self-definition contained in these religious utterance, like the religious identity to which they give rise, is a product of social construction. In my religious speech

acts I address God or put myself in his presence *because* I learned to do so in my early religious socialisation, *because* there are people around me who engage in a similar kind of talk and thus provide social plausibility for my utterance, and *because* there are people around me who engage in a similar kind of talk and thus provide social plausibility for my utterances, and *because* my interaction with them and our environing culture puts me in a state of constant development and change. All this is true, but the polyphonous reality of religious speech cannot be reduced to this alone, and *one* aspect of that reality is the reference to the extra linguistic reality, which is God, to whom I am actually addressing myself *in* my religious performances.

(Van der Ven 2002:304-305)

I agree with him that this argument also creates tension in the distinction between reference and representation. Used in this argument the latter concept adds a certain modulation to the first one. He argues that reference is not unmediated but representative reference. Representation means that the actual object being represented is not present (Van der Ven 2002:305) while at the same time it *is* represented, implying that it is present at least *in* the representation, *in the mode* of representation.

He emphasises that this simultaneous present/ absent ambiguity not only applies to religious language but to language in general. In its propositional orientation the locutionary aspect embedded in illocutionary / perlocutionary, speech employs images, which partly indicate the absence of something (which is God in our argument) and partly represent it as present *within* the images. (Van der Venn 2002:306)

He concedes that the images themselves are products of social interaction and cultural construction (as social constructionism avers); but this does not detract

from the fundamental fact of a dialectic between absence and presence, and hence from representative reference (Van der Ven 2002:306).

Finally, Van der Ven (2002:306) asks: "Is God himself a social construction?" After having explained, his position above he views this "as a silly, nonsensical question. He then further aligns to Gergen's (2002:3-22) metaphor of a dance and says:

> If – I repeat, *if* – social constructionists were to reply, "Yes just that and nothing besides," then I shall for now refuse the invitation to join the dance; I would even refuse an invitation to a dance deferred to a later occasion. But I don't think the social constructionist' answer is that silly. Of course, the images that religious people employ in their religious speech acts, and even the form and content of the speech acts themselves, are social constructions.
>
> (Van der Ven (2002:306)

> If I take the question of whether God is a social construction independently of, and separately from, the illocutionary/ perlocutionary religious speech acts I perform, then I am bound to say that outside religious speech acts I can neither affirm nor deny God's existence. As one who performs these speech acts I, I deny and must deny that God is only a social construction; but beyond these religious speech acts, I leave the question open.
>
> (Van der Ven 2002:307)

Professor Wentzel van Huyssteen (2005/08/01) maintains that Christians have to accept some prerogatives in the faith tradition. With these acknowledged presuppositions. The next important consideration would be to think of how we make extra-linguistic reality part of us. Do we do this in a propositionalistic way, autocratic, authoritative, or do we put forth our suggestions humbly? (See on this topic: Appreciative inquiry). Van Huyssteen (2005/08/01) refers to his earlier work

in the 1980's and says that he has argued very strongly then for *critical realism.* He says: "What I meant then and still do is that once you find yourself within a Christian paradigm it only makes sense to presuppose the fact that we think God is real; and that in that sense the *central metaphors* of our faith mean something; that our *faith* means something, and that says our language about that [our faith: *own insertion*] has some significance…"

1.2.5.4   Possibility theory employed from the arts

It is around the concept of *possibility*, from Rookmaaker (1970) that the world of art and this practical theological study interlocks. Rookmaaker (1970) is specifically important to us since he writes on the interface between faith and art. I use the term *possibility* in relation to social constructionism by saying that it is believed that reality lies in the *possibility* of socially constructed truth.

I claim that even social constructionism is something for which God created the possibility. If one does, as I do view God as extra-linguistically real then we could occupy ourselves with the idea that God might *not* have chosen to create the possibility for the construction and awareness of some reality. What does this mean? The problem that this theory wishes to address is that of our human conception of God. The way in which we make sense and interpret God being present or absent in our worlds. Some might refer to it as the immanence/ transcendence ambivalence whereby God is either God with us or God that created (initiated) and then withdrew from creation. My contention encompasses both. God created; instilled in creation is the seeds of possibilities; God is present in our interaction with these realised possibilities or meaning that we construct.

For our purpose, I want to introduce the textual academic voices of some scholars both from the arts and from social constructionism Gergen. These voices were not plucked from the air since I like them or feel they are of benefit. Rather they were in some way or another viewed as beneficial to this study by

the research community (scientific community or general co-research participants). Informed by the social constructionist idea of relational selves as opposed to separate individuals these scholars' voices have already been present in our conversation in that I come from a community in which some voices are regarded as more helpful than others.

Consequently let me illuminate my understanding of *possibility*. Rookmaaker (1970) has been very helpful especially in having dedicated a chapter to *Faith and Art*. He suggests that "there is no marriage, no economics, no prayer, no art but for the fact that they were made *possible* [italics; *own emphasis*] by God in His creation: He created the possibility" (Rookmaaker 1970:225). These possibilities create certain realities and blossom through our social interaction. Through the fruition of possibilities (through which preferred realities are created), the seeds for new possibilities are birthed. We interact with those, and so new possible horizons draw near. In the realisation of these possibilities, we participate in creating meaningful lives. Whatever truth we uphold therefore stems from these culturally determined, rather temporary structures. Since I accept the belief that God is a creator God on the one hand but also that our truths weren't just clearly fashioned in a creational act; I infer that God being the creator God created possibilities for things to come into existence, to come into being. The way in which you and I construct our worlds is a result of the possibilities that exist for me to be someone in relation to you. From our relational selves a meaningful past, present and future is constructed and within it, certain cultural structures of reality such as art, marriage, economics, and so forth are birthed. To advocate certain truths as absolute would imply metaphorically speaking that (and speaking at first materially) an airplane, cars, ovens, but also the Bible, ethics, sexuality and so more just appeared from heaven as either a curse or a blessing to humanity. Underlying this argument of 'everything were just created' we find a disregard for the process of coming into being, a disregard for future possibilities (God as continually creating) and a disregard for alternative stories that might help us with regard to morality, ethics,

justice which for maybe for most is pivotal issues to humanity. In a sense, I believe *possibility-theory* if I might coin it as that, is an argument situated in post-foundationalism owing to the dialogical relation of its reasoning: Firstly, it does not throw the premise of a foundation away (which is culturally and historically defined) while also not maintaining a fundamentalist perspective in which God ultimately governs and defines truth.

A post-structuralist positioning is inviting to interdisciplinary work. Seeing that this study relates to the arts I invite Rookmaaker (1970) again to contribute to the discussion on truth or reality: "What does *truth* mean in art? It certainly does not mean that art has to be a copy of reality – in fact, art is never a copy of reality, and cannot be. Art always gives an interpretation of reality, of the thing seen, the relationships, and the human reality experienced emotionally, rationally, and in many other human ways. Art always shows what man – the artist and the group to which he belongs, the time in which he lives – sees and experiences as relevant, as important, as worthwhile; for otherwise he will never try to depict it" (Rookmaaker 1970:236).

In relating the idea of epistemology (in this sense meaning the possibility of socially creating knowledge) to the arts I find myself alongside Bornedal (1996:5) in that I presuppose that one approaches a text (in this context: people) without prejudice, implying that one does not pretend to understand its core concepts before their contextuality are read and examined. "One, for example, does not pretend to understand critical concepts such as 'nature,' 'beauty,' 'imitation,' or 'inspiration,' as if these concepts are constituted as eternally the same, outside the context and function of the particular text in which they occur. This implies that one understands concepts not according to the dictionary…" but according to their contextual function (Bornedal 1996:6; see also Gergen 1999:33-61). Likewise and very aptly put Stige and Kenny (2002:24) uses the description *situated practice*: "The lexicon of postcolonial, postmodern, deconstructive, / constructive intellectual debates and discourses have given us 'situated

practise.'" Relating the above to their own field of study, namely music, which is significant to this study as music is one of the arts, they assert: "Music is more than a stimulus or a "drug," and music therapy practise more than a collection of techniques and procedures in a culture-free space. The *meanings* of thoughts and actions depend on their socio-cultural and the relational character of experience and learning."

1.2.5.5   A PhD focus group interrogation

It is pertaining to *possibility theory* that my colleagues in the PhD focus group scrutinised my earlier attempt at writing this chapter. I start of this discussion by inviting the small group participants back and sharing here our collaborative understandings of and underlying worldview, possibility theory and related issues.

The PhD small group members have noted that on the one hand I talk about God as if he is standing objectively outside the universe while on the other hand social constructionism extended to its full conclusion suggests that one cannot talk about God as being objectively real, outside of interpretation or discourse. According to my assumption, I situate everything with regard to human action, natural, or social science etcetera as stemming from the seeds of possibility that I believe God created. I acknowledge that God is implicated as being objectively, existentially, extra-linguistically true in the way I write, which of course is the small group's dilemma since they experience this contradictory to social constructionist thought.

In answer to the most welcome scrutiny from my colleagues then the following remarks: Even if we position ourselves within a certain paradigm there will always be threads of that which has influenced us so greatly. Let me refer to these threads as traces of modernism. Within a constructionist perspective, this voice is part of who I am and how I think. This being so whether we are cognisant or uninformed of its influence! We can scarcely do more than try to be

transparent about it, constantly illuminating our culturally inherited presuppositions and being in continuous dialogue. With this then I validate to some degree the apparent contradiction noticed by the narrative academic focus group.

However, I could further answer that this idea of an objective, real God is *my* belief. If I should stop here at this contention of being *my* belief, it would merely resonate with ideology of a construc*tivist* approach as opposed to a construc*tionist* perspective. However, we do not halt the horse here. The latter, the constructionist (including myself) might remark that this is my belief, but it is so *along* with millions of other people across time, language, race and culture whom share this specific tradition. In this tradition, God is accepted as being the creator God revealing himself in the embodiment of Jesus Christ.   Being positioned in this long standing and to those in it existentially meaningful tradition does not exclude the possibility that I may at times question what might also in this tradition be labelled as peripheral issues. Why? Well I realise that this belief system come from a Judeo-Christian perspective, a culture existentially different from my own. It would be rather presumptions to think that I understand that culture as my own. Everything in the tradition might not be objectively true especially since there are numerous denominations based on that Judeo Christian world. The margin of error is too great and neither one of the sub-traditions could claim, even in its own paradigm of modernity claims hundred percent accuracy.[18] Thus, I choose to position myself within central conjectures of the tradition that of the belief in a creator God incarnated in Christ. Exactly how the world holds together beyond these beliefs is in most sub-Christian denominations based on presuppositions that I would like to elaborate on here.

I should however caution my colleagues, this being my second remark to their input: As I understand it there is no means by which anyone situated within the epistemology of social constructionism can *prove* or *disprove* the existence of

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[18] The notion of accuracy and objective truth is used here interchangeably. These notions will be debated in this chapter further on.

one supreme God. In a sense, this argument would result in a dog chasing its tale. However, the existence of a creator God (irrespective of *how* He actually created) is central to this chapter and I accept the reality that tradition presents to me.

If I have to situate my belief in some kind of logic with regard to the existence of a supreme God, I would start with looking at the following irrationality: How can there be a piece of architecture without an architect. How can big chunks of steal just miraculously forge together over an irrelevant (for our purposes) amount of years until we identify it in our language as a ship and so forth? However, I do think my own argument to be rather reductionistic. Yes, it is also the modernistic application of the time old *art* of rhetoric. As for not wanting to function within this modernistic paradigm, I relapse to the idea of accepting the tradition as true within the context of a certain culture that sustains the tradition. For this research, although open to discussion I ask you the reader to do the same.

Thirdly, I feel that the whole idea of social constructionism has more to do with the way we think about our material-/ and human social -reality or interaction. In my view constructionism is the focus of social interchange, which holds significant implications for therapy, education, organisational work, the justice system and many more fields. These fields take place here on earth after all. Therefore the rhetorical question and let me be daring at it: Who will be able to judge whether or not our thinking about 'how the world holds up' is relevant at all to other life forms on other planets. Let alone even to the thoughts of an omnipresent God whose being (if he were perhaps objectively inescapably real in another dimension). We can't begin to imagine or conceive. So in saying that there are no structures of objective reality; that could verifiably confer that this also relates to God as I have come to know him within certain cultural tradition?

A further sub note to this argument: Within this Christian tradition, God is not referred to as a structure of anything, but as an entity. Thus in referring to a

structure of objective reality, we can merely talk about our human interaction and how truth and meaning is created *between us* and how we react to this created truth, or acquire scientific knowledge, and so forth. There is no structure of reality there is only God. In a sense the Christian faith tradition redefines truth in terms of personhood and not in terms of concepts; I am the way the truth and the life Jesus says (John 14:6). So when Jesus says in this much quoted verse "[y]e shall know the truth, and the truth shall make you free" (John 8:32 KJV) he does not refer to knowledge as a concept but to relationship as John 8:36 (KJV) indicates when qualifying 8:32 (KJV): "If the Son therefore shall make you free, ye shall be free indeed."[19]

When we talk about structures of reality and that in relation to human interaction, we are really talking about ways of knowing. Gooch (1972:522) as followed by Tillman (2002:10) suggests that there are two ways of knowing inherent in human personality. The first voices the current dominant discourse. In my view relates to enlightenment tradition resulting in modernism: objectivity, impersonal logic, thinking and thought detachment and discrete categories of knowledge, which is based on proof and scientific evidence. As opposed to the subdued and devalued ways of knowing that favours *being*, subjectivity, personal feeling, emotion, magic, involvement, associative ways of knowing, belief and non-causal knowledge.[20] Western post-enlightenment culture is said to still be the dominant culture, viewing reason as paramount (Tillman 2002:10). This culture has tinted the way in which music is regarded (Tillman 2002:10). In the dominant discourse with the desire to see the world 'as it really is' as its ultimate goal has marginalised the arts and the artists that once played a significant role in their communities (as is the case with music, Tillman 2002:10). Thus, art is seen as

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[19] Two academic books have been particularly influential in my understanding of truth personified in Jesus; truth therefore having relational implications: They are *The gospel according to John* (Carson 1991) and *Johanese perspektiewe* (Du Rand 1990). See References for full bibliographical accounts.

[20] Tillman (2002:11) provides references to contemporary scholars in various and diverse fields, such as quantum physics or cybernetics, feminist theory and certain branches in psychology that acknowledge the importance of these subjugated ways of knowing. This study is also in favour of these alternative ways of knowing.

an escape from the real world. Tillman (2002:10) refers to the dichotomy between two worlds that exist in shamanic thought where it is less clear, "…which is the 'real' world - everyday reality or that of the altered state of consciousness." I suppose that coming from my Christian tradition I could make the same conjecture. Therefore, to revert to the initial dilemma I feel that social constructionism, although holding implications in its extremity for the existence of God-related themes, is unhelpful when in fact constructionism is more clearly aimed at ways of knowing in *this* world.

Fourthly, I would like to refer briefly, to what I experience as the inherent modesty of a narrative social constructionist approach. This is also true of theological discussions. I hope that this will surface throughout the thesis. Yet, I refer to it here in relation to the small group's comments. I will try to reflect something of the intention of constructionists that they don't want to be another objective truth claim. Rather we enter the discussion humbly for we know that a *you* are needed in order to create some kind of truth in relation to a *me.* The second idea with regard to modesty raises the question of whether we want to position ourselves entirely within any paradigm. Keep in mind even discussions about supposed paradigms are linguistic and socially constructed ideas. This in actuality suggest that we could not, even if we wanted to, position ourselves entirely in any paradigm since there are no objective decree on what this or that paradigm absolutely entails. We are always constructing its supposed or imaginary boundaries through discussions and practices. Again, arguing to the other side: If we could position ourselves *entirely* in a paradigm, the potential are enormous for reverting to black and white statements. Consequently, power dictates which voices are heard. Isn't there a case to be made for trying to be sensitive and modest, trying to position ourselves then within the *general* spirit of what we (a certain community) believe to be this or that paradigm? In temporary conclusion to this paragraph: Professor Hagemann dean of the drama department at the University of Pretoria on my research team referred me to the writings of Edward de Bono. De Bono (2004:10) shares two continuums

applicable to our *entirely-paradigm* argument. He says that there are many gradations between *none* and *all* in frequently spoken English language, a) none, a few, some, many, most, the majority, by and large, (and) all. Similarly (2004:23) he refers to the whole spectrum of utterances between what is said to be *just possible* and what is *certain*, b) impossible [*own addition*], just possible, possible, likely, very likely, probable, most probable, (and) certain. It seems that we should remember that concerning a linguistically influenced understanding of *paradigm* we might never be able to say *impossible* and *certain*, or *none* and *all.*

1.2.6 Interlude: How do you play the game?

Following, it will be evident that the moves that narrative-/ practise, research, theology, therapy, facilitative work, historical inquiry etcetera make are governed by an understanding of epistemology advocated in this study.

Different people will use different chess openings. They will deviate from the textbook openings at some or other move. Some might play aggressively or could be described as exciting players others play passively which some might judge to be equal to strategic playing. However, the game will only work if we accept the rules of the game. Within these socially constructed rules, there are incalculable possible moves.

Before I 'move' on, to a theological positioning, I judge it to be of importance to reiterate what I have been doing up until here: I have situated myself as a chess player does in some kind of opening. This opening relates to how the pieces move on the board; how knowledge is created, language is used and so on. I did not attempt do give an elaborate description on what postmodernism is in relation to modernism, how the prior might relate to post-structuralism, that in relation to post-foundationalism, constructivism as opposed to social constructionism and so forth. More importantly, I also did not try to write categorically or thematically or sum up the so-called seven points of this or that. These important remarks

were taken up in the larger body of what speaks to me about epistemology, what social constructionism is and so forth.

Up until now, the reader might have noted important distinctions to the way she or he plays the game of chess. In asking in the heading how the reader plays, the game I do so, so that the reader is reminded that what follows, namely a theological positioning relates to the moves I have made thus far.

1.3   *Theological positioning*

Drawing on the Van Huyssteen lectures, our theology does not want to be a-contextual. Some theologies professor Van Huyssteen remarks conceptualise ways of looking at the world or God and then use that as a timeless foundation for developing the rest of the theological ideas. He uses a metaphor for foundationalism saying it is a like a museum of ideas where you see wonderful truths, like going to a fantastic art gallery to see beautiful paintings. The museum is called the museum of theology wherein you will find different rooms where all the timeless truths are displayed. In one room, we may find doctrine of creation, in another the doctrine atonement, selection, trinity, and so forth. The contention is that there is no interaction. There is no experience of what is happening other than seeing what is in this one room.

We don't want to contribute to the museum of timeless truths but to find our role in constituting theology in a new context. "I think that is what theology should be about, embedded in contexts and communities and reading faithfully the kind of problems that come from the community and therefore move forward in terms of that context that practise and those kinds of real life issues" (Van Huyssteen 2005/08/01).

Unequivocally this is a theological study wherein the link between theology and the action field namely arts are closer to each other than what one might think. The arts had in fact had an irrefutable influence in the faith story through the

ages. Apart from the fact that this theme has been stirred by the co-research team, to not refer to this link would, in my opinion, leave this study ailing.

1.3.1 Theology or Practical Theology

Mind however that it is my personal view that we cannot talk about theology separate from practical theology. Humanity[21] can never objectively study God. To a marginal degree, we can say that we attain knowledge of God through nature, our human interaction or according to Reformed theology primarily through the Bible. However, our knowledge of God attained from the so-called 'sources' can never eschew human interpretation. In this regard owing to the notion of interpretation (a human activity); our primary study is always our thoughts about the Logos of the Theos *in relation to* the community and the practical considerations resulting from their situatedness in the story of God.

In this regard, Professor Wentzel van Husteen (2005/08/01) remarks that one of the liberating things that postmodernism brought about is the breakdown of rigid disciplinary boundaries. However, do not confuse this with what has been said elsewhere in this document by White (2000:103) that we should draw more distinctions between traditions of thought (not alluding here to distinctions in practise of various disciplines but to epistemological traditions). Modernism produced disciplinary islands and went hand in hand with hierarchical distinctions between *natural, social* and *human* sciences some of which might but often did not include theology. Over against rigid boundaries and a hierarchical structure, a postfoundational metaphor is derived from a laser show. Professor van Huyssteen refers to a laser show around a fountain at Disney world he had experienced: One finds a beautiful display of colours where the lasers randomly cross.

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[21] This study does not wish to partake in the discussion of the gender of God. Consequently God is referred to as masculine but it is acknowledged that some might choose to refer to God as feminine.

This is postfoundational view of disciplinary differences. Interaction is contextual since disciplines overlap differently at different times. One should be very concrete in this intradisciplinary laser show. One should ask: What should the dogmatic do – note, not the discipline in general – or what should I as a practical theologian – note, not all practical theologians – as I put forth my theological laser. Professor Van Huyssteen feels that one should try to anticipate where the disciplines might overlap, and notes that this can only happen with communication.

One of the Huyssteen lecture attendee's noted that he came across these rigid distinctions in his study. He notes that the problem he has encountered is a situation where Systematic Theology is just taught as a bunch of information, knowledge. The impression is left that what is said is "This is Christology; this is Soteriology do with it what you will." He asks: Shouldn't we be dealing with theological issues with the deliberate aim of applying it? Does it not mean that when a systematic theologian is post foundationally situated that he should come down the corridor, from the lecture hall to the practical theologian and vice versa. They should be accountable to each other: "How do you teach practical theology using my doctrinal stuff and how do I teach doctrine using your practical methodology?"

Professor Müller was curious about this wondering how other theological disciplines might handle contextuality different from practical theologians. He rightly asks what then the differences between disciplines are if contextuality[22] is such a central issue to the whole of theology. The provisional argument is that practical theology focuses on the theology of the praxis.   Dr. Lourens Bosman[23] (2005/09/27: Demasure lecture) says that according to his reading of Don Browning, all theology should move from praxis to theory to praxis. That's why, it

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[22] *Contextuality* is used here to indicate a movement away from theology for the sake of theology; rather, theology taking into consideration the practical lives of faith communities.

[23] Dr. Lourens Bosman is involved in the PhD postgraduate study group as an assistant to Prof. Müller.

is said, we move further than the faith community because the practical theologian believes s/he has task broader than the church that God can also be found in more places than the faith community does.   This is one of the challenges of practical theology Lourens Bosman says; we should not only ask how do we think about God, but how do we relate to people who think about God in ways in which we don't even understand yet.

What Van Huyssteen (2005/08/01) then refers to as a postfoundational metaphor does not only relate to intradisciplinary inquiries; we move beyond the arena of the church and the theological faculty to interdisciplinary fields.   By way of example: At the Van Huyssteen lecture (2005/08/01) we were discussing human uniqueness.   Professor Huyssteen remarked: Given the lively scientific inquiries into contemporary cosmology, big bang theories, the age of the universe and everything that goes with the expansion of the universe.   The theologian should never be able to teach the doctrine of creation again (in a theological institution) without in some sense acknowledging what is happening where people are also talking about the origins of the world.   One should try to integrate this information and having the discussion with science whereby we are learning and enriching what we mean by God as creator.   Van Huyssteen says that we can either abstractly think about what it means to be created in the image of God, or theology can go to the natural and human sciences.   By doing so we can discover what it means to be human in a broad, rich embodied sense.   We are not only then constructing our realities in terms of what it means to be created in the image of God; according to professor Van Huyssteen we are also rediscovering on the basis of insight from other disciplines, from our own ancient histories as informed by palaeanthropology, what it means to be created in the image of God.

Whatever field of interdisciplinary inquiry we venture into, practical theology according to Hermans (2002:viii) following Osmer (1999:126) will show these three elements that sets it apart from dogmatic theology and Christian ethics.

Namely: a *performative orientation* relating to questions of how to best perform a particular practise or activity in concrete circumstances. A *theory of formation and transformation* that guides the Christian life over time. Lastly a *practical theological hermeneutic* of the field in which an action or practise takes place. This locates the actors involved in moral time and space.

For the practical theological enterprise engaged in conversation with social constructionism a move away from defining the discipline as applied theology is noted (Hermans 2002:vii). All theology, as will be explained is in a sense practical theology. In this movement in the social constructionist, understanding of practical theology the concept of action or practice plays a central role (Hermans 2002: vii). Apart from the contention that one cannot dislodge theology from its description as practical, I state my choice for the idea of practical theology over pastoral theology. Following abovementioned remarks, I assert my choice for – note, not *practical* theology – but *praxis* theology. Consequently, our theology is not one of practise but praxis (actionary). I would also be comfortable with the notion of theology of practise but add the cautionary remark that we cannot apply theology to the realm of social interaction (praxis or practise). This could easily be understood wrongly by some paradigms that theology is an autonomous discipline and has something objectively to say about the way people socially interact. No, practical-/ or then rather *praxis* theology – note not, theology of…) connotes the idea that theological thinking is not autonomous, but indeed situated. Our theological thinking is thus greatly informed by our social relatedness, our interactions, and interpretations on our relation to God.

Part of Professor Karlijn Demasure's story relates to practical theology and I recount for it here since attending her lecture (2005/09/27) has had an impact in this study. She remarks on her book, which I translate as being *Verdwaal in Liefde, Mag en Skuld* (Lost in Love, Power, and Guilt). She wanted to do another doctoral thesis on the sexual abuse of woman and children she could also

develop a model for pastoral care, for the children and the perpetrators of sexual abuse. There is literature in abundance aimed at children, but not much on paedophiles, incestuous fathers, and so forth. Contemplating and working hereon, she realises that in Leuven they don't have a model alongside which such studies can be conducted. This is in part owing to the fact that the university where she lectures as a practical theologian is a Catholic University. Pastoral care was in this context for a very long time reduced to sacramentology; sacramental care. There's only recently been a shift due to a lack of priests. Now they have the phenomenon that many educated lay people is taking up responsibilities in the church. Since they are not allowed to administer the sacraments, they now have to reframe or follow another way of thinking. Since they have no tradition they turned to the protestant tradition that has a model of working with conversation since to her in protestant theology the concept of *Word* (capital signifies personified divination) but also uncapped, *word*, is very important.

In turning to Protestantism she mentions there have been a great deal of critique against their dominant therapeutic models. She later came to follow the writing of Paul Ricoeur whom is also a protestant.

She then started to think about a model that could be used both in the Protestant tradition but also in the Catholic tradition. Hence she considers that practical theology is fundamentally ecumenical in that it draws on both Catholic and Protestant traditions. Professor Müller (2005/09/27) expands on this by commenting that Practical theology is presumably much more comfortable in ecumenical settings than other theological disciplines (referring to Church history and Systematic theology).

Following the use of a drama therapy concept, I suggest that theology (not only Practical Theology) should be (if it is not) about the *space between us* and also between God and us. Therefore all theology is Practical-/ (meaning relational) theology. According to this understanding, scientific inquiry into Theology would

have been of no use if it did not relate existentially to human interaction, the space between us. Andersen-Warren and Grainger (2000:223) refer to the structure of drama therapy that relates to relationality. Saying, it is designed to encourage us to create the kind of shared space we need in order to present ourselves in situations involving other people. In which we may be able to reveal the living truth about us – the quality of our present and past experience. Rather than relying on descriptions of ourselves, either other people's or our own, whose main virtue often seems to be the ease with which they fit into categories used to explain human behaviour (Andersen-Warren & Grainger 2000:223)

1.3.1.1   Theology and Art: an already established link

Howard (1990:37) refers to the arts and Christianity being causally linked between the fourth and the twentieth centuries whereby "[n]o account of history in the last sixteen centuries is possible without an understanding of the Christian contribution." However, Bolte and McCusker (1987:14) asserts: "We won't kid you on this [referring to a biblical base for drama and comedy, *own insertion*]. If you're looking for a direct scripture verse that says something like: "And he went among his kindred, performing drama and comedy to the glorification of the Lord, and the blessings of the multitudes were upon him" (1 Opinions 2:3), forget it. Such a verse doesn't exist. But that doesn't mean drama and comedy are somehow unscriptural" (Bolte & McCusker 1987:14)

It is very natural that Christianity should have deeply affected art as it is rooted in real history as its central events occurred in the times of public figures such as Caesar Augustus and Pontius Pilate (Howard 1990:37).   "Even the 'post-Christian' art and literature of the last two hundred years in the West emerges from Christian roots – and often involves a more or less conscious repudiation of Christian categories, and an attempt to forge new forms, free of Christian influence" (Howard 1990:37).

Since the need for conscious repudiation of anything exists it attests to that thing's influence. So too the primary reality of this research is situated in a theological matrix given that theological studies has formally been part of most PhD Theology scholars' lives for roughly eight years and more. This study is also in a sense a repudiation of some of the theologically accepted truths in that notions of reality, objectivity, and so forth are interrogated.

Accordingly informed by such interrogation or deconstructive questioning, it would be naïve to assume that the story of this research with its emphasis on the arts started with the commencement of this project. It would furthermore be naïve to presume that this or any other study would only span its allotted two to four years. Let me clarify myself still further: We have just heard Howard (1990) speak of how the arts have influenced Theology from the fourth to the twentieth century. This research story and its following case for the link between the arts and theology is not a new story in light of Howard as reference. I would even go further than Howard to state that some form of art as a creative, imaginative act of human beings probably could go back as far as human time could go. It should already be clear that given the idea that we socially construct our lives through language the term art or arts is in this case a relatively modern ascription to thousands of years' old rituals such as trance dancing, rock art, and so forth.

It is exactly in this tension of linguistic constructions, of what art is or isn't that I believe the idea of creativity aids us well. This will be addressed in more detail as we start turning to a theological positioning. For now let me voice an idea that has been shared by some in the arts focus group [24] in the congregation. Creativity has much more to do with the way in which we survive in life as opposed to a narrowly defined field such as dance, drama and other arts. Whether the electronic company Hi-Sense realises this or not, creativity might indeed have more to do with life than lingo. This company assert with their slogan that *Creativity is Life.* Through my lens this becomes more a theological

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[24] Shortly I refer to them as CAM, the Creative Arts Ministry which is the ministry that I head at the congregation.

statement than a slogan for an electronic company. Creativity is exemplified in the way people 'negotiate' for themselves a better tomorrow in response to the seeming cul-de-sac, and in others times exhibited in innovative solutions to challenging circumstances. From this perspective dancing is partly seen as a creative way of bridging the gap between the spirit or forefather[25] world and the earthly dwelling; paintings on rock partly becomes a way of communicating with animals; participation in making music with neurological patients becomes validation of peoples' sense of self-worth. I cannot but reiterate that God created the possibility for humans to construct different helpful realities in this way. What we understand under the arts is therefore situated in the larger notion of creativity.

Apart from the link between art and theology that Howard (1990) asserts to, but also informed by arts' foundational link with the notion of creativity I now turn to a key reason for why I believe the arts should be linked with theology. This is situated in the view of God as being the creator God

1.3.1.2   Theology, arts and creation

Before taking a closer look to the link between arts and creation as such I linger a while on remarks that were exchanged at the Van Huyssteen lecture pertaining to creation and human uniqueness. I was convinced by Van Huyssteen that one cannot talk about creation without to at least on some level reflect on what is happening in the broader context inclusive of the sciences. This is useful since the biblical doctrine of creation should not be confused with any scientific theory of origins (McKay 1982:245) since the purpose of the biblical doctrine, in contrast to that of scientific investigation, is ethical and religious (McKay 1982:245). I will not as such explore the theological doctrine of creation in this thesis since it is the idea *that* God created that relates to this study. However theological remarks are included drawing on the Van Huyssteen lectures (2005/08/01).

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[25] For an excellent exploration on traditional religions, though in Afrikaans, see Crafford (1996:1-24) in Meiring (ed), (1996).

I welcome this idea of taking a look at the broader discussions in science since our research favours empirical 'data,' which opens up the possibility to raise academic literary voices.   Not only this but many popular writers (that congregations are exposed to) read and develop theories around this:

According to Stephen Covey (1989) for instance our human self-reality can be changed on the merits of having been given the four basic human endowments: conscience, free-will, imagination, and self-awareness (Covey 1989:147).   I briefly refer to it here as I experience that people in my congregation favour Stephen Covey. At a certain time this book, *The Seven Habits of Highly Effective People* was an international best seller.

There are similarities with the subsequent heading on human uniqueness. Note however that in my theological matrix I am circumspect about the idea of *the* seven habits or *the* ten this, five that and so forth; understandably so keeping in mind my position in a type of possibility theory. These human endowments that Covey considers sound interesting but are also unsettling as they are born of individualism. The premise is that I am a self contained, autonomous being with these innate possibilities of free-will, conscience and so forth. These four human endowments could however be redefined from within a social constructionist perspective. I hope that this will become evident as the reader progresses. Let me just give one illustration: A useful metaphor might be that of *Lego* blocks which most of us are thoroughly familiar with from childhood. That which we call conscience is made up of a kaleidoscope of *Lego* blocks: Experiences meshed with people coupled with a certain culture gives voice to conscience. Furthermore even staying with one ingredient namely culture we could be more specific and local as this metaphor of an internet address suggests: http:/www.religion/christian/judeo-christion/reformed/dutch-reformed/pierrevanryneveld_afrikaans_2005

1.3.1.2.1   Human uniqueness and the imago Dei

Along with Professor Van Huyssteen I also find it interesting that theologians in all the Abrahamic faiths as well as scientists seem to have in the last few years spoken easily about human uniqueness. Is it at all credible to do this? Van Huyssteen notes that palaeanthropologists are again talking about uniqueness and one wonders if this is what we mean when we as theologians talk about human beings created in the image of God and therefore in some sense special at least. All of the remarks here reveal Professor Van Huyssteen's views as he explained this at his evening lecture.

Van Huyssteen believes that humans have a stunning uniqueness shared only marginally with dolphins and chimpanzees. He refers to self awareness: Each day, as he says we start out with the face in the mirror experience; a sense of a new day; we are the focal point of our own world. This is revealed in our concern with happiness, fulfilment, and appearance; things that are overwhelmingly important to us.

We should realise however he says that the notion of uniqueness does not only apply to humans; snakes shed their skin, while cats don't, dogs bark at night fish don't, bears hibernate, but lions and tigers don't etcetera. Van Huyssteen calls this specie specificity. There are however a great deal that makes humans unique; we build cities and museums, we speak a stunning variety of languages and chimps that we share ninety-nine percent genetic material do not. In considering what makes us human it is probably not any one thing but all of these: language, consciousness, self awareness, our imagination, our moral awareness.

Furthermore there are two things that relate to human uniqueness when referring to pre-historic imagery. The first musical instruments (flutes made from bones) are discovered hand in hand with paintings. Natural music and the human voice are therefore also truly unique. The second thing that these paintings go hand in

hand with is the first occurrence of the true burial of the dead. This is fascinating because in the same valleys in France you'll find Neanderthal burial sites. Neanderthal buried in very shallow graves, which suggest that they were just worried about scavenging animals whereas Homo sapiens buried properly, and also buried their dead with ornaments much like Egyptians would thousands of years later, with ornaments and food and clothes, all of which suggests a journey and religious consciousness. Therefore, the symbolic nature of our minds also explains Van Huyssteen believes why mystical or religious inclinations can be, and is regarded by almost anyone today as an essentially universal attribute of human uniqueness. Van Huyssteen mentions that he has read a wonderful book on the philosophy of art by Gordon Grey that argues pre-historic religious consciousness.

In Abrahamic religion our uniqueness is tied directly to the *Imago Dei,* based on Genesis 1. While we have constructed a massive doctrine about the *Imago Dei* over the past thousand years there are few texts[26] in the Old Testament that speak about this. Have ideas about this stayed the same? Van Huyssteen (2005/08/01) argues that dramatic shifts in history have taken place.

He mentions that we can learn a great deal from palaeanthropologists. The concern for human uniqueness is shared by various disciplines problem. This goes hand in hand with questions about the origins of humans. Our human capacity can be seen as the so called crowning achievements of our species. Moreover, what we see as uniqueness implies deep moral choice implications. We are not merely biological, but also cultural creatures; we have the remarkable ability to determine who part of us is.

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[26] Besides referring only of the Old Testament Van Huyssteen had probably thought only of texts that deal directly with creation since there are ample references to creation/ creator that I suppose must have made a large contribution in the doctrine of creation in any tradition. See McKay (1982:245) for references.

Now an interesting part of our self perception is that the often less material aspects of the history of our species fascinates us most; we seem to grasp at an intuitive level that language, self awareness consciousness, moral awareness, imagination, symbolic behaviour and mythology are probably the defining elements of what makes us human. Yet these elements that most elude to our humanness are on a prehistoric level often least visible because they don't fossilise. Thus, palaeanthropologists have focussed wisely on more indirect but equally plausible material pointers to the presence of symbolic behaviour and symbolic human mind in early human history. Arguably most spectacular of the earliest evidence of symbolic behaviour in humans, although not the only, or earliest[27] is the famous paintings of south west France and the northern regions of Spain. These were painted about 32,000 - 12,000 years ago.

What has emerged form the work of various scientists that are of primary interest for Theologians working on anthropology is that human mental life includes biologically unprecedented ways of experiencing and understanding the world; experiences from aesthetic experiences to ethical experiences to spiritual contemplation.

Palaeanthropologists like evolutionary epistemologists link the full emergence of human consciousness and symbolism directly to artistic and religious behaviour. This is obviously not an argument for truth of religion or God but indeed for the integrity of the earliest forms of religious awareness whatever exactly that might have been.

Now as far as Christian theology is concerned Van Huyssteen (2005/08/01) says he has recently argued that Christian theology has traditionally always assumed a radical split between human beings created in the image of God and the rest of Creation. This split was mostly justified by traits like rationality, intelligence, and abstract notions of relationality. Van Huyssteen suggests that a theological

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[27] The earliest date for art is said to be 77,000 years old and cited at the Blombos caves in South Africa.

appropriation of these rich an complex results of science at the very least should inspire the theologian carefully to trace and rethink the complex evolution, of promotion of human uniqueness and therefore the notion of the imago dei.

Thinking in tones of embodied imagination, symbolic propensities, and cognitive fluidity may enable theology to really revision his notion of the image of God as an idea that does not entail that we are more superior or of greater value than other animals or of earlier prominence. These qualities might express a specific task and purpose to set forth the presence of God in this world. Professor Van Huyssteen (2005/08/01) says that he argues for the for the rethinking of the notion of the imago Dei in ways not overly abstract and too exotic but which acknowledge our embodied existence, our close ties with animals human ancestors while at the same time focussing on what our symbolically cognate fluid minds might tell us about the emergence of embodied human uniqueness, consciousness and personhood and the propensity for religious awareness?

Homo sapiens are not only distinguished by its remarkable embodied brain, by a stunning mental cognate fluidity as expressed in the imagination, linguistic abilities etcetera, but as real life embodied persons of flesh and blood. We are therefore also affected by hostility, arrogance, ruthlessness, and cunningness, which we have come to call good and evil. This experience of good and evil and theological distinctions of evil, moral failure, sin tragedy, and redemption are beyond the empirical scope of science. It is certainly our bodies that are the awareness of human uniqueness and it is certainly this embodied existence that confronts us with the realities of vulnerability, tragedy and affliction. For scientists that seek the whole picture theology may offer an understanding of the profound tragic dimensions of human existence but also why religious beliefs have provided our distant ancestors and us with dimensions of hope, redemption, and grace.

Humans are walking representations of God. Taking up the Aristotelian ideas of human reason and rationality; the early Christian fathers Augustine and Thomas Aquinas saw the imago dei as located in human reason, our rational abilities. These notions says Van Hasten became famously unpopular because of feministic criticism who showed that women were not perceived to be really all that rational and that Augustine, Thomas Aquinas, early church fathers and others did not always see women as completely created in the image of God. However in 1981 the world council of churches issued a statement that says it is possible that the doctrine of the image of God have been most destructive of all the Christian doctrine. After this kind of substantionalist definition of what the image of God means understandings changed to a functionalist perspective: We are made in the image of God because we are suppose to do something; care for the earth, rule the earth, multiply and so forth.

Then comes Karl Barth and others who talk about a more relational view of the image of God. The image of God is reflected in the relationship we have with God, relating to the trinitarian position. This was still very doctrinal and was amended when it was said that this relationship is a relationship of love; it was made more concrete, more embodied.[28] The contention is that we are not created in the image of God because we can think rationally but because we are embodied minds, human persons with minds in terms of our own sexuality in terms of our own fertility and in terms of whatever else we can combine in the body/ mind dimensions. Van Huyssteen emphasises a tremendously significant return back to the embodied notions of humanness where our sexuality, our embodied moral awareness are tied directly to our self; embodied self transcendence of creatures who are predisposed to religious belief. From a scientific point of view human uniqueness has evolved into a highly contextualised embodied notion; contextualised embodied notions that are tied directly to the kind of symbolising minds of our prehistorical ancestors as physically manifested in the paintings of the prehistoric caves.

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[28] Here Van Huyssteen (2005/08/01) refers to amongst others Philip Hefner.

It is interesting to note that even atheistic palaeanthropologists acknowledge that once you have the human symbolic mind, once you have human imagination you already had artistic ability an therefore religion in some basic form. This is to Van Huyssteen (2005/08/01) a very good argument for what some call the naturalness of religion, religion as being part of who we are. Indeed some archaeologists and palaeanthropologists according to Van Huyssteen argue that one could not have had high quality symbolic paintings if humans were not already talking. This kind of mind must have been the kind of mind who could talk, tell stories and painted long lost mythologies (Van Huyssteen 2005/08/01).

Knowing the prehistory of the human mind will provide us with a profound understanding of what it means to be human. In addition, it helps us to understand the origins of art, technology, science, of religion and how these cultures' remains are inescapably linked to the cognitively fluid symbolic mind.

1.3.1.2.2   Arts and Creation

Earlier under social constructionism and throughout I have alluded to the power of language in constructing realties. We have even heard about the theory that contends to the use of language in our prehistoric ancestors. Accordingly, language is not in the first instance a vehicle for emotions, thought and so on, not descriptive of reality, but constructive to realities. To me there is an interesting link between creation and language. In Reformed theology, the idea that God is the *creator God* is important. Yet, notice the link between creation and language; in the first creation narrative: "And God said, Let there be…." light, a firmament etcetera (Genesis 1:3, 6, 14 KJV). Throughout Jesus' miracle works there was a certain power in his words. I do not put this link forth in a theological sense nor do I want to legitimate the social constructionist idea that language constructs realities with the use of the bible. To do so here would raise too much questions; would this link not be closer to a constructivist approach where one is much more directly (in the moment) busy constructing your life? I only offer this here by

means of introduction whereby I say (not in my capacity as a theologian) that the idea of a link between construction of realities and language might not sound far fetched to the faith community.

Informed by this characteristic of a creator God, I see people as works of art ever in process, or Godly creations. God is the creator-God with interesting semantic possibilities in the English language with regard to the word creator such as creature and creativity. It is this creator God whom has referred to himself on several occasions in the book of Revelation as the Alpha and Omega, the beginning and the end, the first and the last (Revelation 1:8,11; 21:6; 22;13): He is accepted in the Christian faith community as the over-arching ultimate reality. This makes the study of Theology and linking it here with creativity (which alludes to the arts) a time old study. Our human imagination, as Howard (1990:37) signifies, "…reflecting on this picture of things [God's image, incarnation, and creation], was roused to shape and express its vision in visual musical, narrative, and dramatic forms."

It is not contested here however that theology is art or art is theology. The arts link up with theology through that which, but ultimately, *who* makes it possible, namely a Creator. One could have, for instance described God in terms of the great scientist wherein the possibility of science is also an act of creativity. However, I use this as a working metaphor. According to my story of God's influence in my life narrative, it is the best analogous metaphor to the way it seems that arts could be used in narrative practise. Accordingly the arts draws its potential to be helpful to such practices from the imaginative creative acts of human beings and in this way simulates God's act of creation. Human beings thus owe this *possibility potential* to God.

To follow up on crea*tion,* crea*tivity,* crea*ture* ideas we turn to Rookmaaker: "There is no marriage, no economics, no prayer, no art but for the fact that they were made possible by God in his creation: He created the possibility"

(Rookmaaker 1970:225). God the creator, through his creative being created the possibility for everything to come into existence, to be experienced as reality. It is to Rookmaaker that I owe this notion of situating the arts in creation or otherwise stated, making a case for the positioning of the arts in this study in Theology.

In considering further, what makes this study involving the arts valid from within the faculty of Theology is first that of what we might call the *master story* (Webb-Mitchell 1995:218), the creative Creator's story of human involvement. Some postmodernist thinkers might say that there are no more meta-narratives and thus again assert to a contradiction in terms of a positioning within a post-structuralist perspective. Once again, as earlier mentioned if this study were to be situated in a constructivist perspective, I could argue that this idea of a master story is my reality. However, I find this approach to be silencing of other voices, irrationally competitive, and relativistic. To the above postmodernist thinker I would rather situate myself within the tradition of millions of people that believe in this master story. Take note though that this is not an argument that I want or need to win and therefore modernistically revert to numbers. Rather the validity lies in the impression that for this however large, though significantly large number of people it is constitutive of their lives. This master story is a socially constructed reality and its influence in peoples lives over ages has been very real and life altering. It is transformative owing to the notion of relationship as it is presented to us in drama therapy, we are relational beings. Drama therapist Andersen-Warren and Grainger (2000:7) emphasize: "To be human is not simply to be and organism, a mind, and body obviously interconnected, holistically united, but functioning on its own in a relational vacuum." This relational aspect is possible in the first instance based on the Creator that longs for a relationship with his creatures.

I acknowledge that this theory could be shared by other religions since the Christian tradition is not the only religion that believes in a creator God.

However, the notion of redemption fits perfectly with the idea that Jesus Christ as the perfect creative solution to the challenging circumstance of sinful nature. Even apart from the discourse and reformed doctrine of sinful nature Jesus Christ stays the most creative and perfect answer to mans desire to know God and inversely acknowledged, Gods answer in paving the for Himself to stand in a more intimate relationship with His *crea*tures.

In this master story, my personal story is embedded. My personal story entails the belief in the social reality of God incarnated in Christ. For these but also consequent motivations, this study is not situated in an educational, philosophical, medical, psychological or whatever else *–ical* approach. The story of God that I bring to this research is one that acknowledges that all "…norms or structures are 'possibilities'" (Rookmaaker 1970:225), that God instilled in creation.

1.3.1.3   Theology, and the personal narrative

Apart from the above what we could refer to as a type of genesis theory (Possibilities created by a Creator), secondly this study is theological, given the context of relationships. It is principally[29] in the pastoral theological matrix that I am established as a person. As Jernigan (1991:224) rightly notes that pastoral identity evolves from the context of relationships with other people, it is validated by a community and is brought into existence by means of relationships and community. Moreover, my academic narrative developed in studying Practical Theology, and the practical theologian focuses his/her attention on the practise of Christian living (my community) and that pertaining to society (Ballard & Pritchard 1996:1,145). What's more is that even my theological but also my personal story has been informed by the white Afrikaans speaking family culture that has me resorting to a certain way of thinking and a particular use of language.[30] I am therefore irrevocably connected to a certain culture and tradition that uphold

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[29] I say 'principally' acknowledging the social constructionist worldview that we are relational beings, that we have relational selves (Gergen 1999:131).

[30] Brown (2002:86) refers to a model called ADRESSING, which is an acronym for nine cultural factors to which helpers should be sensitive: age, disability, religion, ethnicity, social status, sexual orientation, indigenous heritage, and gender.

certain truths, some for the good and some unhelpful. I have yet to read something that better describes our relational beings and connectedness from where our world is socially constructed than this quote from Hildegard of Bingen[31] (1098 BC -1179 BC). The reason I like it is that it starts with the assumption of the existence of God while hinting[32] at the way knowledge, truth, meaning and so forth is then further created:

"God has arranged all things in consideration of everything else."

The primary manner in which humans consider each other is through their linguistic constructions stemming from the notion of community. The Theologian George Lindbeck proposes three models for doing theological work. His third model greatly resembles all that has been said thus far about social constructionism and consequently it is here that I position myself. In effect, I have already done so when I spoke about *research as acquiring a new language* and, well… really throughout. For this reason, I will not venture into a deep exploration on Lindbeck. I offer it here briefly as an integration of epistemology and theology.

This is a *cultural linguistic* positioning as opposed to his first described model of *propositionalistic* theology. In the latter informative propositions or truth, claims are made about objective realities. The cultural linguistic positioning is also different from *experiential expressivism*, which is said to have its roots in the turn toward the self in the coming of modernity. This latter model is flawed in that it conceals from people the social origins of their conviction that religion is a highly private and individual matter. (Lindbeck 1984 cited in Gerkin 1997:106-7)

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[31] See Tillman (2000:10).

[32] I do not know the original context of these spoken words and it is not clear whether Tillman (see previous reference) does. However in using it here I mean to recontextualise it and tint it social constructionistically as the way in which it is said is very significant for a Theological, social constructionist positioning.

In the cultural linguistic model "…religions are seen as comprehensive interpretive schemes, usually embodied in myths or narratives and heavily ritualised, which structure human experience and understanding of self and world" (Lindbeck 1984 cited in Gerkin 1997:108). Seen in this way, if one belongs to a religion it means that one adopts a certain grammar, a way of speaking (Lindbeck 1984 cited in Gerkin 1997:108; Gergen 1999:124). Within the postmodern perspective, it is acknowledged that social and cultural reality, and the social sciences themselves, are linguistic constructions (Brown 1994:13).

The arts cannot function loosely from these social and cultural realities as Howard (1990:37) refers to the enormously wide range of expression in Christian art.

> This results from the central paradoxes of the Christian faith. They [the range of expression in Christian art], include the paradoxes that arise when human imagination tries to function on the frontier that runs between time and eternity, between the transcendent and the immanent, or between the spiritual and the material. Theological language [our linguistic constructions] staggers on this borderline; the arts have similar difficulties.
>
> (Howard 1990:37)

Thus, within this theological position that I situate myself, I have only these paradoxes, these differing realities of the uncertainty and certainty of linguistic constructions.

1.3.1.4   Theology informed by a reflexive community

Now to turn from my own understanding of the perceived influences on my personal story we turn to the faith/reflexive community. In Practical Theology we need to situate ourselves within the lived experience of every day Christians negotiating meaning from their experience through which they also try to make sense of God. As Sweet (1999:213) states: "Making moments, memories, and meaning is the fibre of the Spirit's webbing." Our metaphors of *narrative* and *social construction* attempt to understand the makings of human experience, resulting in our enquiry within the

matrix of meaning and interpretation[33] in every day life circumstances. Accordingly, our metaphors signify a natural progression from where we position ourselves in interpretational understandings within practical theologically.

Aligning myself with Gerkin (1991:13), and risking over emphasising the already stated, I'm of opinion that the inquiry to be undertaken in this dissertation is best designated as *practical theological inquiry*. These practical theological concerns are aimed at a faith community not only as audience but as vital partakers otherwise, there would not be such a study such as Practical Theology. Along this line of thinking, the purpose of our research has to do with theological concerns on the one hand, and practical considerations on the other and so doing in relation to my own interpretations as well as those of the faith community. Following Swinton (2000:10), we could say that it is in these practical considerations that we need to differentiate between practise and praxis. As a result, succinctly, praxis entails reflective action, *critical* reflective action (Browning 1983:13). Consequently looking at the hermeneutics involved in doing theology practical we are moving beyond the practise-theory application model by differentiating between understanding, interpretation, and application being the three elements in the interpretive process (Gadamer 1975:274). Extending this argument, Müller (1996:1) states that he works from the mode of practical theological wisdom ("*prakties-teologiese wysheid*"). Herewith associates himself with Don Browning's model (1991:34 cited in Müller 1996:1), which defines the practical theological scientific process in terms of practical wisdom, but further stretches the importance of the theological integration of theory and practise (Müller 1996:3-4).

In clarifying the above, we could say that Practical Theology is both a hermeneutical and an empirical undertaking. It is hermeneutical as it relates to the interpretation and eventual application of biblical teaching and narrative (Herholdt 1998:451), acknowledging the cultural-historical differences between contemporary society and biblical times (Ballard & Pritchard 1996:64). It is also

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[33] See (Epston 1998:11) for a list of social scientists whose work is oriented by the 'interpretive method' embracing the text analogy.

empirical by design; enquiring about the actual situations of communities (Heitink 1999b:266). I would however argue for the redefinement of the word empirical for merely the idea of being a structured, focused process. I say this since we should caution ourselves to think that practical theology could empirically reveal or observe ultimate truth: Gadamer (1975) argues that prior to the development of any method of interpretation, there is always a conception of truth – or a pre-understanding… [I]t is the pre-understanding of truth that produces methods [for empirical study, *own insertion*]" (following Gergen 1999:144).

In summarising my thoughts on theology and more concisely practical theology, I temporarily adjourn explicit discussion in aligning myself with the following remark: Practical theology is an ongoing systematically structured hermeneutical process that endeavours to enlighten and renew human acts that relates to the narrative of the Christian faith community (Müller 1996:5).

1.3.2 Pastoral positioning

Probably only a personal modish distinction but *pastoral* theology to me is not necessarily equivalent to *practical* theology as Müller (2002:3 unpublished lecture) seems to assume in his insert from Willows and Swinton (eds) (2000:42). This research is both positioned in a pastoral and a practical theological approach. Note however the preference for the word pastoral in the theme.

The descriptive *pastoral* as opposed to *practical* to me is attached to personhood, to the role of a pastor or shepherd and so forth. In this sense, I am a pastor to some and not practical theologian. I relate to them as a pastor above the idea of being a practical theologian. My intuitive feeling and choice for a distinction between pastoral versus practical theology was verified by the same authors, Pattison and Woodward but only this time in (2000:1-20) wherein they give a broad overview of the basic considerations under these themes. Although I think that they at times refer to these concepts, interchangeably one still finds

that they deliberately often include both concepts in one sentence to suggest thereby a differentiation.

The abovementioned authors note that Pastoral Theology is the older use of the two. It denotes something of a relationship when they assert that far into the history of the Christian community this referred to the need to guide, heal, reconcile, and sustain the community (2000:1). This concept draws on Old Testament imagery that Jesus himself uses such as the good shepherd guiding his sheep. In this sense, a pastor looks after his flock. Early Christian leaders were therefore described as pastors. Theologically speaking this entails the reflection and underpinning that guided pastoral care directed towards ensuring the individual and corporate wellbeing and flourishing of the Christian "flock" (Pattison & Woodward 2000:2). They note, as does professor Demasure (2005/09/27) that in the Catholic tradition many people use the term *pastoral* theology to describe the theological activity that guides an informs practical pastoral action. In this regard, we think of distributing sacraments, marriage preparation, burying the dead, etcetera.[34] *Practical* theology refers to the term that emerged via the German protestant tradition. This tradition specifically related to the academic theological curriculum in the eighteenth century (Pattison & Woodward 2000:2). Pastoral care was seen as an important element in practical theology which extended its considerations to specialist interest in worship, Christian education, preaching and church government (Pattison & Woodward 2000:2). This grasp is in my opinion still limiting to the reach of Practical theology.[35] I think of all the topics in the PhD group, including my own and realise that as the ship of Practical Theology sails to the setting of the sun so the horizons keep expanding. However, one should be cautious to set sails and not know from which harbour the ship has sailed and where it might dock. I say this since practical theology is said to relate theological principles to concerns

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[34] The authors are in this statement informed by other academic sources not included here. What I would like the reader to witness is that narrative practice favours empirically generated voices and thus includes professor Demasure's reference in this regard.

[35] Our discussion here relates to the question, what Practical Theology benefits from a study like this, found in our reflective chapter six.

such as worship, preaching, and so on (Pattison & Woodward 2000:2). Important though: The scope of practical theology is not tied to these considerations but is indeed almost infinite. I think that in recent times, given more enthusiastic research themes, practical theological research ships might not account for the fact that they are *practical theological* in the first instance in which case the absence of theological considerations on some or other level leaves the journey ailing. It is as Pattison and Woodward (2000:8) notes that a practical theological study should hope to contribute to Christian theology and understanding. Hereby practical theologians may be able to help alter, deepen, or even correct theological understandings.

In the context of this study, I feel that this distinction is validated (as it seems it is being used in the American tradition) and its interchangeable use, as in the British tradition (Pattison & Woodward 2000:3) will be used minimally. Given the differentiation made above, I see this research as being conducted within the broader framework of practical theology. Still, take into consideration that in my own understanding, to the communities involved in this study I am both; at times a pastoral theologian and for others a practical theologian.   The specific community confirms my primary relation. This evidently relates to the notion of relational selves to which Gergen (1999:115-141) dedicates an entire chapter. To the individuals and the CAM community I am more so viewed as a pastor since they know nothing of the distinction anyway. In their minds, strongly informed by protestant tradition, the pastor is the shepherd to the sheep.[36]

Still within a social constructionist understanding of identity I include the following differentiated heading of Pastoral positioning; hereby not in the first instance relating the discussion to theology but to relational ways of being. Consequently, it serves as an auxiliary discussion to prior comments about practical theology.

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[36] I agree with Pattison and Woodward (2000:2): It is unfortunate to refer to contemporary believers as sheep.

With what has been said in relation to the interchange between practise and theory, and a distinction between pastoral and practical theology this study by no means dangles loosely. It is rooted in the story of a community, a church, and focus groups[37] revolving around the arts in a specific church. In this community I am seen by the congregation but more so to some, as a pastor. For these people I am not merely head of department of the arts ministry but also a minister, but then a minister not only fulfilling traditional Act 9 duties (*Die Kerkorde* 1994:3). Hence, even though the arts are my primary interest in this study, it is done unquestionably from a *pastoral* position. I suspect that their understanding of my role is also determined strongly by the aforementioned Afrikaans speaking white legacy. This might even more so be the case in the community where I live having a strong pre-1994 military background.[38]

Tillman (2002:37) offers a musical perspective through which I believe the relational aspect of humanity (also the pastor/ congregant relationship) is further illuminated. Some in the abovementioned tradition might just have burnt Tillman for saying this since to me it argues more the relational communal importance of the worship song than its theological:

> The chief loss resulting from the decline of Judaeo-Christian theology in our culture may not be the *theology* but the whole community coming together once a week to make music. No Sunday morning DIY [do it yourself; *own insertion and emphasis*] activity done by a single person in

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[37] Their individual roles with regard to this study will be clarified where specifically referred to them in the thesis.

[38] My understanding of the Afrikaans speaking Dutch Reformed church discourse: Prior to the first democratic election in 1994 when Nelson Mandela was elected president; the Dutch Reformed Church had a notable influence in state affairs. Power was therefore also situated in the church's clergy. The general appearance and interaction with congregants of influential clergy along with the manner in which they spoke, beliefs that were propagated and so forth left a legacy in the church. I find that views on the ministerial role as far as it informs congregational members' behaviour is still prevalent. So much the more I believe this to be true in my community. Many church members' still hold notable positions in the military; the military base being just right next to the community. Two notable and very contextual references concerning the Dutch Reformed tradition and Apartheid is advised for reading; these are *Selfs die kerk kan verander* (Jonker 1998) and *Reis met apartheid* (Algemene Sinodale kommissie van die Nederduitse Gereformeerde Kerk 1997). See References for full bibliographical accounts.

an individualised dwelling can replace the community-building power of the hymn or worship song.

(Tillman 2002:37)

Some might differ greatly but I suspect I'm more a pastor to a community of faith than an authoritarian guard guarding theology for individuals. To sum up these last few paragraphs. This is a research endeavour done unquestionable from a pastoral position. This view on pastoral positioning helps this research to be situated in communal dialogue rather than monologue.

In a PhD narrative small group discussion, I was questioned about especially the work of Sweet (1999) that I cite. Why do I reveal this? Well, I do not agree with their assumptions about the relevance of Sweet (1999). This also relates the academic voice of Gibbs and Coffey (2001), and De Bono (2004). The first mentioned scholar's work is situated in what it means for the church to minister in a postmodern society. Firstly then these voices are important since they influence the relationship constituted between myself as a pastor - wanting to understand the broader discourses on my congregation that these sources write about – and the people in the congregation to who I am a pastor.

Secondly but most importantly, these sources are a direct consequence of co-participants referring them to me in light of the study that I undertook. As far as this study tries to be acknowledging of participants' influences these voices are, dependent on the context indeed important. Many of these participants are situated in the context of church ministry. If this study is truly local (situated/ in-context) as I would hope, as opposed to un-grounded leading to grand generalisations based on statistics, then the context of church ministry and its popular scholars do indeed have a place. This does not say that the authors cited necessarily are South African; citing them alludes to churches' interpreted meaning of them.

Hereby I try to acknowledge the influence of the people that I'm surrounded with by consciously focussing on being contextual and situational. We choose to steer clear "…of the past grandiosity of many theological enterprises which have sought to control and order the world rather than to understand it…." (Pattison & Woodward 2000:42).

1.3.2.1   Researcher versus therapist-pastor

The idea behind focussed ministries in corporate churches, that I will subsequently explain, comes to my aid. On the one hand, I relate to some congregants as a pastor while simultaneously having the specific purpose and opportunity to develop the arts in the community of believers. I explicitly mention this since for some qualitative research traditions the idea of a minister conducting a study in his own congregation unquestionably discredits the objective validity of the research (forthcoming: chapter two). From a social constructionist understanding this dual role becomes part of the research process and is not understood as compromising to research validity.

The above heading is owed to Ansdell and Pavlicevic (2001) whom ask questions about conflicting interests from the world of the arts therapies. It seems that most arts therapies conducting research with clients has the same dilemma in that they wear two hats namely that of therapist and researcher; the latter who are then researching some part of the therapeutic relationship with their own 'clients.'

Research[39] suggests (Mann 1998) that the organisational structure should fit the life or type of ministry that a congregation holds. A distinction is made between four types of congregational models which are based on the size of the congregation, i) family size, a group centred organism ii) pastoral size, a pastor centred organism iii) program size, a group centred organisation and iv) corporate size, a pastor centred organisation.

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[39] This relates to a course in facilitation that I chose to undergo with the aim of finding out more about the grounding beliefs behind facilitation that I believe have many similarities with narrative practices but is aimed at an organization as entity.

In our corporate size congregation, the church body could have assigned my occupation to people in a number of arts related vocations such as the theatre manager, director of photography, film producer, creative director, and so forth. However, they chose to assign it to a minister whom had to a certain extent been exposed to the world of the arts. The emphasis is placed on passion and gifts and accordingly as a minister with a passion for the arts that is where I relate predominantly to the people closest to me in ministry.

Resulting from this I am of opinion that the conflict of interest dilemma is not so pervasive to the study since participants relate to me not only as a pastor but as a fellow artist. Although I might give a sermon several times a year, my 'voice', and that of the creative arts, ministry participants are heard through the arts often when a minister speaks from a podium. Seen in this way the artists on my team become ministers and I become co-artist. Many of the research participants have some connection with the creative arts ministry. In this relationship, I believe the power that is supportive to the 'dominie' discourse is being deconstructed beneficially to the research.

Consequently, although for some co-participants our conversations might prove to be therapeutic, I strongly differentiate between my role as a researcher and that of a therapist/ pastor. The reoccurring guiding question in conversations with co-participants is: How does the effects of the questions that I ask relate to this study wanting to explore the interaction between the arts and narrative practise. Often I have noted and refrained from pursuing certain therapeutic directions that conversations could have taken.

Nonetheless, note again that within a social constructionist process I don't perceive it to be a problem if sometimes in hind site a conversation would prove to have had more of a therapeutic effect to the research participant than otherwise. The reason for this is that knowledge is sustained by social

processes. People construct it between them socially as professor Demasure rightly notes (2005/09/27). I am part of this social process whether this is as researcher or as a pastor and whatever the outcome it is introduced back into the research for reflection.

I do however think that one should continually acknowledge and reflect on the process as being a *research* process and not a therapeutic process. This being a cautionary remark since it is clear that no one (researcher or otherwise) could ultimately design any process that one could before hand give assurance whether a participant will derive some sense of therapeutic value from it.

Ansdell and Pavlicevic (2001:101), in their book, *Beginning Research in the Arts Therapies* state that they are comfortable with the role of a therapist also being a researcher. Pivotal to this is the manner in which the researcher attempts to differentiate between the two hats that s/he carries. This is also the premise of this research concerning conflict of interest.

Having to be successful however in trying to differentiate between researcher and therapist or pastor as described above is not the ultimate goal in narrative research. In this regard Smythe and Murray (2000b:319) aptly states, "Conflicts of interests due to multiple relationships are virtually unavoidable in narrative research, especially when the research takes place in a naturalistic setting." The aforementioned authors refer to numerous incidents of role entanglements from various fields concerning research. Gottlieb and Lasser (2001:33) argue to the contrary when including the *conflict of interest* argument in writing a respectful critique of narrative research.

1.4   *Surveying the research theme*

Suffice to say that according to custom in most arts circles arts could imply and refer to any of the following: dance, drama, music, media, and fine arts as described in the Australian curriculum for the arts (Australian Educational Council

1994). It is therefore not just, as the common discourse on the arts dictates that we are speaking of drawing or painting beautiful pictures and such. I also advocate a broader understanding and applicability of the metaphor of *narrative* since it is mostly mentioned in the context of therapy. Take note that Narrative *Practise* relates to any field such as research, therapy, history, organisational development, education, and so forth that adopt as its grounding metaphor the idea that people are essentially creating meaning through the inherent storying of their lives.

Before proceeding to methodology, let us first explore relevant concepts within the theme of this research. Separate thought will be given to the notion of art under a positioning within the arts.

I argue that Narrative Research relates to Qualitative research only broadly. Narrative research should be judged according to its own internal logic because it is thoroughly situated in social constructionist epistemology. McClintock, Icon and Arson (2003:721) speak of research as narrative in much the same fashion that we later (chapter five and throughout) speak of arts as therapy as opposed to arts in therapy. However, I understand Narrative research as being in spirit with general social research criteria. In this regard, I refer to Neuman. Neuman (1997:18-21), indicates that within the sphere of social research methods three broad purposes of a study can be determined, being explorative, descriptive and explanatory.

This study firmly aligns itself within the purpose of being explorative. One should be cautious of objectively trying to describe or furthermore explain something as opposed to exploring. The possibility in coming across as authoritative in descriptive or explanatory models (especially in quantitative studies) becomes too great. From a broadly stated aim for this research, as being explorative, one can at best suggest guidelines or reflect that our descriptions cannot be other than subjective and situated in a specific research community.

Subsequently, Neuman (1997:20) present six goals for exploratory research, all of these to a greater or lesser degree is an indication of what this study would like to achieve as a by-product of being engaged with people with regard to their lives. These will not be explained here. Some of those ideas could however be founded in the following exploration of our theme.

1.4.1 Explorative

This study would like to become *familiar with the basic facts, people, and concerns* involved in our theme.   A *well-grounded mental picture* of what is occurring in the research will be developed. Many *ideas will be generated* along with tentative theories and conjectures.   The *feasibility of doing additional research* will be determined. *Questions will be formulated* and issues refined *for inquiry that is more systematic*.   Techniques (within the narrative, rather *guidelines*) *will be developed* resulting in a sense of direction for future research.

1.4.2 Interaction

In referring to the *exploration* of any interaction between two ideas I acknowledge that those ideas are not necessarily naturally to be united. This study is above all a narrative social constructionist study.   Therefore, any function that the arts could have should adhere to grounding values that narrative practise set forth. The question therefore is not can the arts interact with narrative practise but; what is the implication of the principle values of narrative on the use and functioning of the arts within its ideas. Several indications will be made to arts and others such as play-/ or sandtray therapy in relation to therapy and how advocates of these acknowledge that therapists does not seem to work solely within one theoretical framework. Practises and techniques are being used as if purchased at an online global therapeutic ideas shop. Wilson, Kendrick, and Ryan (1992:17) in the field of play therapy describe this as piece mealing. They refer to the importance of Axline's work to what is called non-directive play therapy around the 1940's and how writers seem to cite her work but eschews much theoretical exploration. In this respect Wilson, Kendrick and Ryan (1992:3)

has the following to say, which also relates to the dissemination of boundaries (forthcoming: chapter six): "We recognize that in writing about one particular method of working… we are to some extent breaking with tradition. Practitioners in Britain have by custom and perhaps by inclination tended to draw selectively on theory rather than adhering strictly to one conceptual approach to intervention."

For this study, it is important to note that it seems most of the working methods of other therapeutic practises are indeed in some way or another different from social constructionist ideas. Note however the contrary that there are common characteristics between social constructionist ideas and some practises. I provide a related clarification: Wilson Kendrick and Ryan (1992:21) explains that a discussion of the Pre-Raphaelites as a school of painting may emphasize common characteristic of these painters (brilliant colours, realistic representation of the natural world) at the expense of commonalities which they share with painters in their recent past. In the same way, Rogerian psychotherapy, although having certain distinctive characteristics, has also much in common with other psychotherapeutic orientations.

What ever could be said about the arts in narrative practise is also much reliant on the process, which gave birth to such statements or guidelines. Thus, it is imperative that this study be situated within social constructionist understandings trying to differentiate where this approach is similar or different from other approaches.

1.4.3 Narrative practise

Since I do elaborate generously on the narrative metaphor further on, suffice to start talking in this direction with cursory remarks, which will include a reflection on a lively discussion between Professor Karlijn Demasure (2005/09/27), Professor Julian Müller, and Dr. Lourens Bosman.

Narrative research sets the ideal to conduct research on a small-scale basis. This is done beneficial to, and in collaboration with those whose actions and stories are the focus of the investigation (Lartey 2000:73-74).   Practical theologian, Emmaneul Lartey (2000:74) elaborates by emphasising that we should ask questions about who it is that benefits from what is done, who is excluded by the way things are done and who are oppressed by it. Furthermore, our research should ask contextual and experiential questions and should challenge historical formulations in a quest for more inclusive and relevant forms. This research is a corporate, collaborative endeavour, which listens to many different voices (Lartey 2000:75).

Demasure (2005/09/27) notes that narrativity as she calls it came to Practical Theology primarily via two roads; these are the hermeneutics of Paul Ricoeur and secondly via social constructionism.   Professor Karlijn Demasure (2005/09/27) then says that she does not no whether these two (Ricoeur and Social constructionism) can be reconciled and her consideration to come to South Africa had to do with her thoughts on this. Naturally, views on narrativity are under consideration as is evident in the following discussion.

Dr. Lourens Bosman (2005/09/27: Demasure lecture) remarks that what one can appreciate about Foucaudian ideas is the idea that marginalised voices reveals the way in which discourses function. This is also dangerous says Demasure (2005/09/27). Some take a limited case as found in the marginalised voice I try to put forth a certain position in society based on this limited case. She explains by alluding to the pro-abortion against abortion debate. A girl might have been raped for instance and based on her marginalised voice a certain opinion is propagated. Dr. Lourens Bosman (2005/09/27: Demasure lecture) remarks that the idea of listening to the marginalised voice is not in the first instance to pass it through as normative. Rather, it forces one to step away from the dominant discourse. Professor Müller then adds that the idea is therefore to help you see

the relativity of norms in certain instances. The aim is thus not to try and make the marginalised voice in turn the dominant voice.

Demasure (2005/09/27) responds to the idea of Dr. Bosman that the marginalised voice helps one to step away from the dominant discourse. She remarks that insight alone does not liberate a person. Professor Müller is in agreement herewith but with the following alteration. Insight is not liberating if it is left un-storied. If the new insight is storied in alternative imaginative ways then it can become reality, which is based on the idea that stories, therefore language construct reality. For this reason the narrative metaphor is so crucial; it is not about listening to new stories but to co-create new stories. Herewith we are creating new realities and changing existing ones. We also have to be realistic says professor Müller and don't think we can change the world. Professor Demasure remarks affirmatively by saying that sometimes we are too optimistic about our narratives. Demasure feels strongly that as practical theologians we also have a political mission and should therefore not only keep to "the small little stories."   Dr. Bosman feels differently and maintains that it is often in the incidental story where there is often more power for change…"when storied," adds professor Müller. Professor Demasure again differs by concurring with what she asserts Ricoeur might say: "[I]f we are going to change the best way to get a disclosure is to tell stories... any stories [not just particular contextual stories: *own insertion*] because in stories you use metaphors and symbols." Metaphors and symbols reach deeper ground than concepts; it touches on a deeper level of our humanness and so evokes change.

1.5   The Delta area – discovering other narrative disciplines

Smythe and Murray (2000b:314) refers to the narrative study of lives as a growing, multidisciplinary tradition of research. This is based on the in-depth autobiographical interviewing of research participants, involving "listening to people talk in their own terms about what had been significant in their lives" Joss Elson (1993:ix).

Smythe and Murray (2000b:314) is of opinion that Narrative research is situated within the broader domain of qualitative social science research, which, in turn is a subset of all research conducted with human participants. Even though narrative research indeed reveals similarities with social qualitative research, narrative research is not congruent with the paradigm from which qualitative research ideas were formulated. In Müller and Schoeman (2004:7-8) we find arguments for the evaluation of narrative research against the narrative discourse and should be viewed against the background of social constructionism. For instance, and as throughout referred to, narrative practitioners will not often talk about *data*; in narrative practise data becomes life stories.[40]

Consequently, although the idea or art of storying is situated in the practises of entertainers, journalists, parents telling bedtime stories, and faculties such as drama, it is viewed by narrative practitioners as inherently embodied by human nature. Thus, figuratively speaking people engaged in the performance of their life narratives could be found in the genetic makeup of our human race. For this reason story is being used as grounding metaphor in *post-structuralist* qualitative human science research.

1.5.1 Narrative practise

Subsequently, the ideas behind narrative practise will be put forth extensively. Suffice to say that the choice for the word narrative *practise* has wilfully been made. This study does not want to explore this topic only within a therapeutic context. Even though, admittedly I enter this research conversation from a predominantly therapeutic background. The choice for narrative practise as opposed to confining it to narrative therapy is made possible on the basis that narrative is shaped from a certain worldview, social constructionism as explained earlier. This worldview or paradigm governs our thoughts on the interaction

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[40] In addition to Müller and Schoeman (2004) see also Smythe and Murray (2000b).

between people and the realities they inhabit and is related to diverse fields; therapy, history, research etcetera. It might be true that, that which has come to be known as narrative were made conscious or in certain places popular *especially* in therapeutic spheres and writings of practitioners such as Michael White and David Epston.

Nevertheless, the informing ideas to narrative therapy have flooded other enterprises such as research for instance. Smythe and Murray (2000b:315) refers to Josselson's 1996a volume that refers to "…leading narrative researchers from a variety of disciplines, including psychology, sociology, anthropology, philosophy, and history." Gergen (1999) who's views I favour, predominantly writes from this above-mentioned worldview. He exclaims (1999:167-194) that this worldview has enormous merits for a profusion of practices. In this regard, he gives cursory examples of such ideas in other fields: Therapy as Social Construction (1999:169), Making Meaning in Organizations (1999:175), Education: Collaboration and Community (1999:179), and lastly he asserts to this paradigm's worth in Scholarly Representation (1999:184). One of the fields that I encountered in this study has to do with corporate facilitation. It was most interesting to note that this enterprise, as I understand it, greatly resembles the paradigm formative to narrative practise: I am referring to ideas such as the notion of transparency, the not-knowing [41] position to content-knowledge as opposed to process-knowledge and so forth (elaborated on elsewhere). It seems a terrible loss to confine the source fields for this research to therapy alone. Rather, input is received from therapy, corporate fields, and so forth, where and only if it relates to the arts. Might I reiterate that my own background is predominantly that of therapy and theology and as such, in this study, will be given a louder voice.

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[41] Brown (2002:87) follows readings of De Shazer (1985) and states that in his opinion it is best to follow a constructivist approach to goal establishment "…where the client is the experts of his/her life and the [music] therapist is the expert of the therapeutic process" It is said that this is not always possible as music therapists amongst others work with physically handicapped people that aren't in a position to talk for themselves. In this case a collaborative effort is made family members to "…establish appropriate, meaningful goals that are sensitive to the client's values" (Brown 2002:87).

A second reason for the choice of narrative *practise* as opposed to therapy (other than that *narrative* share the same paradigm to some practises) consists of an inadvertent deconstruction of what therapy is presumed to entail.   I ask myself: "What in therapy relates to voices of other practises such as facilitation or drama that I have invited as companions to this research journey?" Most things could be therapeutic, though not necessarily therapy. "Who am I…" to further enquire "…to decide what people should experience as therapy or not?" Within a social constructionist, narrative paradigm I could only describe therapy as a specifically informed way of *being* with another being in a particular context that the person might or might not find therapeutic.   In a sense when looking at facilitative questions in the profession of corporate facilitation (forthcoming: chapter three), a certain way of doing facilitation runs parallel to what I have just described as therapy and more so even similar to practises of especially narrative therapy. So then, choosing for the wider description of narrative practise as opposed to therapy makes more sense in that it certain practises or professions is closer to narrative practise than to other arts therapies informed by worldviews radically different than that of narrative practise.

In this broader yet helpful association with relatively similar practises, it seems better to relate to semantic structures that consist of words like growth as opposed to normal health, like the drama word catharsis or movement as opposed to a predefined psychological outcome, well-being [42] as opposed to interventions towards appropriate behaviour. Healing as a process rather than a destination and in the end possibly facilitation with subjective integrity rather than therapy.

In acknowledging the underlying worldview in narrative practise but also a profusion of other fields, without writing an addendum to the Bible let me refer to

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[42] See Tillman (2002:13) on *Notions of Well-being, Models of Heath* (2002:16), *Healing as Process* (2002:14) with a specific aesthetic and culturally informed description.

some of the most important ideas and assumptions behind narrative thinking akin to a social constructionist paradigm.

At the forefront of our ventures in doing research, being pastors or therapists within the narrative framework are the following notions adapted from Müller (2002)

- *Respect for the participant.* Hence, I will not speak of 'research objects' or 'research population' but rather refer to those involved as research participants, co-researchers, conversational partners and so forth. Underscoring this notion is the regard for the interests of those involved as opposed to serving my own objectives as researcher.

- *Emphasis on the now*. This entails that as the very first step we take a good empirical look at people and the action in which they are involved. As a result, we stay predominantly within the local experience of our conversational partners and do so within the context of the stories that describe and reflect their preferred realities. Thus, research is being performed as practical wisdom (Graham 2000:109; Müller 1996:1; Browning 1991:34) with an interest in the *habitus* of people, "which refers to a kind of practical knowledge within which human social action enacts and constructs culture – a synthesis of structure and agency. A 'system of structured, structuring dispositions… constituted in practice and… always oriented towards practical functions" (Pierre Bourdieu 1992:52, according to Graham 2000:109).

- *A not-knowing position.* It is hoped that people experience choice rather than settled certainties in therapy as a process. This is promoted by taking a not-knowing position about the content and meaning of people's lives (Bruner 1986, Anderson & Goolishian 1992) with regard to the realities that they inhabit (Freedman & Combs 1996:44). There is earnestness with the researcher to

facilitate a situation where conversational partners can tell their stories un-interrupted, enabling them to speak in their own way and voice (Müller 2002, unpublished lecture).

▪ *Interpretation instead of analysis.* "The concept of *analysis* is a legacy of the positivistic approach to research" whereby only the expert can analyse data acquired from the 'research objects' (Müller 2002, unpublished lecture). This is something done mostly *to* the 'respondents'. Interpretation goes beyond that which Ansdell and Pavlicevic (2001:145) talk about in the process of research in the arts therapies, namely *observation*, *description*, and *interpretation.* Narrative values extend the idea of individually interpreted data to *co-constructed* interpretation, being conducted *with* the so-called respondents on equal basis. This co-constructed interpretation is often referred to as the paradigm of social constructionism.[43]

▪ *Seeing the whole.* Although the focus of narrative practise lies on co-constructed reality and interpretation instead of structural analysis we go still further. Seeing the whole requires that, the story interprets itself (Müller 2002, unpublished lecture). Out of respect for the storyteller, the emphasis is put on the meaning of the story as a unit by not breaking down the story into portions with different themes.

This in part relates to the controversy between critics and artists as referred to by Bätschmann (1997:52):

> In the course of time, art criticism and scholarship brought to light an insoluble conflict. As works of art came to be more closely analysed, the old opposition surfaced between two different approaches to

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[43] A social constructionist perspective is by no means the same as a constructivist approach, which it could be confused with. Social construction does not say that it is as easy for a person to pick an attitude from a type of *rational bureaucracy* and accept it as reality. Hereby the individual grants himself the freedom to uphold any given opinion largely ignorant of culturally informed behaviour (Vos 1995:214, cited in Müller 1996:58). See also Müller (1996:77-81), and Freedman & Combs (1996:1-8).

> interpretation, that which is true to the letter and looks for correctness,
> and that which is true to meaning and looks for truth.

<div align="right">(Bätschmann 1997:52)</div>

In peoples retellings, we relate to their exibited stories as being truthful; capturing meaning and truth[44] rather than correctness.

These values, as far as models are sought, leaves us therapeutically naked with only three narrative stances with which we interact with 'experience exhibitions'[45] i.e. conversational questions, a not-knowing position, and responsive active listening (Boyd 1996:220, cited in Müller 2000:68). This research is not a therapeutic endeavour but a research endeavour; we have to somehow translate values accountaly to method. For this reason, we now turn to methodological themes.

1.6   Methodological positioning

Take note that here we will only have a cursory look at methodology since chapter two is reserved for amongst other topics, the practical methodological form that the research embody.

By way of introduction, I draw on Farley (2000:119) whom situates practical theology as being an interpretive endeavour.   He claims that all human beings exist and act in situations and engage in interpretations of situations.   It is meaningful to understand that this interpretive dimension does not cease with faith and with life in the community of faith (Farley 2000:119). With our *taken for granted stock of knowledge* as he refers to it we undergo the weighting of what to us is important. Thus, faith and the faith community shape our interpretations, which is in turn a firm consequence of the epistemological reasoning of social constructionism.   Even more important than situating practical theology in the

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[44] Not referring to an obsolete notion of truth.

[45] The notion of an artist exhibiting his/her work requires a sense of courage as it is put forth in public eyes. See Bätschmann 1997: 17 and further; Satisfying public taste; Public patronage; Exhibition pieces 29. In the same sense we put our emotions on the canvas to be reacted to in some sense by friends, therapists and so on.

interpretive enterprise note that Farley (2000:119) refer to interpreting *situations* as opposed to *texts*. This emphasis is made in a footnote where the word *action* comes into play.   Remember however, that text does not exclude human interaction or in our case art, which text is also. I encountered this inclusion of action and art as text in professor Demasure's lecture (2005/09/27) where she elaborates on Paul Ricoeur's influence in her thinking.   While Farley distinguishes between the interpretation of text and situation he does acknowledge in his argument the writings of Paul Ricoeur and especially so his work, *The Model of Text: Meaningful Action Considered as Text* (1981).

I emphasise here that practical theology is an interpretive enterprise and I do so to sensitise the reader that the kind of methodology that ensues practical theological research is then also interpretive. Up to this point the logical flow, the structure of this chapter is expressly structured to imply that our epistemological and ontological understanding (interpretation) shape our theology which in turn gives birth to a certain methodological position.

I will here situate methodology in what I regard as a primary metaphor for the human specie.   I have cursorily remarked on practical theological views on methodology but I will not facilitate in this research in-depth discussion on these since I have chosen for a distinctly narrative approach, which requires extensive involvement.[46]

Effectively a choice has been made to stay within the metaphor of story for research procedure. This choice has partly been informed by the belief that the arts elicit stories, most obviously revealed in the art of drama. Stated differently the arts also favour *story* as a meaningful grounding metaphor. As such, there is intrinsic value in adopting story as a methodological model for doing research.

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[46] In this regard for a very meaningful exploration of the approaches and methods in Pastoral and Practical Theology the Blackwell reader for Pastoral and Practical Theology is advised which is edited by Woodward and Pattison (2000). Articles have been placed and some commissioned specifically for illumination on approaches and methods (2000:73-148), including scholars Alastair Campbell, Don Browning, Elaine Graham, Edward Farley, Emmaneul Lartey and Stephen Pattison.

Acknowledging that there are other models for doing research, some even related to narrative ideas[47] I have still chosen to follow a model that has come to be known colloquially as the ABDCE approach to doing research. ABDCE is the acronym for the not-necessarily sequential proposed movements in narrative research Action, Background, Development, Climax, and Ending (Müller, Human & Van Deventer 2001). I could have also chosen to adapt Vogler's (1999) ideas on story construction to a research model as all these models use some kind of story theory to embody, explore, and develop rich human experience. Take note that Müller, Van Deventer and Human (2001) derive at the ABDCE approach from art, that of views in fiction writing from Anne Lamott (1995). A research design based on Vogler (1999) might have established yet a more exciting local link with the thesis topic and the co-participants. However, at the onset of this research I was not aware of the work of Vogler since I only heard of him from one of the research participants. Keeping to *story*-methodology is therefore also a way of acknowledging the role of the arts in this study but more locally honouring the voice and input of research conversational partners.

In itself, this is probably a less than adequate explanation of methodology. Two things should however be noted: Firstly, intricate discussion on methodology is reserved for chapter two. More importantly, in fact what follows – a positioning within the narrative – is already incontestably entangled with methodology. Thus, in referring to narrative, theoretically and otherwise in this chapter I am already writing extensively on that which informs methodology. Contrary to the first statement of this paragraph, referring to "a less than adequate explanation"; if one chooses to work within the narrative metaphor, no amount of writing about methodology can replace the narrative metaphor's input and resulting illumination of methodology. For this reason, I now turn to a firm positioning within the idea of narrative.

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[47] Refer to Mischler (1986).

1.6.1 Positioning within the narrative

Leading up to and throughout this research I was confronted on how narrative practise as I have come to know it is distinct and similar to so many other therapists, researchers, and institutions that utilise the significance of story (narrative). I'm of opinion that most people can tell a story to much amusement of an audience, client, and co-participant and so forth as far as we refer to story as a kind of a tool in aim of a desired outcome.

One can expect that there may be a great deal of misconceptions about the practise of narrativity. I illuminate by providing the following example that emerged at the Van Huyssteen lectures (2005/08/01). I first present the attendee's question and thereafter professors Müller and Van Huyssteen's remarks:

Attendee: I just want to ask about the whole narrative approach especially in counselling [read: psychology] because I'm working in that field.   Is the assumption of the narrative approach that now we have found a way to find the truth of somebody when he is telling his story; whereas we know, just thinking of one example, the *past memory syndrome* where people dish up stories; we all have got grids through which we look at our history. So to follow the narrative approach and to assume that you have now unearthed the wisdom there must be deconstructed in the sense that I don't know about my own past. I can only remember certain things I want to remember

Professor Müller humouristically remarks: I don't know which narrative approach you are talking about. The narrative approach I know does not work with that assumption at all. To the contrary, the narrative approach will not try to work with any assumptions about a story behind the story, the truth story, the real story; but work with the stories as it is told. We work with that story. We do not go digging as a detective might for the other story somewhere behind the story that is told. The narrative approach does not work with the idea that it can produce the truth.

Professor Van Huyssteen: As I see it, the narrative approach would work as a heuristic devise. It's a kind of a device that you use via something else (interpretations and assumptions) to get into a very specific problem and it is not understood that the story is always a good story or a true story. He remarks humouristically: It could be an awful story but it allows you to get into the material at the order of the discussion.

Professor Müller: (Picking up on the above sentence) …and by telling it you are constructing a new story.

Drawing on these remarks it is incorrect to say – and I'm circumspect of Professor Van Huyssteen's notion of a heuristic device – that the narrative metaphor is in any instance merely a tool (device) for anything; whether this is to derive at some truth, surfacing emotions or anything else. I understand the metaphor of narrative practise to link still closer to epistemology or methodology than we might think and therefore it is addressed here. Narrative (story) practise is inextricably linked with a certain view, an epistemology of reality: I argue that one's views on epistemology are revealed in one's understanding of the notion of character. It can primarily be seen in how narrative practitioners view people. The narrative practitioner's view of people is similar to how Horton (1994:25) from the world of arts in the following excerpt describes the notion of character. Roland Barthes (1974:64) comments that character is a product of combinations, an ever changing adjective rather than a thing or noun. "Even though the connotation may be clear, the nomination of its [character] signified is uncertain, approximate, unstable" (Roland Barthes 1976:90).

Horton (1994:25) then sums up by saying that character is never complete, set, finished, but always glimpsed in motion from a certain perspective. "What is character?" thus leads to "Who is asking, how, why, when?"[48] How greatly this resounds with the social constructionist perspective?!

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[48] In Tillman's idea of a *model of self* (2002:25) character is also described as being in process between ever changing polarities: community/ individualism, containment/freedom, expression/ confidentiality, unity/diversity, challenge/nurture, excitement/ relaxation, embodiment/

1.6.1.1   "Let there be stories," God said.

In subsequent paragraphs, I embark on a more substantial introduction to, and a positioning within the ideas of narrative practise. I do so at liberty, hopefully having made it clear that narrative practice/s, such as the use of externalisation,[49] is not to be understood merely as a tool.[50]

Griffith and Griffith (2002:59), with regard to peoples' experiences in their spiritual lives and relationships refer to some common forms in which spiritual experiences is expressed: The following they think of as genres for expressing spiritual experiences 1) Metaphors and other tropes, 2) Stories, or narratives, 3) Beliefs, 4) Dialogue, 5) Rituals 6) Ceremonies, 7) Practices, and, 8) Community.   Henceforth they aver that there are *sociobiological differences* among the genres of spiritual experience:

> Various forms of symbolic expression play distinct roles in human life. Of particular relevance for psychotherapy, different forms work differently in coordinating a person's language and relationships with his or her physiological state. Metaphors and other tropes, for example, play a key role in coordinating mental and physiological processes of perception. Stories are particularly important in the organization of a sense of self and other processes of identity formation. Both ritual and conversation help choreograph the experience of community. Spiritual practices and ritual can engage bodily experience in ways that genres relying more on language cannot.

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transcendence.. To Tillman (2002:24) this is important as they express polarities that somehow mirror the process of living and is related to the nature of music.

[49] Externalisation entails a way of speaking about a problem that separates the person from the problem. Often this involves personifying the problem (or belief, or practice, habit, incident etcetera). In its most basic form one would thus speak of Problem, Anger etcetera in capital letters for example: How has Anger wormed its way into your life? It could easily be used as a tool. However in narrative practice this way of speaking is really situated in the belief that the problem is the problem not the person. Not used in this way can easily lead to the experience of the participant as trickery.

[50] One sometimes find that therapists and psychologists refer to themselves as working eclectically whereby some tools of one method is freely used alongside tools of another.

> Life in community orchestrates all the other expressive forms in a grand
> movement that enables culture to come into being.
>
> (Griffith & Griffith 2002:61)

Although the genres are distinctly different, the expressive forms are almost
inseparable. They proclaim that most of them appear within any given therapy
interview whereby the conduct of therapy is therefore a sequence of aesthetic
compositions. "Questions weave back and forth among these expressive forms as a
dialogue is composed during a session. One does not necessarily take priority over
another, although each opens a different avenue for therapeutic change" (Griffith &
Griffith 2002:61). It is by systematic effort of *multichannel listening* that these modes
of expression are heard as they appear spontaneously in an interview.

For most of us, tropes – metaphor, metonymy, synecdoche, irony – are figures of
speech that exist only as vague memory traces from a high school English class.
Tropes as literary devises are used to express meaning poetically (Griffith & Griffith
2002:62). There could therefore something be said for the use of poetics as a form of
art as therapeutic devise. Anthropologists have long utilized tropes as a coherent
conceptual framework to describe how people express meaning through activities and
events of daily life (Griffith & Griffith 2002:62). In conversations with professor
Hagemann, we spoke about how story requires the plotting of memory. This also
relates to dreams in relation to story he said: Anything might happen in a dream.
Once we wake up, it doesn't matter how bizarre it is, we will try to sort things out,
linking it in sequence across time. A type of "critical reflecting mode" kicks in, in the
retelling of the dream. Professor Hagemann explains this default mode (our innate
storying ability) as some kind of a genetic code. Hence, the heading "Let there be
stories." From this perspective human's ability for storying our experiences is almost
embedded in a type of collective Jungian memory.[51]

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[51] For an elaboration on this interesting and controversial theory see Meyer, Moore and Viljoen (1988:33-34), or Jung (1960:112).

In literature, tropes are used to convey more vividly to the reader the writer's personal experience. A particularly evocative metaphor therefore communicates more strongly than the mere facts of the matter – "I feel lonely" versus "My life has become a sepulchre."

However, what anthropologists have noted goes beyond the emotive or shall we say sculptural use of language. This *going beyond* is the reason for this study to be situated in the narrative social constructionist metaphor. This is also the primary reason why Griffith and Griffith (2002) seem to write enthusiastically of these modes of expressions: People not only use tropes when writing and speaking words to others, they *perform* tropes, that is, enact them in behaviour as well as in spoken words. The performance of a trope weds unseen meaning with behaviour that is visible to others, thereby providing a vocabulary for the unspoken communication of meaning. Maybe we can read the sentence again substituting the words 'a trope' for 'the arts' thereby preliminary touching on resulting chapters.

Through the performance of tropes, meaning becomes incarnate. When a trope is performed, a particular cultural world opens… Tropes differ from referential uses of language, that is, when words – like "car," "dog, " "brown" – denote specific objects or qualities of an object. Particular words or expressions, of course can be used in either manner. Consider "There are a lot of cars on the freeway" versus "Public transportation have lost its battle with the car."

Tropes serve a key role in human life as points of junction where physiology and language meet. Tropes engage the body as much as the mind. When one lover says to another, "You are my sunshine!", the beloved feels in her body the warmth of the sun's rays. Tropes shift attention, posture, voice, heart rate, and blood pressure in ways that ready the body for specific action or expression – to love, to fight, to flee, or to reflect quietly (Griffith & Griffith 2002:63). The performance of tropes is instrumental for constructing a society (Griffith & Griffith 2002:63). They put together a world that holds meaning and orients people in their relationships with one another. Tropes help

create possibilities for spiritual experience by enabling a person to perceive every thing in the world as connected in some way to every other thing, which is a key aspect of spirituality across most cultures (Griffith & Griffith 2002:64).

1.6.1.2   Metaphors and Narrative

Since we have chosen for *narrative* and *social constructionism* and they work as type of metaphor for our involvement with people, we now turn specifically to this type of trope, namely metaphor.[52]

1.6.1.2.1   Narrative and social construction as metaphor

"[M]etaphors are not júst metaphors. They are the software of thought. Metaphors do more than add to the cognitive impact of language. Metaphors are the stuff of which our mind is made to begin with. In our mental encyclopaedia, concepts like "chair" are not based on abstract sets of necessary and sufficient conditions, but on… images" (Sweet 1999:201). "Metaphor is Metamorphosis" as Professor Sweet (1999:204) describes. Griffith and Griffith (2002:64) links with Sweet in saying that metaphors play a critical role in people's lives by posing abstract concepts in terms of images and events drawn from daily life.

Lakoff and Johnson (1980, in Griffith & Griffith 2002:64) allude to this process as mapping from a *source domain* to a *target domain*.   "Source domains are familiar life experiences, mostly taken from the physical world, that are well understood and easy to think about….   [T]arget domains are abstract conceptual domains, like love, happiness, or spiritual experience." An example of this transference form one to the other domain would be to say: "My life with God is a long journey." Seen in this way our life experiences are source domains and *story* as such becomes our target domain. I would further content drawing on professor Hagemann's views that such a mapping from source to target domain almost instantaneously involves us in the plotting of memory. Furthermore, story according to professor Hagemann is akin to

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[52] A metaphor, plainly stated, as the reader might recall entails conceiving one thing in terms of another: Consider "My life is a sepulchre" instead of "I feel dead" or "Our relationship aren't growing!" with the implicit biological metaphor of plants that needs oxygen, sunlight and so forth to grow. In this study we will not dwell in the depths of metaphor as it relates to language; spoken or otherwise. For meticulous detail on this subject see Ricoeur (1977).

experiences of life (source domain) although it is not the experience in itself and therefore requires a target domain (our stories). In this sense a narrative is in itself a metaphor seeing that it maps from experience that is well understood to experience that is not (Griffith & Griffith 2002:64). As such, "…a metaphor is perhaps the most useful way we have for comprehending partially what cannot be comprehended totally: our feelings, aesthetic experiences, moral practices, and spiritual awareness" (Lakoff & Johnson 1980:36, cited in Griffith & Griffith 2002:64).

"Metaphors, like poems [in addition stories and the arts: *own insertion*], present multiple levels of meaning, reverberating differently with different aspects of experience" (Lakoff & Johnson 1980, cited in Griffith & Griffith 2002:64). Griffith and Griffith (2002:64) are in accordance with research participant's professor Hagemann and Talitha from the CAM community in saying: "By amending cognition and body experience, a particular metaphor opens possibilities, while obscuring alternatives." As a metaphor highlights important love experiences and makes them coherent, it masks other love experiences; the metaphor gives love a new meaning. Explained in this way by Griffith and Griffith (2002:64) metaphors are appropriate because they sanction actions, justify inferences, and help us set goals (Lakoff & Johnson 1980:141, cited in Griffith & Griffith 2002:64). Any given metaphor can therefore help or hinder the expression of experiences. Paul Friedrich (1991:24, cited in Griffith & Griffith 2002:65) attests this by saying that a trope may mislead in exact proportion to the amount it reveals; that is the price of any revelation. At least in therapeutic involvement with people's spiritual experiences Griffith and Griffith (2002:65) claims that the two-sidedness of this equation – metaphors enable, metaphors constrain – lies at the heart of work conducted with metaphors.

In accordance with Griffith and Griffith (2002:67), it can safely be said that any single metaphor, no matter how compelling, is too unidirectional to illuminate fully the richness and complexity of a lived experience.   Fortunately, where there is one metaphor, there are many" (Griffith & Griffith 2002:67). This leads me again to enquire as to what the dividends of the investment in the arts coupled with narrative

practise are: One might say that it assists organisations and individuals in structuring their lives.   Utilising the arts in this research process enables omni directional reception or telling; meaning, the arts becomes a metaphor able to speak from different perspectives.

Theoretically at this point then what this means for the narrative practitioner; being open to the voice of the artist in an organisation, congregation or individual, arts as metaphor enables one to get a richness of description from where meaning is co-constructed (forthcoming: chapter three and four).

By now, it should be clear that within a social constructionist worldview the grounding metaphor of story as opposed to being a research or therapy tool becomes an interpretive resource privileged in narrative conversations (White 2000:9; Epston 1998:11).   Smythe   and   Murray   (2000b:315)   augments   by   saying   that methodologically, narrative research is an essentially interpretive enterprise. With White (2000:9), I assume that the structure of narrative provides the principle frame of intelligibility for people in their day-to-day lives. To tell a story, we make choices (based on interpretation) about which connections to highlight, which paths to follow and which details to focus on (Kopett 2002:85). These choices are the focus of our inquiry.

1.6.1.2.2   *Metaphor in comparison to symbols and signs*

Our remarks here are informed by Demasure's (2005/09/27) views on Paul Ricoeur's use of the concepts in question.

Paul Ricoeur has the desire to understand our basic humanness. As a starting place, he considers the notions of freedom and sin. He believes that humans are ontologically fundamentally good.   Sin is introduced in the narrative after the good creation of humans. Consequently, our free will has been damaged (not destroyed).   In trying to describe free will and evil, he turns to our concept of symbols. If we want to talk about something as profound as sin people have

resorted to symbols. A second step is then taken in telling about such concepts in myths such as the lost paradise for instance. Only now, we get to the concept of original sin. To Ricoeur then sin as a concept is a symbol of the third degree.

Hereby he acknowledges that although symbols touch on the profound in life people do not understand symbols anymore, that symbols need interpretation and recontextualisation. This need for interpretation and recontextualisation is the result of the surplus of meaning in things. In baptism, for instance, we use water but we still need to explain our actions since water have a surplus of meaning; water can cleanse but one can also drown in water.

A symbol also has a double dimensional structure a literal and a spiritual connotation. It is this spiritual connotation that one cannot invent but the latter is based on the first. So the idea of washing away sin is situated in the quality of water to cleanse. The relationship between the two is therefore natural. On the contrary, a sign has arbitrary meaning. A sign is arbitrary based on the contention that links the signifier (word) and the signified (concept). So a sign is situated in consensus much in the same manner as people have decided what the various colours in the traffic light system means. The first meaning in a symbol belongs to the physical world and the latter to the existential. There is a given meaning in a symbol, which is called a donation, but this donation is not clear in the first moment. Because of the surplus of meaning, the process of interpretation is sparked.

Symbols are the reason that narrativity is important to professor Demasure (2005/09/27); embedded in narrative we find symbols and in working with these people can change.

Research participant Danie du Toit and I had talked in our discussions about symbolism and rituals, which prove to be relevant here. Danie noted that it's interesting how often symbolism and rituals go hand in hand with art. We noted

that rituals and symbolism, which are connected to the arts, strongly focuses our attention on God. Performing a ritual connected to an artwork such as a painting creates interaction between art and person thereby giving personal significance to the person. In so doing, a stationary work of art becomes alive through the local significance a person derive from it. This meaning is however not always only personal as we have heard in people's responses to works created in the congregation by the CAM community. There is also some kind of collective understanding or meaning ascribed to the work. This takes shape largely by the conversation with the artist or a speaker alluding to its intended contribution to the worship service. The voice of the artist directs people's attention to the intended significance whereby involvement in ritual and symbolism is promoted. However, in ritual and symbolism the personal meaning supersedes the collective understanding although it may initially be informed by it.

In relation to metaphors, symbols are pre-linguistic phenomena while metaphors belong to the linguistic realm. Demasure (2005/09/27) quotes Ricoeur in saying: "A metaphor occurs in the already purified universe of the logos while the symbol hesitates on the dividing line between bios (life) and logos (language)." In this sense a metaphor is considered richer than a symbol because it encloses the implicit semantics of the symbol, it explains something. Conversely, it is also poorer since it draws on a symbol. Metaphors are just the linguistic surface of symbols and they owe their power to relate the semantic surface in the depths of human experience to the two dimensional structure of the symbol.

A metaphor is a category mistake in that the two concepts, which do not belong to the same semantic field, are brought together. In the clash of meaning, something new emerges. Now we call it a semantic impertinence since a coat is not sadness while at the same time being a semantic innovation since you look at something in a new way.

There is also important to realise that it is typical for metaphors to elicit emotions and visualisations; not so with mere concepts. The tension exists not in the two terms but in the interpretation of the two terms. Logical structure of the language is challenged it is thus a category mistake.

The metaphorical interpretation presupposes a literal interpretation, which self-destruct in a significant contradiction. The choice for the combining elements has to do with resonancy and differentiation: It is in the clash of similarity on some level while obvious semantic dissimilarity that something new emerges. As with symbols the literally meaning should be replace by a second-degree reference. What we discover is not something literal, it provides us with a new perspective, but the reference is in second degree. This means that through language, metaphor as poetic language and through interpretation, a new reality emerges. A metaphor thus destructs an existing order to create a new one.

1.6.1.3   Differentiating between performing narratives and story-tools

It should also be clear that what the above paragraphs entail does not suggest that narrative practise is in the first instance a tool. It is much more intricate than that. As a tool, a corporate facilitator could use Vogler's (1999) story movements and characters to analyse conflict, a teacher could write a school play based on it and so forth, all with utter disregard for the storying nature of our human existence.

I personally uphold (elsewhere elaborated) that story above any other art form is the best metaphor for subjectively understanding the human web of experiences. Weiser (1993:9) directs us to the awareness of this argument in her field. Namely phototherapy in relation to art therapy: "There is a long-standing debate as to whether art therapy is a set of techniques that all therapists (psychologists, family counsellors, psychiatrists, and so on) can learn to use, or whether it is a separate model, with a distinct underlying conceptual basis." She states that good arguments can be made on both sides but that to her phototherapy is rather

a set of interactive techniques useful for all therapists regardless of their preferred theoretical modalities. [53]   The idea of story could also be such a technique to some although a story tool *without* a conceptual framework of storying beings is not what is advocated in this study. Rather, the question will be discussed throughout: What differentiates the use of the arts in narrative practise as opposed to the use of arts situated in different theoretical modalities? It seems that we should also acknowledge that therapists in the arts caution to use something as an adjunct to verbal analysis. In this regard Dora Kalff (1981:xiii),much involved with the development of sand play which is said to have originated around 1911. (Thompson 1981:5) writes in the Foreword to *Sand play Studies; Origins, Theory, and Practise* (1981) that when sand play is used as an adjunct to verbal analysis, it may very well further the therapeutic work. However, in her opinion it doesn't lead to the same types of experience that she has seen to be possible through a continuing use of sand play as the main emphasis of the therapy. The same could also be said about the use of *story*.

Some disciplines seem conflicted about what the appropriate manner is in how to use music, art, dance and so forth. Using the arts in therapy is a relatively new idea, owing its more formal approaches to have been developed over the past fifty to sixty years (Ansdell 2002). It seems that people involved in the arts or other means by which with to conduct therapy nowadays (sand play etcetera), did not in the first instance evolve within a conscious theoretical foundational framework. In a sense, these practises are arrows that don't know from which bow they came. For me it seems that such artists with an inclination or formal exposure to therapy only fairly recently started asking questions about the bow from which they practise. For this reason some approaches are referred to as techniques for whom the underlying worldview it is not as critical a consideration. Thompson (1981:5) for instance states: "[T]he present volume attests; sandplay is a very individual matter and is used differently by every therapist."

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[53] A side comment at this stage but I do think that every kind of practice allude to some kind of underlying theory. The manner in which she explains her work seems to be very much in line with a social constructionist paradigm although it might not be consistently so.

Surveying research theory it seems that this type of standing on your head rather than your feet approach relates to a *grounded theory* approach or study (Leedy & Ormrod 2001:154). Leedy and Ormrod (2001:154) states: "Of all the research designs… a grounded theory study is the one that is *least* likely to begin from a particular theoretic framework. On the contrary, the major purpose of a grounded theory approach is to *begin with the data and use them to develop a theory."* *T*he term *grounded* refers to the idea that the theory that emerges from the study is derived form and *grounded* in data that have been collected in the field rather than taken from the research literature (Leedy & Ormrod 2001:154). It is said that this approach has its roots in sociology but is now used in anthropology, education, nursing psychology, and social work (Leedy & Ormrod 2001:154).

I emphasise that there should be a consistency of approach in terms of epistemology, whether we speak of story as it relates to narrative human identity, or story as a tool (or for that matter art, dance, music, and so forth as tools). The idea stays the same: It should at least be situated in some kind of understanding of the theoretical framework from which one might work. There is a thin, almost intuitive differentiation between the two 'applications.' Maybe, it's the latter (story as tool) that tries to be an objective application of the twelve steps in Vogler's, or other writers' story movements. Henceforth, let me clarify some key concepts in what is regarded as a good story regardless of application as tool or grounding metaphor. Then I will start differentiating between the ideas of *performing* narratives over above the idea of story *as a tool* as one might find in eclectic working methods.

"At the most basic level, the quality that differentiates a story from a mere sequence of unrelated events is meaningful connection" this happens by means of reincorporation (Kopett 2002:85). The idea of reincorporation entails bringing back later what one has introduced earlier in a story or film such as cutaway shots of objects and scenery in a motion film. Applying this idea to our research,

reincorporation could mean sporadically touching on related subjects at various places in the document. Naturally, the topic isn't handled in depth everywhere but the use of concepts in different conversations I believe gives the reader a better understanding into what is meant by a concept or topic. This could be explained by weaving a type of understanding. It is as Müller (1996:139) suggests that the concept of story is a concept that has to do with connections, patterns, and metaphors. He further draws on Bateson (1979:13) who describes a story as a little knot or complex of that species of connectedness, which we call *relevance.*[54]

However, how then is story relevant? Here, as I will do at various places we touch on performing narratives: It is cultural stories that determine the shapes of our individual life narratives (White 1991 cited in Freedman & Combs 1996:32). People make sense of their lives through personal narratives they construct in relation to cultural narratives they are born into. In any culture, certain narratives will come to be dominant over other narratives. These dominant narratives will specify the preferred and customary ways of believing and behaving within the particular culture (Freedman & Combs 1996:32).

Hence, may I reiterate that the task of Practical Theology is to journey with the faith community, helping them make sense of personal life narratives and read them against the background of dominant narratives.

1.6.1.4   Narrative in reaction to…

I have stated my deliberate choice for the narrative metaphor. Suffice to briefly motivate what this choice stands in reaction to. In concurrence with Müller (1996:20), I realise that there are analytical philosophers and some sociological theorists that rely heavily on research methods that divide human existence into compartments. Over against this, narrative theorists build their anthropology on the premise of the unity of human experience. The narrative metaphor invites us to think about people's lives as

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[54] This will not on its own do for a description of what story is or isn't. Please refer to chapter five for more in-depth discussion.

stories and to work with them to experience their life stories in ways that are meaningful and fulfilling.

Opposed to this favoured unity of human experience as elsewhere reiterated: It seems that art specific therapies are often informed by depth psychology and psychoanalysis in particular.[55] In this model, I frequently came across statements such as the following from the field of art therapy: "This book, then, is at root a suggested method for deciphering the language of pictures. As the reader proceeds, he will discover how the unconscious contents of this picture were made known to me as the student of the picture" (Furth 1988:xix), and "like dream language, the language of pictures is the language of the unconscious, and it speaks when the conscious voice fails" (Kübler-Ross, forward to Furth 1988:x), and

> The drawings allow for interplay of information between the various expressed or repressed areas of the individual psyche. The analyst establishes a rapport with his patient that goes beyond conscious interaction to include an unconscious dialogue between his intuition and the often-secretive unconscious language of pictures. For this reason, however, proper training is essential, since that analyst's tendency to project onto a drawing often goes unrecognized by both him and his colleagues.
>
> (Kübler Ross, forward to Furth 1988:x)

Now it is interesting that in light of these examples Furth (1988:13) notes that [t]he idea is not to decipher with accuracy what is within the picture – in order to predict the person's future – as much as it is to ask concise questions as to what the picture may be communicating (Furth 1988:13). I wholeheartedly agree with this mode of *asking* about art; so I notice this discrepancy and wonder what to make of it. I cannot but think about addendum ?? Wherein Jo (the narrative therapist) remarked that, some of the statements smacked of modernism. Furthermore I realise that throughout the research I have noted in the PhD small group also notions that seemed very

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[55] Specific reference in this regard is made to depth psychology with reference to Sigmund Freud (Meyer, Moore & Viljoen 1988:34-78).

modernistic. As the contradictions are revealed, so the plot thickens. Readers may even find statements in this thesis, which is a social constructionist (situated more in the posts) thesis. Vogler (1999), an important author in this thesis may be viewed as extremely modernistic but I hope I have answered this (in the thesis as a first round) to the satisfaction of possible interrogators. I've come to the tentative conclusion that one should really try to determine what the general gist of the work involves. I think one can get far fetched and almost find modernism under every rock (word) so to speak. I've come to realise that people live their lives making use of the available metaphors and language to them. To find modernism under every rock also numbs conversation. One should remember that the posts or social constructionism does not say that everything in a certain paradigm is evil. For an extended period, most people have and still do live in a modernistic world. Rather critique should be aimed at the crucial consequences to those whose voices are not being heard. To live the radical critical (even sceptical life) is indeed isolating, it again situates the power in the individual and so we have come full circle back to modernism; meaning radical postmodernism or post this or that is almost again a type of modernism. Returning to Furth (1988), I'm of opinion that the general gist contrary to his latter remark is situated in the kind of knowledgeable interpretation that narrativity would try to avoid. I do include the questions that he uses in interpreting drawings (see addendum ??) but these will be used very tentatively by the narrative practitioner.

Narrative research/ therapy/ practise therefore inquires rather about the continuity of life wherein units of experience and meaning are created, acknowledging that "[e]very telling is an arbitrary imposition of meaning on the flow of memory, in that we highlight some causes and discount others; that is, every telling is interpretive" (Bruner 1986a:7 cited in Epston 1998:12). The stories that we hear are descriptions as well as explanations, based on interpreted reality, for why things are as they seem (Müller 1996:21; Rubin & Rubin 1995:31). The proposal is that people must engage in acts of the interpretation of experiences when they make expressions about their experiences of the worlds they live through. Not only do these interpretive acts make it possible for people to give meaning to their experiences of the world, rendering life

sensible to themselves and to others, but these acts also shape their expression of this lived experience (White 2000:9).

Please take note, this does not say, meanings people construct in these acts of interpretation are radically invented. Meanings are not independently derived from out of the blue or from inside people's heads. As an outcome of unique thought, or out of some singular consciousness that provides for people an apprehension of the world 'as it is,' whatever that world might be (White 2000:9).[56] Rather according to our understanding "...meaning is at once a personal, relational, and cultural achievement" (White 2000:9; Gergen 1999:131), an "…emergent property of coordinated action" (Gergen 1999:145).

1.7   *Positioning within the arts*

May I reiterate what we might understand when using the term arts. As point of reference is taken the Australian arts curriculum (Australian Curriculum Council 1994) that includes in the concept of art: drama, dance, music, multimedia, and visual (fine) art. Note that story (literary art) is not included in this description and I cannot imagine why not since it should be. Its omission is for our purposes made to signify the foundational practise of story (as identity) for remember that we are told a story, we engage much more of ourselves than we do when we are presented with mere facts. I contend that this is true of all the arts. Our emotions are triggered, associations are stimulated and memories are activated (Kopett 2002:84).   The premise is that the use of the arts is conducive to such a rich context.

What I would like to contend for the moment is that the debate in the arts communities around that which might be labelled as art, opinions about the arts needing a purpose, asking about what it is that makes art so called Christian art; these considerations to my knowledge concerns all art forms. Therefore I'm of the opinion that what we might say about drama and narrative practise might also

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[56] See footnote 48.

depending on the context in which we speak relate for instance for music and narrative practise.

Thus far, two very important matters have been raised that are essential to the research process, namely that of the metaphors narrative and social construction. As an artist, in this case having had some formal training I come from a musical home with specific art engagement in the past. I must say that the abovementioned metaphors have had a considerable impact on my personal understanding of the arts: I find in all art forms the common denominator of communication. Art speaks, it communicates! Does it necessarily *want* to convey something? It's an open question that I will elaborate on elsewhere. However, even if it doesn't have a specific aim or intention it communicates to me by appealing rationally to my senses as well as my emotion. Mostly, however Rookmaaker (1970:231) is of opinion that "…artists, almost without exception, do strive to express something in their art, and only rarely are happy with the aesthetic element alone."

In a PhD narrative small group discussion one of my colleagues, also conducting a study in one of the arts (recreational fine art), were uncomfortable with this remark. The question has been asked whether there is always *intentionality* in works of art. Do artists indeed want to say something? This colleague shares the experience that participants only afterwards reflect that this or that was therapeutic. To experience art as therapy was therefore not there initial intention. I am in agreement with this colleague. However, I am under the distinct impression that Rookmaaker (1970) refers to artists, by implication professional artists (professional: not referring to quality but that their arts provide their income). It then comes to one's experience put directly opposite the other, the typical constructivist's clash of relative opinion. I for one share Rookmaaker's opinion from my own experience: Something is being said, something is being performed, maybe not so intentionally. This something is not directive to a kind of underlying structure, but it is a *coming into being* which in my opinion relates to

the idea of the *absent but implicit* of Michael White (2000:35-58). From a social constructionist perspective neither is wrong if one understands that sub-culture plays a significant role in determining meaning, purpose, creating truth and the like. That which is said through the arts (either prior or by means of reflection) is always derived from the interchange between the personal and communal interpretation.

For this reason, I believe that in all art a story could be found close by. This implies that in participants there was a sense of wanting to convey something, which is elicited by reflexive questions put to the artists (conversational partner). This line of reflexive questioning could entail: Tell me about what this artwork is doing with you? Is this dance similar to your life or not? Where and with what person did you relate to in the drama? What do you make of your affinity to that role being played by the actor in relationship to the crisis the organisation is currently experiencing? Also, keep in mind that there are times when the spoken or written word is necessary; at other times silence, music, painting, drama will be more appropriate ways of conveying an emotion or an insight (White[57] 1997:8).

The arts therefore brings me from point A to point B, there is motion, some kind of development! This leads me to my next contention: Involvement in the arts has much to offer a social constructionist process in that meaning is experienced through interpretation whereby art could become part of the storying of people's lives.

Art has always been part of my own familial story; studying music, fine art as subject in school, involvement in performing arts ministries, being head of department Creative Arts ministries in our congregation and so forth. My curiosity stems from my involvement in narrative practise which I would also like to endow with the term art: The art of storying! Even if a work of art has only

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[57] Take caution in remembering that White (1997) is not narrative therapist Michael White alluded to throughout the research.

aesthetic intention there will always be a story to be told about the process of creating the artwork.

It should be noted that in order for the narrative practitioner even from a pastoral perspective to use art it does not necessarily need to be Christian. The debate behind this signifies that "…what is Christian in art does not lie in the theme, but in the spirit of it, in its wisdom and the understanding of reality it reflects" (Rookmaaker 1970:228). Likewise being a Christian does not mean going round singing hallelujah all day, but showing the renewal of one's life by Christ through true creativity, so a Christian painting is not one in which all the figures have haloes and (if we put our ears to the canvas) can be heard singing hallelujahs (Rookmaaker 1970:228).

1.7.1 A definition of the arts?

Rookmaaker (1970:230) reminds us that the modern division between the fine art – drama, poetry, literature, music, painting, and sculpture – and the applied arts such as pottery, tapestry and so on, is of fairly recent date. The lure of a world rooted in modernistic insights asks for an array of definitions on what is considered art. The mere word *definition* is a modernistic idea.[58] Concepts of the arts will be explained sporadically but please note that what I refer to as a description is still far from a definition. However, let's state the question as I hear it often: "What then is art in a postmodern context." My answer: It depends on whose asking and from what community s/he comes. I for one feel that all things could be art depending on your culture; Natural Science could be art. Well isn't it? Let me explain:

I would like to draw from my theological positioning once again. Everything that comes from the hands of the creator; everything for which the possibility was created is art. In this sense the linguistic concept of creativity lies very closely to the word art. I admit that I have also started of initially with the view that the arts amounts to selected art forms (as the curriculum suggests) which is done by, as I said earlier

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[58] See Derrida (1997).

payroll artists. The more I got involved in this study the more I was convinced of the contrary.

Up to date the concept art, as with many other concepts perhaps more on a contentious level, sex, and marriage has become fluid (Pienaar 2002). So every time I hear the question on what constitutes art, I simultaneously am reminded of the strong discourses in our western society shaping our views on what art entails. Ansdell (1995:15) asserts that contemporary culture puts the arts at arms length from most people's lives, a matter for the professional, the gifted, and the creative. Art becomes consumed rather than experienced.   However, what of our own involvement, of making art ourselves, or more radically, of making ourselves art.

In a sense, on the one hand I as the primary initiator of this study am sensitive to the marginalised voices of those whom call themselves a professional artist and what s/he can offer. On the other hand in this study we encounter the deconstruction of the notion that the arts is for the professional, the elite, the first world, western culture, the gifted and the like.

To sum up, what for the modernist must be a very frustrating closure for the moment; Gergen (1999:63) puts it exceptionally well when saying that communities meet within me; I become a conduit for mutual understanding. Consequently when we both stand before, listen to, admire, smell or touch a painting, a dance, a building and so forth, both of us as conduits of mutual understanding, maybe informed by similar culture, constitute what we adore as art or not. To me then having to adopt a certain reality in order to achieve anything in this study; classical art, performing art and crafts for the purposes of this research is viewed as art.

Chapter 2: Methodological Accountability and Co-authoring voices

2.1   Preface

Gergen (2002:13) notes that constructionist dialogues do far more than provoke critical reflection; that they also invite new forms of methodology, theory, and practice.   Consequently experimentation will necessarily demonstrate that persons are caught within a deterministic world of cause and effect, ; trait measures will yield linear hierarchies of good and bad (for example high self-esteem versus low, high neuroticism versus. low).   This resulting determinism is not because causal relations and hierarchies are simply there in the world, but because the choice of method is inevitably a choice of ontology (Gergen 2002:13).   Further, all methodologies harbour political, moral, and ideological ramifications.   "Most existing methods, for example, create the reality of a subject-object divide – the knowing scientist as opposed to the subject of study.   In this way they foster an atomized picture of society in which each of us exists separately and independently of others" (Gergen 2002:13).

Consequently, due to constraints within existing methodologies, many constructionists have been moved to seek alternatives.   "Such methods create different constructions of human activity and harbour different values.   For example, many researchers have established means of working cooperatively with those they might otherwise study as 'the other.'   Participatory action researchers attempt to work with various marginalized groups to establish the kinds of knowledge necessary to enhance their life conditions.   Others use various narrative methodologies to give voice to otherwise silenced sectors of society.   Polyvocal methodologists attempt to give expression to the multiple voices or selves possessed by both the researcher and the researched.   Still other scholars search for more aesthetic means of representing their subject

matter; performance, poetry, multimedia, music, and art are all added to the compendium of methodologies.

Senior researcher at Actioma and professor extraordinaire, Andries Baart (2003) comments on a special research edition of Practical Theology in South-Africa 18(3). This edition has a specific narrative angle. Baart (2003:147) notes herein that most researchers do not thoroughly account for their data collection, the selection from the raw data, their interpretation, and analysis etcetera. For this reason this chapter is principally devoted to such concerns.

Before I embark on a more elaborate journey I wish to provide the reader with cursory remarks on methodology and its implications. Here I refer principally to Müller and Schoeman (2004) writing about narrative methodology:

Müller and Schoeman (2004:11) describe research as multi-facetted action. Consequently they assert that McClintock et al (2003:715-731) have moved into the right direction by creating several metaphors for research, which account for the rich variation in research styles. It is my hope that the reader might in this chapter see how there is accounted for the realisation of these metaphors in the research since, and I agree with Müller and Schoeman (2004:11), these metaphors reflect the basic values of good research to which this study also subscribe.

Consequently they allude to research as action, research as narrative, research as facilitating, and research as responsibility. While ontological and epistemological concerns inform the research from an academically accountable and philosophical based perspective these subsequent metaphors are the pillars that practically inform method[59] and accountability[60], which this chapter is all

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[59] This distinction was rather helpful to me; Thinking of *methodology* in terms of personal positioning within accepted methodological theoretical understandings while *method* consists of the illumination on a practical level of how research happens. Since this distinction is not water tight, or an important differentiation these concepts will be used interchangeably unless otherwise stated.

about. The following are rephrased from Müller and Schoeman (2004:7-14) with the aim of instilling in the reader a sense of what this chapter is about.

2.1.1 Research as action

Action in the context of this research signifies participation: The way in which the primary researcher is active is through being present in a participatory fashion; never passive and objective. This notion of participatory interaction involves all relevant parties; "both researcher and those being researched are drawn into the action" (Müller & Schoeman 2004:11).

2.1.2 Research as narrative

In this regard Müller and Schoeman 2004:11 cite McClintock et al 2003:721 in saying that research-as-narrative suggests that research works by describing, exploring and changing the metaphors used in a process of finding during research. In this process of finding fragments of narratives are always imminent, either directly related to the theme or related to some aspect of an individual's life, either consciously asked for or presented, or incognisantly performed from the storying nature of our humanness.

2.1.3 Research as facilitating

Given that the topic or research question mostly originates from the interest of the researcher, s/he is the initiator and therefore facilitates the research (Müller & Schoeman 2004:11). It is emphasised that a facilitator is not suppose to be a manipulator. S/he performs the role as the conductor of an orchestra that performs meaning. It is not the conductor that writes the music score. The performance of music/ meaning is a joint venture.

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[60] It is my belief that a good research design is all about accountability; towards participants, the scientific community, personal standards and so forth. Therefore these concepts are wedded in this chapter.

2.1.4 Research as responsibility

It is argued that there are no means or methods by which a researcher can be objective.   S/he is rather actively involved and therefore also has the responsibility to further the research. A responsible researcher is a self-reflective researcher in answer to unattainable objectivity.   Thus responsibility replaces "objectivity."   This happens by creating space for metaphors and for the development of new stories. (Müller & Schoeman 2004:11)

Section A

With these above ideas as a basis of understanding I would just like the reader to take note of the broad structure of this chapter. This chapter falls out in two sections: The larger first part tackles questions about method and the second part serves as a cursory introduction to research participants. In this latter part in will not be attempted to provide the entire stories of participants. In I introduce them in this chapter with the aim of revealing how it came that they were involved and why they were chosen and such research methodological concerns. Their voices will rather be heard at length in following chapters.

2.2   Introductory metaphor

We could all think of people whom we've met of whom we might say: Surely God must have a sense of humour in having created them. Look at their hairstyle… never the same and they dress rather odd at times. Strangely enough those people are often very close to us. At times we think we know them exceedingly well while in some instances they don't make sense to us at all. They are rather peculiar at best. Remarkably similar to some, they are different from the rest. These people, whom reveal God's humoristic approach to creation, live in my mirror.

You might remember that in chapter one it has been mentioned that people are made up of almost innumerable voices. Gergen (1999:123 takes this to such an extent to imply a myriad of voices even in one's thinking activity. Van der Ven

(2002:291-307) writes one of the two very important reflections revolving around the conversation between Theology and Social Constructionism. The other is written by Gergen (2002b:273-289). Van der Ven (2002:291) remarks on Gergen (2002:3-23) which is also the opening article to the reader. What interests Van der Ven (2002:291) about Gergen (2002a:3-23) is the general insight that every kind of human activity – from perceiving, thinking and feeling to interpreting, evaluating and communicating – is socio-historically and socio-culturally determined.   This also applies to activities that we tend to consider extremely individual, private, and intimate such as meditation and prayer. It applies equally to those aspects of human existence that relate to the self, such as the moral and religious self, and to what – also in the moral and religious domains – constitutes the individual's personal identity. Thus thinking is a social constructionist activity as we are in a strange way in conversation with people from our past. It is in the context of these conversations, these relational ways of being that I allude to, and essentially refer to myself in the above metaphor. I am thus the sum total and more of all the influences I consciously and unconsciously have been subjected to.

How exactly this tension between whom I am in relation to the influences in my life works one can only speculate. This occurrence is most fascinating since I am more than the sum total of all the influences I consciously and unconsciously have been subjected to. One will have to inquire how human beings share *similarities* on the one hand, while we are *creatively different* from the rest. In appearance and preferences, of which we are mostly cognisant, to the way in which we walk like our dad's, have our mother's noses, followed through to our truly unique qualities. Such as our fingerprints, unique retina's, voice tone and quality (measured in graphical waveforms) and DNA. The same idea applies to other creations such as animals and especially the zebra. By and large it is acknowledged that most zebra's have stripes, though no zebra's stripes are alike.

Why this introduction? Well in the first instance this notion of uniqueness versus dissimilarities situates this chapter again in our Theological positioning wherein God is the creative creator God. Human beings are created to journey with each other and all research whether social sciences or not has this component of humanity, human fallibility, human interpretation and so forth. Secondly this notion of uniqueness applies to research and research communities as well. The research community of this particular research will be presented here. In this chapter we will consider a method and design through which we might look in the mirror so to speak to consciously and sometimes incognisantly reflect on the voices we hear, the voices we consist of.[61] Adding to this we take a look at the kind of practical methodology and its design that are put to use in amplifying participating voices. These two goals for this research chapter (introducing voices and an illumination of a truthful methodological design) stems from a specific question or research gap, which will subsequently be presented.

I'm of opinion that most of the answers to the direction this research has taken; themes it include/ exclude, which art form's input is heard most strongly and so forth, could be found in this chapter. Alluded to elsewhere I make a case for the idea that something of the general could be found in the specific but not the other way around: The existence of the general opinion (such as statistics) does not necessarily apply, without interrogation, to the *specific* or *local* that this study wishes to do justice to.

Before one can embark on a process of collaborative inquiry with co-participants and do so via a valid research method underpinned by certain methodological considerations which is informed by, epistemology and ontology (as referred to in chapter one), one needs to know something of the seeds of curiosity from where this study is birthed. These seeds of curiosity are situated in a definitive research gap.

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[61] The metaphor of mirror/ mirroring in this context should be understood as in line with the ontology and epistemology of chapter one and not as in a modernistic positivist sense such as a mirror objectively, supposedly mirrors reality.

2.3   A twofold research gap

I acknowledge that the second part of this subsequent twofold research gap is not a primary motive for conducting this research and thus deliberately placed in this order. The second part of the twofold research gap concerns issues around establishing narrative therapy as a professionally accepted practise in the eyes of those whom are statutorily involved in health care. This issue could have been disregarded in this study with no significant loss to the research. However, this battle for professional acceptance is something that relates to most arts therapies. It is argued that the discourse that is upheld and sustained by not allowing professional accreditation boils down to issues regarding objectivity and validity. These types of considerations does not only relate to practise but also to research. Thus, narrative research might not always be accepted if measured against conventional criteria for research.   Andersen-Warren and Grainger (2000:14-16) also asks questions about valid assessment from the practise of drama therapy. Following their title chapter they ask the question: "How can we tell if drama therapy is or has been effective?"   In considering research, as focussed inquiry, they attest to four approaches: Quantitative drama therapy research, Qualitative drama therapy research, Practitioner drama therapy research, and lastly the one they advocate for most arts research inquiries, Art-based research. Following we encounter different sets of criteria in research.

Ansdell and Pavlicevic (2001:206) however still situates arts therapies research within Qualitative methodology and accentuates the different criteria such as trustworthiness instead of reliability and within this general category one will find four checks: credibility, transferability, dependability and confirmability.   The proposal is therefore that the debate concerning professional accountability and acceptability in light of dominant scientific bodies or communities extends further than practises such as therapy.   Such dominant discourses interrogate the presuppositions from where knowledge or meaning is created when juxtapositioning arts related paradigms over conventional research or therapy.

Returning to the primary research gap: There is, what I describe as, an overly reliance on linguistic ability on the part of the *client* (referring to traditional clinical practices in medical and psychological models), and or rather *conversational partner* as used by narrative practitioners, therapists, and so forth. Rephrased: It can be argued that a sufficient amount of psychotherapists, psychologists, narrative therapists, counsellors, facilitators, educationist's and the like all at some stage use various art forms such as drawing, role play, and so forth. Their application of these art forms is all together something different than what I would like to call 'art specific therapy' such as music therapy, play therapy and the like. Regarding art specific therapists; they all had extensive training in these art forms at various levels of involvement. The important question then is: "How can narrative practitioners/therapists make use of various art forms in a responsible and accountable way?" The manner in which they go about should, on the part of the narrative therapist contribute to the development of the story that evolves in a social constructionist process.

Despite this reliance on linguistic ability I've come to know *narrative* practice as employing very creative measures in working along side people. Nothing though very structured, as in based on structured inquiry. Such as the study: A few years ago in a master's student group discussion on the book *Playful Approaches to Serious Problems,* from Freeman, Epston, & Lobovits (1997). We have argued that this narrative positioned book to be too much reliant on linguistic discourse. The reason: The book is especially aimed at ways of being engaged in therapeutic processes with smaller children. At that time being busy with a master's degree dissertation on a social constructionist view of sex and morality I started to wonder about the notion of spoken dialogue and reliance thereon in therapy.

Tentatively speaking, the arts could function as a medium to underscore such a research gap; that of a linguistically reliant approach to therapy. In addition, the

arts could become the therapy as opposed to being used in therapy. These ideas will be considered in chapters three to five.

In tribute to the *primary* role that the arts could play I offer these cursory examples within the art form of music: Gregory (1997:123-140), expands on the traditional roles of music with a more specific focus on ethnic African cultures. These uses include lullabies, games, work music, dancing, storytelling, ceremonies and festivals, battle, communication, personal symbol, ethnic or group identity, salesmanship, healing, trance, personal enjoyment. When looking at healing: "In traditional Mali society music has a sacred healing role both for the individual and for society. Music is believed to facilitate communication…." and "Native Americans believe that music has a magical power for curing people, but can only be used by ceremonial practitioners who have had years of learning" (Gregory 1997:132). Using the arts profoundly opens up possibilities of alternate realities where the mode of verbal communication might not solely be effective.

Another example: When looking at the notion of communication Gregory (1997:129), affirms that many languages in the world are tonal, where the pitch of a vowel is linguistically important. Some even have a much more subtle stress and intonation pattern: It the Bantu and many central African languages music cannot be dissociated from speech. The ability to represent languages of these cultures in music almost precisely is remarkable. Even the level tone and a glide that is rising or falling are linguistically significant along with each syllable having its own pitch, intensity, and duration. It is said then that the music in many ceremonies and dances is thus speaking directly to the participants whom in turn answer the music. The *talking drum* found in some African societies has this ability to represent language musically according to pitch and rhythm. This is a small, two-headed, hourglass shaped drum, with cords fastened to the membrane. Since it is held under the armpit the pressure on the arm can vary the tension of the skins and thus the pitch of the drum. (Gregory 1997:130)

Music is also used as a personal symbol in the Saami people (Lapps), having the unique tradition where each individual person has their own special song or *joink.* "This becomes a personal acoustic symbol, and is often sung when herding reindeer. Parents can give a *joink* to their children, or lovers can give a joink to each other as a gift" (Gregory 1997:131 citing Blumenfield 1993).

The secondary reason for this study has to do with a proactive step in seizing a possible contemporary opportunity:

Tillman (2000:11), states that there are professions that start honestly addressing their own limitations.[62] As they address these limitations it is said that doctors, psychiatrists, and psychotherapists are turning to musicians for any remedies they might offer for the sicknesses of contemporary society. For instance, "[c]ommunity musicians are being welcomed in health-care establishments."

Consequently there is an acknowledgement of an aesthetic quality in current medical practise, a rediscovery of the deep human need for the aesthetic and a rebirth of interest in many different areas (such as professional musicians, medical practitioners, psychotherapists, New Age practitioners) of the healing potential in music (Tillman 2000:11).

The abovementioned are written within the European context. One can only go about speculatively and patiently within the South-African context. It would do the profession of narrative practise good to open up to the voices of other disciplines (as does this study) since some other therapeutic disciplines are able to affiliate with the Health Professions Council of South Africa (Drawing on conversation with drama therapist Kirsten Meyer 2005/03/15-16). Not so at present with narrative therapists. If it could do the aforementioned, this would allow people to more readily see therapists since they can then claim from a

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[62] Shouldn't we all be aware of the limitations of our professions, especially so in the so-called helping professions?

medical aid. [63]   At present SAAP (the South African Association for Pastoral workers), is busy trying to achieve related goals in this regard. In my humble opinion narrative therapists, being akin to arts therapies should be able to, as is the case with drama therapists and music therapists, register with the *Health Professions Council of South Africa* (HPCSA). Ironically on the furthest point of the continuum in the South-African context the traditional healer can register!? On the other side of the continuum in the affiliated and accepted field of clinical psychology one will find the narrative informed psychologist who undergoes related training as the narrative therapist, and is registered. In some countries such as Canada and Australia it seems narrative practitioners are highly accredited therapists.

The above inquiry relates to Ansdell (2002:111) referring to a contemporary issue (in the UK at least) pertaining to "…Music Therapy's success in becoming an establishment profession – its identity now state registered." Music Therapist's are asked how their practice differs from that of "…other musicians who work with people – for example 'Community Musicians.' Do Music Therapists and Community Musicians have different practices, or just different theories? Are their distinct professional turfs always in the service of client needs?" (Ansdell 2002:111). So on the one hand Music Therapy is a registered state practise. While on the other hand the profession struggles with its own identity. As the borders between theoretical and professional practises seems to fragmentise (See related arguments in chapter 4 on the arts as therapy versus the arts in therapy, and also the extended description of the dilemma in Ansdell 2002:111).

This relates to the above research gap in the following manner: More academic literature is needed firstly, to explore and be in evidence of narrative's affinity to accepted arts therapies; secondly, to shed light on broader movements (paradigm shifts and so forth) resulting in fundamental changes even within long standing affiliated practises such as psychotherapy or clinical psychology. If

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[63] One could also argue that there are very prominent economic/health care discourses that suggest that any practice that cannot claim from health care providers are substandard to psychologist, music-/ drama therapists that can.

such long-standing practises (whom are trusted affiliates to the HPCSA) experience changes in the direction of preferring narrative as in thinking about expressions of life, truth, definitions and treatment of illnesses and so forth does this mean their affiliation will be terminated?   Could this rather imply that narrative therapists will get closer to affiliating with the Health Professions Council?

Subsequently we ask what kind of a process, method or design if you will, within narrative social constructionist ideas and research is fitting to such a research gap. From there the focus will shift to the people involved, looking at criteria for participation, sampling, and so forth.

2.4   Research procedure: A Birdseye view

It is first and foremost important to note that within Narrative Research, data becomes equivalent to life stories.   This then is the process of data collection: Research generated data by means of interviews will be recounted after[64] informed consent has been signed. However, natural occurring data will also be put to paper as part of the research process. Themes that recur in a process of qualitative emergent design will be transcribed and made available to the interviewees. Interviewees will be able to evaluate the accuracy of the transcribed material, as well as to reflect on the direction and meaning of the study: As I have written to professor Hagemann in a reflection letter on the 2004/02/04, "The possibilities in the development of this joint story are fascinating. True to narrative research I'm not sure how this story will end but I'm certain it will be absolutely marvellous." Some of my PhD focus group scholars were circumspect of the idea that I could say before hand that it is going to be marvellous. I don't agree since this does not in the first instance reflect on the content of the research but the process. The narrative process is a process of intrigue, it surprises, it could disappoint though, but the general gist of narrative research is to me to embark on a journey, a compelling one at that since the kind of conversation is about

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[64] See Thatcher (1999:111) on the term 'processual marriage': marriage as a *process* rather than a clearly defined rite of passage. Applied to research, it would mean as Smythe and Murray (2000:313) states: "Consent is something freely given by the research participant and may be freely withdrawn at any time

something that interests the researcher. The idea that the research might serve to advance the various fields of narrative practise, theology and so forth also makes for anticipated excitement. The researcher is himself part of the social construction and it is not believed in our epistemology that the researcher should as a prerequisite be dispassionate about the endeavour.

Yet another motive for co-participants to be able to reflect has to do with the idea of transparency. From a social constructionist methodological point of view it is argued that one can never be objective. In providing transcribed accounts of our meetings, which already is an interpretation on my part, and discussing it makes all the participants including myself accountable to each other. A scientific community will hereafter reflect upon an overview of the relevant themes negotiated in the interviews with institutions and certain individuals. These comments and interpretations will in turn be made available to the original interviewee's. In a way a loop is made that we call triangulation with the purpose of deeming our, some might say, participatory qualitative research trustworthy. This process will lead us to other significant themes i.e. snowball sampling (Strydom & Delport 2002:336)[65] until all the parties agree that a saturation point, concerning themes and relevant data has been reached, if only at least for the time being. (For a graphical representation and further explanation see heading 2.6.3.)

Embedded in a social constructionist worldview this research hopes to open possibilities, stemming from the stories of qualitative interviews, in which art can be used satisfactory in Narrative Therapy. Abbreviated, the ABDCE approach (Müller, Van Deventer & Human 2001), will be used as a point of reference in generating research momentum. This will enable the research to develop on two crucial points namely, developing the story (evolving themes from the interviews),

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[65] Neuman (1997:207) also calls this network chain referral. This is the kind of sampling where one relies heavily on the referrals of participants in order to find people that will assist the research to acquire a well-rounded view of a topic. This of course also involves academic literature referrals. The choice for this sampling which some regard as the least desired way of sampling has in narrative practise to do with situated knowledge that is of interest. A further point to consider since snowball sampling is not in the first instance a narrative research 'tool' is that it differs with its conventional use in that a distinct effort is made to introduce the information and reflect on it in the larger discussion groups.

and story telling (see Freedman and Combs 1996). By means of sticking to and caring for the characters (our research participants), and thickening the plot we will hopefully get to a climax related to the use of art in narrative practise. This climax could be described as the realisation of some kind of cathartic experience and relates to the arts therapies predominantly that of drama therapy: With regard to drama therapy the authors Andersen-Warren and Grainger (2000:229) assert that the abandonment of defensiveness that allows a cathartic release of feeling lies in the drama itself in the same manner as the research climax lies in the narrative research process. Primarily the drama therapist's concern is with that of sticking to or managing the psychological equilibrium of safety and danger (Andersen-Warren & Grainger 2000:229). This act of caring for our research characters primarily relate to what the abovementioned authors dub empathetic involvement that will lead to some kind of cathartic experience which is induced by the imaginative frame of drama (Andersen-Warren and Grainger 2000:229).

At this point in time, we will be able to start making sense of the action of our research; that of answering questions about how language is used; how art, as communication as part of the storying process might be able to assist people in what we in accordance with Michael White (2000:9), might call *meaning making*.

2.5   Design

At risk of stating the obvious this study broadly follows the notion of a qualitative emergent design; qualitative since it associates itself with the characteristics of what Ansdell and Pavlicevic (2001:139) describes under this research. These are, process centred, personal, natural or contextual, explorative, descriptive or comparative, interpretive, idiographic, intra-disciplinary, reflexive. Along this understanding of being situated in broadly qualitative, and as far as conventional accepted designs are concerned this study is at once a   phenomenological and a grounded theory endeavour (Subsequently elaborated from Leedy & Ormrod 2001:153-155). Narrative research is also much more than these as will be elaborated on after the latter mentioned.

2.5.1 Phenomenological

As far as this study relates to a phenomenological undertaking it is attempted to understand participant's perceptions, perspectives, and understanding of a particular situation or action field.

Method: There is a primary dependence on lengthy interviews, mostly semi-structured of about an hour with a selected sample of people. The number of participants is usually between 5 and 25. In this study there are roughly 21 participants, dependent on how one counts participation. Leedy and Ormrod (2001:153) assert that in a phenomenological study all participants have had direct experience with the phenomenon being studied. In an explorative study such as ours this is not in all instances true: Within accepted criteria, experience will be generated.[66]

In interviews, which often takes the form of informal conversations the primary researcher, is alert for subtle yet meaningful cues in participants' expressions, questions, and occasional sidetracks. However Leedy and Ormrod (2001) states that throughout the data collection process, the researcher suspends any preconceived notions or personal experiences that may unduly influence what the researcher hears the participants say. From a social constructionist perspective these researcher experiences are rather part of the process but there is a high regard for transparency about them and encompassing interpretations thereof. Take note though the focus does not lie here.

Data analysis: It is said that during data analysis the central task of the researcher consists of identifying common themes in people's descriptions of their experiences. From a narrative perspective I would rather redefine what happens by saying that in revisiting conversations often with participants some themes present themselves more readily than others. Most often these themes tend to be significant to the

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[66] Ansdell and Pavlicevic (2001:145) note that in qualitative inquiry both natural occurring data and research-generated data are acceptable ways of obtaining information.

research participants and study. Typically what would happen in a phenomenological study, which is not necessarily narrative, is that the researcher will do the following:

i.   Identify statements that relate to the topic: The primary researcher gets to decide what relevant or irrelevant information is and then breaks the relevant information into segments that connote a specific thought.

ii.   Group statements into meaning units: The researcher groups segments into categories that reflect the various aspects or meanings of the phenomenon.

iii.   Seek divergent perspectives: The researcher looks and considers the various ways in which different people experience the phenomenon.

iv.   Construct a composite: The resulting various meanings are used by the researcher to develop an overall description of the phenomenon as people typically experience it.

Following chapter one it is evident that I would be cautious about the role the researcher takes in interpreting so-called data. Rather, this study although sharing the some of the above working methods of 'data analysis' is in favour of a more collaborative effort or at the very least a consciously open design. Therefore in the qualitative emergent yet narrative social constructionist design there is a greater emphasis on levels of reflection.

2.5.2 Grounded theory

This study is not formally that of a grounded theory approach but it relates to it in that there are no constructive theories for the use of the arts in narrative practise. In narrative practise that which is often referred to as a model could rather be judged as tentative guidelines. Chapter four serves to loosely categorise experiences in the study in an attempt to serve as guidelines or notions to consider for contemplation for anyone who immerse themselves in the arts and narrative practise.

Method: Whereas the phenomenological study almost exclusively relies on interviews the grounded theory study is more field based, flexible, and likely to change over the course of the study. Though interviews play a major role in data collection, observations, documents, historical records, videotapes, and anything else of potential relevance to the research question may also be used. The only criteria or restriction is that the data collected must include the perspectives and voices of the people being studied. It is exactly here that the embedded reflexive design of narrative social constructionist research fits closer to grounded theory study than to phenomenological methods. However the apparent similarity between narrative social constructionist method and grounded theory studies stops here. This is again evident in the summary of the four procedures involved in data analysis in grounded theory.

Data-analysis: Data collection is aimed at saturating categories that the researcher has devised. This takes place via four procedures:

i. Open coding: Data are scrutinized for commonalities that reflect categories, or themes. Categories are then further examined for properties or attributes of subcategories. Open coding is a process of reducing the data to a small set of themes that appear to describe the phenomenon under investigation.

ii. Axial coding: Interconnections are made among all categories. The focus here lies on, conditions that give rise to categories, its embedded context, the strategies that people use to manage it or carry it out, and the consequences of these strategies. There is a continual back and forward movement among data collection, defining and redefining categories, and the inherent interrelationships.

iii. Selective coding: Categories and their interrelationships are combined to form a story line that describes what happens in the phenomenon being studied.

iv. Development of a theory: A theory could consist of a verbal statement, visual model, or series of hypotheses in aid of explaining the phenomenon in question. The theory depicts the evolving nature of the phenomenon and is

thus represented causally; conditions lead to actions or interactions, again leading to other conditions and so forth.

Even more than an attempt to ground research in the experience of participants, narrative social constructionist research accentuates the co-constructive interpretive enterprise. Narrative social constructionist research would also view any derived at theory as tentative, belonging to a specific context, time, and place. There are therefore definite limitations to the degree to which such a theory or any theory for that matter could extrapolate to future scenarios.

Not wanting to give away the following metaphor let me just state that we now turn even closer to native, narrative academic soil.

2.6   All Beavers Drink Coke a cola Euphorically

2.6.1 Introduction and method

Admittedly it is a ludicrous generalisation that all beavers drink Coke euphorically. I mean, how ignorant of me? Maybe just some drink coke euphorically others might be forced into drinking coke and are forced putting on a smile about it. However, is it true that beavers drink coke or any other cool drink? Well, who could say? Have you ever seen a beaver drink coke? Nor have I seen a beaver drinking coke. However, since neither of us has seen a beaver *not* drink coke we cannot be sure to say that beavers or even one strange beaver doesn't drink coke.

In the fluid truth of this heading I would also agree with you if you add that bears, bats, beetles, and all baby-animals drink coke euphorically, but not eagles, zebra's and so forth. The truth in this statement lies in the fact that *all beavers drink Coke euphorically* is an acronym for the research methodology and design, namely ABDCE that stands for Action, Background, Climax, and Ending.

This research methodology, which has come to be known informally as the ABDCE approach, is a design that favours the research community's truths, their descriptions of their realities. If this research community seems to be saying that beavers drink coke and they validate this then within the genre such as fairytales (paradigm) it is true that beavers drink coke and does it euphorically. In the end this metaphor along with its connection to methodology assert that stories hold truths and that any research project wanting to succeed should be designed to facilitate this emergent and rich understanding of truth, truth-telling or truth-making.

It is believed that the ABDCE approach; taking story construction as metaphor is one of few such possible story approaches[67] to research that allow for local differentiated or communal realities to come to light through being narrated. Although in story theory there could be attested to several movements in any story. (See Vogler's story model) the ABDCE approach ensures that that which is minimally necessary in respect of research as narrative is pursued. Thus research is about some action or *action field* (A), that it is situated in various *backgrounds* (B), that the *story/s* should *develop* when these backgrounds and action fields are brought into conversation with each other (D), resulting in some kind of *climax* or a-ha moment (C), and which naturally would disperse or come to some kind of *ending* (E).

Following, I will say more on the movements involved in this approach. Firstly, a reminder of our chosen theme before we venture into the movements and how that relates to our theme: Our study is an explorative study on peoples' experiences of the arts and how this translates to a narrative framework. This will be done not necessarily from a pastoral perspective as such, but situated in the framework of relating pastorally to people in a specific context.

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[67] See in this regard also Mischler (1986) *Research interviewing. Context and Narrative.*

2.6.1.1   Action

In this research the primary action field is that of the arts. This entails having started out with a tentative description on that which might be viewed as art (Chapter one)… tentative, for the research wants to be open to participant's alternative descriptions. The action field relates to participants' descriptions on where they have *been* involved in the arts in their lives. However the action field in our study is not only related to what has happened in the past but also to experiences *generated* through the research. For this reason the study is not only confined to those already involved in the arts but also allows for entrance into contact with the arts through the research.

Secondly our action field consists of the interaction between, the views and generated experiences of participants in the arts and that to narrative practise ideas. In this instance the reader will see that there is no need for an extensive search into people that could from a narrative perspective form part of the study. The reason for this could be found in that, as one might say, from the word go, this study is embedded in narrative ideas. Not only is the clothes that we put on the research design, that of the ABDCE approach narrative, the heart of the research is also narrative; embedded in a PhD narrative curriculum and a narrative focus group having to form part of the study as a prerequisite. Furthermore, what I would like to refer to as the rootedness (*being grounded in*) of the research is portrayed by the character of the congregation where I minister that has before my involvement there been exposed to narrative thinking. On the research team there are also skilled narrative counsellors and so forth (see Chapter 2).

Thirdly this research is again rooted in the ministry environment. This is not to say that the study has a ministerial aim. What it does acknowledge however is that in this study, to the people from the congregation also involved in this research I am also a pastor, as explained in chapter one. It could be expected therefore that the ministry environment and the relationship between myself and

most co-participants plays a role in the direction of the research. This direction is not propagated from my side. In alluding to this research as a pastoral study the research theme acknowledges the strong relational influence in the interaction between the arts, narrative practise, and the ministerial environment. Thus being pastoral is inherently part of the study and is neither suppressed nor advocated it is just acknowledged.

The difference between these aforementioned topics (arts, narrative, pastoral), relates to the aim of the research and could be explained by the following:

The researcher tries to *secure* that the arts play a significant role.

Narrative ideas, acknowledging its strong rootedness in the context of the research will *most probably* play the desired significant role.

Pastoral considerations *will likely* surface in the research following the participants' descriptions and experiences.

2.6.1.2 Background

It is important to realise that the above movement concerning the action/ action field is not focussed on the action as such but on the people involved in the action. Stories and experiences belong to faces that come from somewhere.

It is to these faces, these people that narrative research would like to do justice to. We don't see people as story machines that we could oil and then out come the data for the research that we might use. No, there is a concern for the person as a whole being. Her or his background in respect of the general theme is important. There is a concern for the judgement and input of the person as a co-research participant. With this being said participants will be given ample room to reflect on the discourses that they think shape our theme and their personal experiences. Personal stories, photographs anything they judge to be of use is viewed as significant. Even if participants seem to diverge from the theme it is believed that this forms part of the research. In such case one would

rather ask to the significance of the story that the participant tells than to assume that a person has sidetracked to an unrelated topic.

It is primarily the background of the participants, expressions of their experiences that set out the terrain on which the research will tread. For this reason accepted scientific literature with regard to the theme (however excluding positioning and methodology) is of secondary importance to the experiences of participants. According to this view as the primary researcher I also take part as a participant. Contrary to dominant discourse in research methodology the subjectivity of the primary researcher does play a role. For this reason my own personal story around the arts and in the case of this study my interpretations about the role of music in my life comes into play. Again, my views are not necessarily advocated but also not unduly suppressed. To put it plainly one should still remember that in most ordinary social sciences research the topic is not the primary researcher but the participants, thus they should speak more, and do so unrestricted.

2.6.1.3   Development

In the art of writing the maxim states that the phrase *after the queen died the king died*, is a story whereas a*fter the queen died the king died of grief*, and is a plot. Constantly bringing the queens death in conversation with the feelings, memories, and photographs of the king aids the development of the story.

Story development is something that needs to be facilitated mainly through creative interviewing and reflexive practises. This is important as the successful development is the single most important factor that raises the level of narrative research.

In the narrative research method that is advocated in this study, successful story development mostly stems from personal reflective practises such as letters being written, after interview transcriptions being presented back to the

interviewee, presenting one participant with transcribed material of interviews conducted with other participants and so forth.

The story development movement is possibly the movement that consumes most of the time span of the research as this involves new information or stories being brought into conversation with evolving themes and conversations from other participants. This results in a rich description of the action field. It also asks for a great deal of patience on the side of the primary researcher since some kind of plot eventually emerges from proper story development.

In summary this movement consists of reflecting, facilitating, and waiting. This waiting does not however entail pacificity that is, doing nothing until a plot miraculously appears from somewhere. This is done through taking on the attitude of caring for and sticking with the characters (participants) in the story.[68] In a social constructionist approach patience does not equal withdrawal from interpretation in general; only withdrawal from a unilateral interpretation.

2.6.1.4   Climax

In conventional social science research literature (Neuman 1997; Rubin & Rubin 1995) it is suggested that the research comes to an end when a saturation point concerning all the themes has been reached (Rubin & Rubin 1995:72-73). Consequently, the themes and issues at stake keep repeating themselves. When conducting an explorative study like this one the notion of saturation makes perfect sense since if one agrees that research is very particular or contextual. If one does not agree, I fear that the explorative study might carry on *ad infinitum*, especially so when it is conducted on the basis of *network chain referral* (see elaboration elsewhere)*.* Therefore, the aim of this study is to discover and richly describe the main themes involved in the action field, in a particular context.

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[68] See again the opening preface on researcher action as pillar to this study.

However there is a certain restlessness concerning the above notion. If indeed a study is truly local then there should be the understanding that there should always be room for alternative descriptions and experiences beyond the completion of the research. This takes place simply stated since no two people's experiences are exactly congruent.

In so far as a specific study concerns specific people or groups a relative saturation point could be reached but only concerning the experiences and descriptions of these specific people involved. It could happen that themes that some scholars view as important with regard to the arts are 'overlooked' but still these themes might not have been important to participants and have as a consequence not been pursued. This however does not entail that the primary researcher is not at liberty to consciously inquire about the participants judgement of a certain theme's worth in the specific study.

The idea of a *climax* in story theory is much more significant in asking about when the research comes to closure. The choice for the word *climax* rather than *saturation point* again puts a subtle emphasis on people involved rather that the academic pursuit of research. It describes where the research process is at in terms of what happens with people instead of what happens in the research as academic endeavour. The fiction writer Anne Lamott on who's work the ABDCE approach has been developed [69] states about the interrelationship between characters and climax: "You move them along until everything comes together in the climax, after which things are different for the main characters, different in some real way" (Lamott 1995:62). One can consequently describe what happens to the participants and primary researcher as undergoing a cathartic movement. After the climax things are different, the primary researcher and participants see things in a different light.

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[69] Refer to Müller, Van Deventer and Human (2001:76)

This notion, which to me resembles the idea of catharsis is most visible after the climax of the story in which the actors or characters in the story exude a different presence than prior to the plot. It seems that often this movement in people who we identify with are catalysts for our own cathartic experiences as a consequence of watching or listening to a story. It was in most of the academic voices I have followed up in relation to participants' remarks I came across the idea of catharsis. The Concise Oxford dictionary (1990) recounts for the word catharsis as being *an emotional release* in drama or art and in psychology the process of *freeing repressed emotion by association with the cause*, and *elimination by abreaction*, in the medical profession it connotes *cleansing* or *purgation*.

Furth, on the therapeutic use of drawings writes about catharsis:

> It is interesting to note that when professional artists produce pictures from the unconscious, they frequently become aware of a flow of inner good feelings accompanying their work. They seem to be expressing a freedom that they have not felt in years, or awakening memories of using media associated with good feelings experienced years ago. Pictures from the unconscious executed by artists, interestingly enough, are awkward and childlike, even primitive, and the drawings are very similar to those by non-artists. Any drawing has a cathartic effect, and that catharsis allows the symbol to move inner psychic energy and begin the healing process.
>
> (Furth 1988:12)

The difference after the climax of the story might not be earth shaking. It may not even be positive, as in that which was expected, but it is the result of the rich story embroidery. The envisioning of and ending prior to the research becomes only a temporary destination. Müller, Van Deventer and Human (2001:87) puts it quite strong when saying that the researcher that forces a plot is rather a propagandist who knows the answers to the questions and in fact does not need

to do research. This equates with saying that when understanding comes too quickly, it is not to understand at all (Müller, Van Deventer & Human 2001:87). Drift sand serves as a relevant metaphor: The more the researcher tries to get out the drift sand, the more he gets sunk in, and the more ailing the research quality becomes. Ironically the role of the researcher in the drift sand is to be patient and just keep on conversing with the people that stand around. Eventually one gets pulled out by the participants themselves.

Nevertheless I fear there are also two problems in this assertion to a type of climactic movement in what is accepted story theory. Still only the first of these cautionary remarks relates to this study. To begin with, the problem that I have with waiting on *the* one plot to emerge as in a linear approach still exudes a modernistic understanding of research. Especially in a study such as this one, being and explorative study, I find several climactic instances.   It is not uncommon in more complex stories to find a myriad of sub stories in the broad flow of a more dominant story line.   Professor Hagemann from the drama department at the University of Pretoria for one interrogates the modernistic notion of a story as having a beginning, a middle and ending with all the implied movements between these. Consequently sub-plots and counter-plots emerge all over.   In the second instance there are times where a story is well known. The plot in this sense does not evade the audience in manner of speaking. The focus can therefore not be on *what* happens: Did the team of robbers in the film Oceans eleven and its follow up Oceans twelve eventually get away with their scheming? Rather the focus is on *how* it happens. This is mostly true of nearly all action–adventure orientated films amongst also the famed James Bond movies. How true isn't it also with the Christ story that might possibly be the entire worlds most well know story? Everybody that might have heard the story knows at least that according to the story a man called Jesus Christ was born (Christmas) died on a cross and is said to have risen x-amount of days afterwards. On a more local or specific level the question again is not what

happened but how did it happen. The question to be asked concerns how Christ is said to have been birthed eventually died and risen in once own life.

2.6.1.5   Ending

In the ending, part of this *how*-question is answered: How did it all happen and what do I make of it. This movement is therefore related to *meaning making*; what does all this information mean to me, the co-researchers, organisations, and so forth. If indeed there had been cathartic experience/s, how do people now look and feel. This also requires a reflection on the research process, transparency about what worked and did not work. To take this movement seriously means to realise that research is not an exclamation mark, not even the point at the end of a sentence but rather a comma(,) somewhere in the beginning of a paragraph. Stories ultimately just flow into one another in the moment they touch; each text a preface to the next (Müller, Van Deventer, Human 2001:90).

This research procedure of Action, Background, Development, Climax, and Ending should be seen as a non-linear approach. Practically this entails that research, depending on the participant, criteria and so forth does not need to start at the action field. The research should in point of fact be understood as cycles. As such the ABDCE approach also involves moving through cycles wherein the inquiry could start with any movement, as long as, in narrative research, it values the voice of the participant in the first instance. However non-linear should not be associated with non-systematic. It has been remarked by colleagues and friends: "How can you still be busy with chapter one?" I then assure them that my chapter one is not over two hundred pages long and that others chapters have already started emerging.

In as far as the research report is concerned (this document, fragments of the action, background, reflections on story development, on climaxes hoped for, and possible endings might be found throughout all chapters. It is like a gigantic *semantic-/,* and *meaning-/,* spider web. When I, as the spider toss and turn on

one page it relates to other pages in other chapters as well.   It could only therefore apply vaguely (as in the following graphical methodology representation) to say that chapters one and two relate to background and action, chapters three to five relate to story development and climax and that in the end chapter six is about a possible ending.

2.6.2 Usual criteria for good research design

Earlier, in the preface I have mentioned briefly, by way of introduction what the practical, yet overarching pillars are for narrative research: research is said to be active, narrative, facilitative, and exuding responsibility. The general criteria to which it is said any good research process should adhere is reliability, validity and generalisation. How and if it relates to narrative research will be discussed consequently.

The concept of reliability suggests that given identical circumstances, if the same technique or procedure be followed this would lead to the same results. This does not imply accuracy as a certain scale may weigh me consistently at x-kg while other scales may differ.   In this regard   I therefore differ with Mason (1996:26) who seems to be using reliability and accuracy almost interchangeably. The question therefore is rather: Does an instrument do what it is supposed to do and render consistent outcomes. In referring to instruments which is a conventional research concept in especially quantitative approaches I refer primarily to design and method.   I do not situate myself within the conventional quantitative use of relying upon standardisation of research instruments or tools whereby data is crosschecked by different sets of instruments (Mason 1996:26).

Speaking from my understanding of the narrative metaphor and the social constructionist worldview in which it is embedded I'm not convinced that the reliability criteria is as relevant to the 'data' that is generated by participants involved in the process as it is to the research as process itself (in this case

conducted with the ABDCE approach). The primary reason for this is that data or then rather stories, descriptions of experiences and so forth are seen as co-constructed. Mouton and Marais (1993:104) differ with this statement by locating reliability solely it seems in the generated data. They do this by saying that there are two grounds for reliable conclusions: Firstly they feel that the collected data in itself should be reliable and then secondly if we accept the evidence as reliable; does it offer adequate backing for the conclusion? The way this is stated sounds in the first instance like the researcher has made some conclusions and now sets out to find reliable data to support these conclusions. Over against this, situating reliability within what a proper research method or process entail enables us to consistently get to a rich or multifaceted description of some action field even if 'data' does not appear to in itself be reliable. Conclusions then reached are *co-constructed* emerging conclusions and not based on a one-man act: A reliable process leads to *truthful* conclusions as opposed to reliable data leading to *true* conclusions.

In the above-mentioned special edition of *PTSA* Baart comments on the narrative research conducted underlying the articles. Baart (2003:148) writes that there is no doubt that the classic criteria of reliability and validity are hardly or not at all applicable. In the type of research grounding this document I concur with Baart (2003:148) that conventional reliability and validity "…are replaced by the criteria of plausibility, truthfulness to life, richness of meaning and details, recognisability to immediately involved people, the use of different sources (triangulation), communicate symmetry, usefulness, faithfulness to the original language and expressions and so forth. Some of these descriptions (truthfulness as opposed to truth, usefulness as opposed to *the* method etcetera) clearly resonate with notions in the arts; yet another example of how it is believed by the author the criteria for research (as stated above) is congruent with focus of this study conducting inquiry into the arts.

Generally speaking reliability is said to be a prerequisite for validity and that both concepts relate to quantitative and qualitative research.   Whereas reliability leaves room for outcomes different from other approaches as long as it does so consistently validity is taken up in what is said to be true. One would thus ask to what extent an account accurately represents the social phenomenon to which it refers. As far as conventional social research practises are concerned I concur with Neuman (2001:171) that validity in qualitative research refers to authenticity; giving a fair, honest and balanced account of social life from the viewpoint of someone who lives it everyday.

Mouton and Marais (1993:50-51) makes a distinction between internal and external validity (See also Neuman 1997:192-195). Internal validity indicates that a particular study produces accurate findings, true to reality with regard to the phenomenon, which is studied. Furthermore in internal validity constructs are measured in a valid way, the data are accurate and valid, the analysis is relevant and the conclusions are adequately supported by the data (Mouton & Marais 1993:50-51).

External validity resonates strongly with generalisability. Hence, conclusions of a specific project may be generalized with regard to all *similar* cases. Given the apparent synonymous use I now pursue the latter description namely generalisability.   Agreeing with Baart (2003:148), normally people refer to generalisation within the framework of statistics, accordingly "…what is valid for a sample should, within well defined margins of probability, also be valid for the whole population." It could be contested that generalisability is not at all relevant *as a criterion* to case-studies or qualitative studies so much the more in respect of narrative research (Baart 2003:148). Following Baart a bit further might clarify the issue for us.   Apart from the conventional conception of the idea of generalisation, as it is often used especially with regard to quantitative studies there are at least two other types of generalisations relating to narrative research. "*Theoretical* generalisation considers research outcomes valid beyond the

context of discovery if they fit into or may be sensibly interpreted in the light of already established, well grounded theoretical frameworks…" and secondly "…*communicative* generalisation states that the question of generalisation is not answered by the researcher (who is an outsider to new situations) but by the (potential or actual) reader or user. It is up to him or her to say: in my concrete situation I can use those outcomes. If so, they turn out, in practise to be *transferable* and inspiring *examples"* (Baart 2003:148), or as Müller and Schoeman (2004:12) suggest: narrative research does not "…pretend to generalize, but it nevertheless points beyond the local, because of the integrity and truthfulness of the stories. These stories are not disguised forms of generalizations. The story is in itself convincing."

This notion of the local (the particular) and whether a study conducted on such values is of any relevance back to a larger community is of concern to this study being a contextual narrative study.[70] If one moves beyond the local, one risks falling into the trap of generalisation. For this reason professor Müller says we want rather to do in-depth contextual inquiries while on the other hand we are challenged with saying something that might have a sphere of influence beyond the local. The question then: Will my local contribution have something to say back to the universal or is my own particular situation so local that it is not going to be of any relevance to the wider community? By what reasoning could a narrative study, point beyond the local? At the Van Huyssteen conference this was addressed as follows:

Professor Van Huyssteen (2005/08/01) remarks that the narrative study, its desire to point beyond the local is good for the following reasons. It forces one to define what is meant by context or local community in a multi-levelled way. By way of example, what it could mean: In South African theology we find Presbyterians, Dutch Reformed and other theologies. Now, the moment we claim to do interdisciplinary work this is already a step beyond the local since the

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[70] See in this regard also professor Hagemann's views on the idea of an expanding moment in drama (See under heading 4.6.4).

theologian is asking beyond the competence of his own discipline. One is actually acknowledging that their may be problems that one discipline cannot solve alone. The example could also be turned around: If there is some theme that is favoured, in say psychology by conducting a theological study this is pointing beyond the local knowledge of what is taken for granted in another discipline and thus provides a different perspective.

Would such a local study be valid in terms of its general applicability? Professor Van Huyssteen mentions that it will probably not be the content or generalisations, but the way in which the study was conducted that will bring it across as relevant. Others may realise it is a very contextual study but may want to see how things were done. It is the methodology that will carry it across and enable a true transversal[71] reach beyond the local context.

Professor Müller (2005/08/01:Van Huyssteen lectures) agrees with this. In other words he says as an individual researcher one should be very cautions to claim that one's research has broader meaning, conversely if you do your work with integrity then there is the expectation that it will be of value to a broader community

This following example in the film industry I believe says something of what is implied here:

> There is a large gap between the typical plot-driven films, especially those produced by Hollywood, and those movies that actually win Academy Awards and other prizes around the world.... [H]ollywood is an industry, and most of the films produced there are aimed at the Box Office and not the Academy Awards or the Cannes Film Festival or even the San

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[71] Transversality is a concept that professor Van Huyssteen uses instead of universality or generalisability. Transversality in this context is used in the semantic field of resemblance or resonancy. In this sense a film may not portray *my* life story, yet I may find that it stirs something in me; there is a resonancy, or then a transversality in the film in relation to my own life. This is far from saying that the film portrays a generally or universally true view of this or that facet of peoples lives.

Francisco International Festival. Yet the pictures we remember and which the Academy most often turns to when it takes a closer look at the end of each year tend to be narratives about strongly etched characters. In addition, because these stories concern people we care deeply about, they have *emotional and moral resonance* [italics: own emphasis].

(Horton 1994:12)

Horton (1994:26) states that we should treat character as a complex network of discourse or myths that cannot be totally explored, explained, examined. The rub is to be able to create characters that have such resonance, even in what may appear to be a stereotypic genre film (western, musical, thriller) that they break out of any limiting stereotypes we are used to (Horton 1994:26).

Therefore, in narrative research although our work may have emotional, moral or other degrees of resonancy we try not to think in generalities as Whitehead asserts: "We think in generalities but we live in detail" (Whitehead,[72]publication uncited by Bridges 1997:7).

Emeritus professor Klaus Nürnberger[73] had this question to ask about how something becomes universal from the specific. In his question he also provides the answer that professor Müller agrees with. I recount his question and answer here in approximation:

Is it a matter of making something that is pretty localised applicable elsewhere or is it rather the discovery of the dimensions of human reality elsewhere in the global system. For instance, you read a novel about a something that happened in Iceland; you've never been there and suddenly you horizons widen and you see your own situation in a much

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[72] American philosopher, Alfred North Whitehead.

[73] From professor Nürnberger's pen comes the useful book how to from a postfoundational view look at foundational texts found in the Bible. See References for full bibliographical accounts.

boarder context. In other words you don't look for applicability or similarities, but you simply broaden your horizons with new aspects of being human.

<div align="right">(Nürnberger 2005/08/01:Van Huyssteen lectures)</div>

Professor Müller agrees and restates that it is definitely not looking for a way to apply because that puts you in a kind of position, as if you are able to do so. Rather, narrative research believes we cannot make our work applicable; what we can do is do good or truthful work in the specific and maybe find a common rationality perhaps with human experiences and other disciplines and so on.

Professor Müller takes Klaus Nürnberger's example of a novel further and says that it also relates to an autobiography. In approximation: To think that people, even the great ones in the world have the audacity to write an autobiography; there's no proof that anyone will find it applicable or of use. However, the integrity of the writing, the way in which it is done may become something of use to other people in very different contexts (Müller 2005/08/01:Van Huyssteen lectures).

2.6.3 Graphical representations to research design

Arguably the most important factor in storying research is the projects ability to develop the story into a rich conversational experience that carries the research. This brings us to the notion of story development as described above. Most often however participants can't meet eye to eye.[74] Thus the nature of the conversation between person A and B, person A with group C, person B with literature D and so forth is found in various accountability practises.

Story development in storying research is facilitated through a) reflective practises (see schematic research design representation b) staying curious about

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[74] This is a very difficult task if it were to be practically executed. In addition both for ethical reasons, anonymity (and so forth) as well as trusting reasons (the design and process of reflection is more than efficient) participants need not meet.

process and content c) involving co-researchers throughout the process d) especially paying attention to possible connections in stories and being transparent about findings.

Of all of these accountability structures in the research, reflexive practises take the prime position to ensure internally valid research. Not only does this relate to the emerging content of the research but also to the narrative research process. Baart (2003:148) alludes to interjudgemental reliability that enhances reliability and validity of outcomes in that the "…research process, the sources and interpretations are discussed repeatedly in workshops, focus groups and team meetings…" The encompassing graphical representations are indeed helpful since it illustrates that reflexive practices take place on several levels and at different places in the research.

The following pictures depict the most basic reflexive approach aimed at broadening conversation:

The representations here are what evolved from fieldwork with Learning Theatre (forthcoming: chapter three). These I had written down on the 11th and 12th of February 2004. They were transcribed the same days that they were taken. After a reflective process they again ended up at the original interviewee on 25th February 2004.

Representation A. holds the rough draft of the event or conversation. These may or may not include personal remarks dependent on time constraints. Representation B. is the written up material from the conversational/ fieldwork draft. This account does include interpretations and they are made conscious. It is this representation that is sent to/ or back to the research participant. This allows them to comment on the process, content, and interpretations. They would either write up remarks on the document and give it back to or email a brief reflection. Now after they have commented these new reflections are made

part of the broader conversation with other participants; either by sending representation B. To them as is, or with me verbally reflecting on that representation at an interview. The broader community get the chance to say what interests them while simultaneously that discussion becomes a new Representation A. for another cycle. After the broader community reflected on representation B. all this are rewritten in representation C. that encompasses their remarks which the original interviewee gets to reflect on. Representation C. also encompasses proposals for possible themes made by the broader community. Note therefore that the cycle from representations A. to C. does not come to an end, comments are dispersed in new reflections and interview conversations, which at some stage again become a representation A.

A.
B.
C.
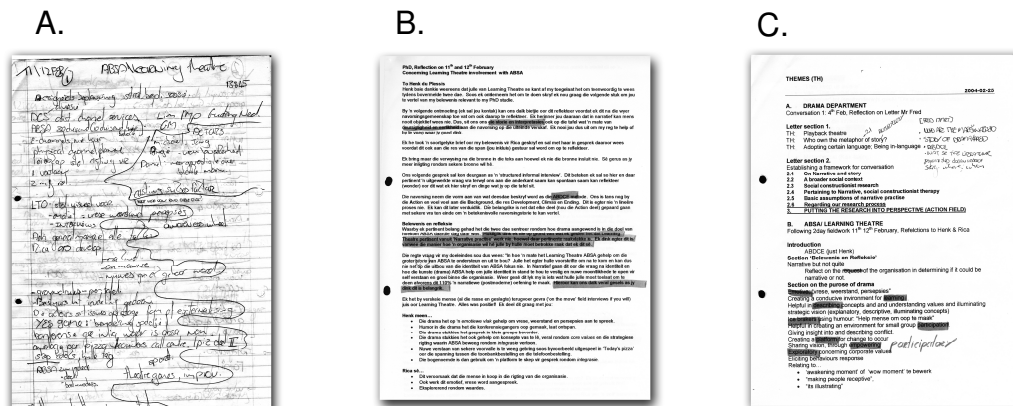
Figure 2-1 Reflective process

Suffice to offer not one but several graphical representations that may each illuminate something of the research process. I believed that the following graphical representations are efficiently illustrative to loosely guide the research to adhere to the above ideas of story development Stated plainly the research design is believed to be congruent with criteria for story development.

Our first stop, as for graphical representations, considers what happens in general in the narrative research process. Take note that this illustration is indicative of the broader movements involved in narrative research and does not comment at this stage on the content of conversations.

2.6.3.1   Graphical representation 1

Doctor Wilhelm van Deventer whom has been involved in mentoring of masters and doctorate students at the University of Pretoria explain the narrative research process with the following representation and use it to speak about inferential credibility.
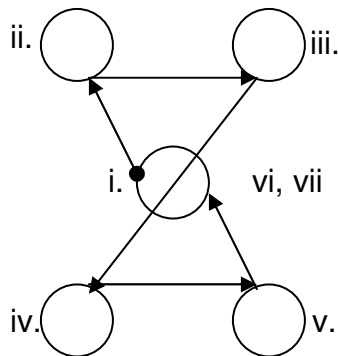
Figure 2-2 the process of inferential credibility.

Description

  i.   All collected information

  ii.   Researcher's analytical, hermeneutical and interpretative reflections

  iii.   Reflections of co-researchers

  iv.   Reflections of scientific community

  v.   Literature

  vi.   Integration of 1-5

Although the researcher might have started writing, the cycle continually repeats before the write up is thoroughly attended to.

  vii.   Report

Take note that everyone involved in the research is either part of number 3, being co-researchers or number 4, being part of a scientific community. Co-researchers in this representation is thus a general overarching reference to amongst other possibilities, organisations and institutions, affinity groups, focus groups and indeed also consist of individuals.

It is even more important to realise that people are however not categorised as belonging to this or that group. Thus looking at number 3 above we'll find some individuals as separate research partners but we also find that same individual as being part of the voice of a group. For example, it so happens that there are some people in the CAM community (creative arts ministry) also relate to the research in their individual capacity. This happens for various reasons, for more in-depth discussions concerning a specific theme, pastoral or confidentiality reasons etcetera. So in this study both the voice of individuals and groups will be heard.   Concerning number 4, while cumulatively speaking the scientific community could have a voice depending on the themes that surface, some individual members on the scientific community also form part of number 3, in that inquiry is made on a personal level to experiences in the arts.

I also see number one as being broad enough to encompass fieldwork, conferences, seminars and so forth that has been attended in relation to the topic.

2.6.3.2   Graphical representation 2

This representation provides a broad framework for understanding how the research is carried forward in time.
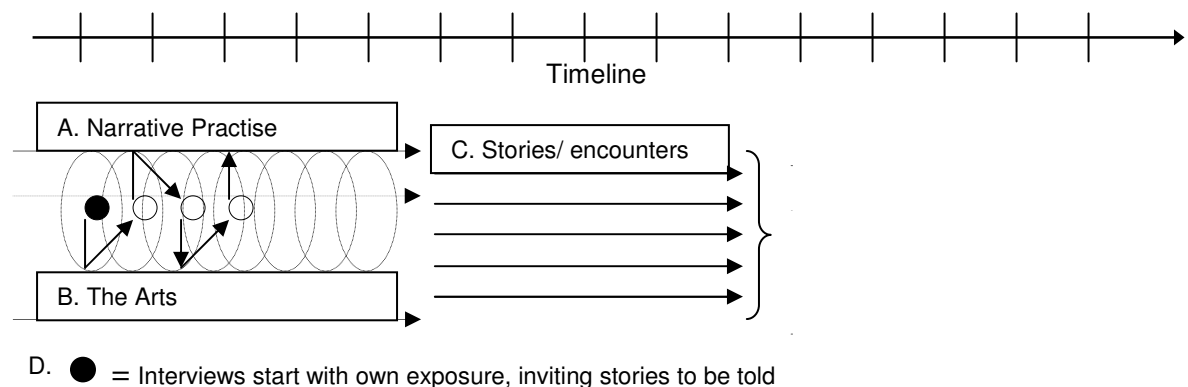
Figure 2-3 the research process with an emphasis on time.

The undermentioned is an explanation of the involving alphabetical blocks, followed by process notes:

A.   This block represents the practises or practitioners of narrative practise ideas. It also represents any form of practise involved in story as metaphor although not necessarily situated in a narrative worldview such as extensively explained in chapter one. The arrow underneath the box indicates, as for all boxes that this body of knowledge exists but is also *created* and recreated in ongoing practises and dialogue in the field.

B.   The same applies to the arts in a twofold way: There are accepted practices in the field of the arts that include therapy but also formally trained artists. There are thus communities of knowledge that generate on a formal, practitionary or academic level ideas about the arts. Also inclusive hear are any person with either an affinity towards arts and crafts or that through the research consented to a process involving interaction with the arts.

C.   This block and the arrows underneath is an indication of the stories of participants that come about as a consequence of partaking in the research. It thus represents conscious storytelling, narrated experience and so forth. In addition, here a body of knowledge is created through experiences shared.

D.   Circles represent the content of actual research conversations and reflections generated as a consequence of these discussions.

Process clarification

The first interview (D.) will start and be informed by the researcher's experience (following the arrow down to B.), in the arts. This is important since it is illustrative of the type of experiences the researcher is looking for. The resulting comments, inclusive of my own reflection is transcribed and taken to A. (narrative practise/ or story metaphor practitioners) whom reflect on the content of the conversation. These reflections are taken back to the first particular participant

or focus group where the discussion originated.   Conversations that are conducted here are then again taken to B. (the art communities). Take note that individual participants also represent one of the two communities (A. or B.) in some way. Community members in either A. or B. do not necessarily belong to a physical group. A. and B. are merely one person's outlook or reflection on what s/he judges to be representative in some way of the opinions in a particular community.

2.6.3.3   Graphical Representation 3
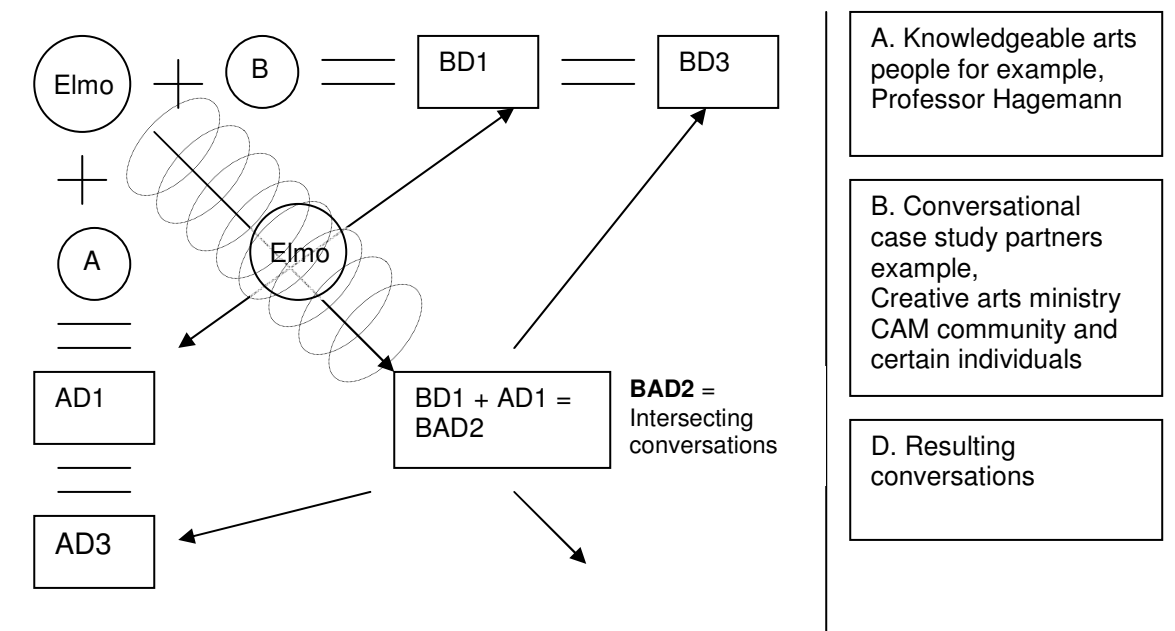
Figure 2-4 Intersecting conversations

It is important to note that in my opinion there cannot be a separate scientific community that clinically reflects from a knowledgeable position. Naturally they are knowledgeable but their reflections are not in the first instance seen as a correction on content. In addition, for example; we will meet Gladys Agulhas later; though she is knowledgeable *about* dance she *is also* simultaneously a dancer; thus, scientific community and research participant.

Integral to the research are any accounts where the metaphor of story or metaphor of social construction is used. In the end we want to know more about

how the arts can enrich narrative practises. At this stage I hold that the arts may contribute greatly to the social constructionist process of co-creating a new story. The research must however help in the differentiation of what the essence of story in narrative practise is as opposed to the use of story as an art form. Anybody can tell a story!

2.7   Data sources?

I am unquestionably reluctant about the use of some terms and concepts stemming from conventional views about research terminology. This is directly related to narrative practise ideas. I am also quite certain that the reader has by now been thoroughly introduced to narrative social constructionist thinking and some of its implications. Some of these implications has been illustrated by remarks about the choice for (to name but one example again), the concept of conversational partners, co-researchers, and at the least participants instead of respondents, research population or research objects.   In the following discussion some conventional terminology such as references to data will be used since my hesitance is not aimed at, *that* these concepts are in the first instance used but *how* it is used; often in derogatory fashion. I therefore align myself with writers such as Müller, Van Deventer and Human (2001:77) that does not want to pathologise or victimize their narrators and therefore also speak in terms of the above descriptions. Since this document is an academic document and in this sense cannot break with research tradition some accepted research concepts will be used for clarity's sake while also it will be attempted to state where and how narrative research differs.

2.7.1 Qualitative Interviews

In qualitative research, interviews are often the primary 'tool' in generating data. So much the more this is the case with narrative research. I now take Mason (1996:38-39) as ground text since the manner in which he writes about qualitative interviewing resonates with narrative concerns. Qualitative interviews are characterized he says by:

- a relatively informal style. Efficient use of interviews in narrative research steers clear of the question and answer format akin to survey interviews (Neuman 1997:254,371). Interviews are rather approached with a semi-structured or loosely structured framework. One might even call it "conversations with a purpose" if you want to (Mason 1996:38).

- a thematic, topic-centred, biographical or narrative approach. There is not necessarily a structured list of questions but merely a range of topics, themes or issues.

- the assumption that data are generated via the interaction, because either the interviewee, or the interaction itself, is the data sources.

These qualitative interviews may involve one to one interaction, or larger groups (Mason 1996:38) as does this study.

2.7.1.1   Means of capturing information

Mason (1996:51-54) significantly asks questions about how qualitative interviews are turned into what might be regarded as data. I agree that there should be some kind of mechanism/s through which this takes place. However bear in mind that this is only a practical consideration since it is not understood that there should be some kind of complex scientific approach through which conversations are magically transformed into data. As will be explained; everything is data. A significant metaphor could be found in what you are doing right now, experiencing and interpreting data through your senses of sight, touch, listening, smell, and taste. Whether all these senses are actively participating in the reading of, or maybe the struggling through this thesis is not really a valid question since they are not malfunctioning at the moment. Even senses that may not be actively involved in reading the thesis are rather consistently providing your brain with peripheral data that is ordinarily instantaneously registered and interpreted. This allows us to be aware of more than what we are

primarily focussing on. It is for this reason that I find some concepts helpful such as *conversations with a purpose* or *informed inquisitiveness* or *focussed inquiry.*

The question of, how interviews are turned into data should rather be tailored to a few others:

- What is the purpose of a conversation and through what process does relevant information answering that purpose get carried through to other interviews.
- What am I being inquisitive about? What mechanism do I use to eventually inform other participants about my inquiry?
- What makes my inquiry focused and through what mechanism is that focus being carried in the research?

Evidently the answer to the latter part of the above questions entail that interviews and other involvement (conferences etcetera) should in some way be recounted. I am referring to the recounting of information, which consists of speech, non-verbal communication or any other hard copy, or physical illustration that had developed from the research.

I wished to keep interviews as natural as possible since it corresponds with my ontological and epistemological viewpoint: It is argued that participants should feel comfortable with the manner in which information is captured not only for ethical reasons but also informed by the notion that realities are constructed through natural social interactivity. It is mostly spontaneous comfortably shared experiences, viewpoints etcetera that is in this research.

This recounting of information, viewpoints, experiences and so forth relates to Newman's (1997:363) description of field notes; deliberately not interview notes though it is not an important distinction. Interview notes could however easily be seen as just recording the content of the interview as if information could be separated from its context. Field notes have the broader aim of reflecting

however subjectively on the setting/ context non-verbal's and so forth.   Yes Neuman… writing field notes are indeed tedious work and one does spend much more time in doing this than actually being in the field or conducting interviews (1997:363).

The way in which notes are taken entails (in my case) not, *telling* participants that I will write things down but asking whether they think that they would feel comfortable if I were to jot down notes. Only much later in the research I started selectively using a really small inconspicuous audio recorder and only after asking the same question as stated above. It was felt that I could do this only once a trusting relationship has developed between myself and participants. Video recordings were out of the question: Somewhere throughout the research I started getting involved in video work (as art) partly as a result of this study since one of the participants is involved in video and media work. Let's just state this rhetorically: You might know what having to be in front of a video camera could do to spontaneity. It is my experience that in the majority of cases for people not involved in day-to-day work in front of a video camera, even those that say they don't mind really do react differently in front of a camera, they speak differently, they non-verbally present themselves otherwise etcetera. As stated throughout the project this research for ethical considerations, reasons of jeopardising truthfulness and epistemology is not comfortable with video recordings. So much the more this rings true when it involves deception as part of the research. It is mostly for ethical reasons that post-research interviews are sometimes so crucial.[75]

This study desired from the start to keep interviews as natural as possible; entailing that interviews with individuals were often conducted at participants' residence or their otherwise preferred place of meeting such as in coffee shops. This also required – regardless of how information is recounted for – that

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[75] See Neuman (1997:195) on the subject of debriefing, disclosure, criteria for the use of deception and ethical considerations especially experimental research. For deception as a topic see Neuman 1997:449.

participants should be able to experience that the researcher is part of a dialogue and not a monologue (from whichever side). Practically this compelled me not to want to understand notes as verbatim accounts of interviews as in the way an audio devise might record. On the other hand one tries to get as much as is naturally possible as not to be too selective about what gets jotted down. Most often, as abovementioned more elaborate notes were written up electronically based on field notes and memory, away from the interview and always preferably directly after the interview. Not to say that this is what narrative researchers does as default but as described above should not in good narrative research be a problem since the reflexive process underscores the possibility of getting information wrong as written accounts are presented back to participants prior to, if this needs be the case, making it known to other participants. In addition to possibly misunderstanding someone, participants are asked to reflect on whether anything that they feel is of importance is left out. Reflective transcripts, or letters even, is less of a safety mechanism in narrative research than it is understood as a second, third, fourth (etcetera), reflection on reflections in aid of developing a thick description of anything in question.

While all that has been said thus far could indeed be described as (Mason 1996:55) puts it a verbal to text-based data production process it is not only this. Mention was made to audio recordings that have been used. Audio recordings did not however displace transcripts; especially so pertaining to individual interviews. Interviews were conducted largely in participants' native language, which is either English or Afrikaans. Audio recordings helped me in this regard to be able to retain information not of my personal home language that might be of importance. In particular concerning conversations with professor Hagemann audio recordings helped immensely since a great deal of what he had contributed asked to be revisited carefully: Conversations with him yielded topics relevant from epistemology as you might have noticed already in chapter one through to specific language used in story theory.

I realise it may be difficult to remember everything that happens and what is being said during three to six hours of fieldwork (Neuman 1997:363-364). Primarily for reasons it was negotiated with participants that interviews will take up approximately an hour. What with instances of greater length? Here I refer to the *Arts and Reconciliation* conference (four days), a course in facilitative leadership (five days), narrative workshops, seminars, academic discussions and lastly, indeed some field work.

In these instances where I did use an audio recorder it was of great help. Information was recorded in augmentation of notes and captured to computer through which playback could take place with various programs.[76]

2.7.1.2   Reasons for interviews as data

I concur with Mason (1996:39-42); there are at least two good reasons why interviews are used to derive research 'data.' I will now state these and then elaborate on Mason (`996:39-42).

- My ontological position suggests that people's knowledge, views, understandings, interpretations, experiences, and interactions are meaningful properties of the social reality which my research questions are designed to explore (This position is informed strongly by narrative ideas).
- My epistemological position informed by social constructionism suggests that a legitimate way to generate data on these ontological properties is to interact with people, to talk to and listen to them whereby access is gained to their accounts and articulations.

In respect of this latter point Mason (1996:40) warns that one should also be aware of epistemological shortcomings of interviews. Mason (1996:40) explains

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[76] I prefer to work with proper sequencing programs such as Cubase or Cakewalk. On the other hand wave programs such as Cool edit, Wave Lab and Audition or those that might come with the installation of a sound card are useful for enhancing the quality of audio (getting a cleaner sound or making it louder). The latter depends largely on the quality of the recording device the environment of recording (hall, studio, room etcetera) and naturally the proximity to the sound source.

that if one is interested in people's experiences, these can only be *recounted* in interviews. "If you are interested in people's interpretations and understandings you must bear in mind that talking to people will not enable you to get inside their heads, and that you will only be able to gain access to those interpretations and understandings which are revealed in some way in an interview" (Mason 1996:40). But to the contrary following the type of research conducted and promoted through this study it is realised that even the recounting of experiences that Mason (1996:40) allude to is already and as such always interpretation. There is no question or format that will ensure "…that the interviewees will hear and interpret the questions in standardized ways, or that their standardized articulations genuinely express standardized meanings" (Mason 1996:41). In this study it is strongly advocated that knowledge and evidence are contextual, situational and interact ional, and therefore that this requires a flexible interview situation where questions can be tailored to responses.

Yet another pro-interview reason is situated in acquiring depth in the ways in which social explanations can be constructed rather than a focus on broad understandings of surface patterns. It should not be assumed that depth and complexity is not to be found in explorative studies such as this one. Even with a relatively broad action field interviews yield rich descriptions of experiences more than would surveys for instance.

A great deal has already been said about reflexivity. Suffice to mention yet again that reflexivity lies at the heart of any social constructionist narrative undertaking; yet again another good reason for interviews above all other methods of 'data' collection since this way of conducting research necessitates that I conceptualize myself as active and reflexive in the process of data generation.

In considering the role of research ethics and politics in narrative research it is believed that in interviews participants have more freedom in and control of the

interview situation than is permitted with structured approaches. A fuller representation of the interviewees' perspectives is acquired through interviewing.

An interviewing situation allows for more responsive action from the participant especially if the participants want to ask questions. This responsive space allowed through interviewing connotes something of the respect for the input and worth of a person.

Interviews correspond with the ethical position of narrative research. Considering that qualitative narrative interviews are very much a conversational enterprise ethics is not judged in conventional terms. That which is agreed upon between primary researcher and conversational partner is often regarded very highly. An informed consent form does not necessarily need to be signed. This is the case especially since participants are reluctant about the notion of signing written agreements. Interviews play a critical role in maintaining a good ethos throughout the research, which is situated in the idea of *processual consent* (forthcoming: see heading 2.9.1.1). Although approval to participation or consent is often recorded in interview notes at some stage it is even more important to continually be in conversation with partners on what is acceptable to them. Reservations that may arise can continually be discussed. Participants hereby don't feel that they have committed themselves. Once for participation throughout the research irrespective of what might happen in their lives at a certain stage. This poses a threat to the research as participants may withdraw at any stage but it is also believed that the personal interest, empathy and so forth that the researcher conveys encourage commitment. Personal interviews validate participants' contribution and it is experienced that most often un-/semi-structured conversations are more enjoyable.

Beyond the scope of this research some might choose to conduct interviews for pragmatic reasons; the data may not feasibly be available in any other form. Others use interviewing as just one of several methods because it is felt that

interviews offer yet another dimension. In our case it is exactly the opposite in that other means of generating data are used but interviews remain principal to the development of the research. Some may also want to use interviews with other methods as a type of methodological triangulation too see if and how far the one method corroborates the other. (Mason 1996:42)

2.7.1.3   Skills required for qualitative interviewing

There are important social, intellectual and indeed practical elements to interviewing wherein the researcher should be adept.   The following lengthy excerpt is taken from Mason since it is a well-rounded and relevant description of the elements involved in interviewing:

At any one time you may be: listening to what the interviewee(s) is or are currently saying and trying to interpret what they mean; trying to work out whether what they are saying has any bearing on 'what you really want to know'; trying to think in new and creative ways about 'what you really want to know'; trying to pick up on any changes in your interviewees' demeanour and interpret these, for example you may notice they are becoming reticent for reasons which you do not understand or if there is more than one interviewee there may be some tension developing between them; reflecting on something they said 20 minutes ago; formulating an appropriate response to what they are currently saying; formulating the next question which might involve shifting the interview onto new terrain; keeping an eye on your watch and making decisions about depth and breadth given your time limits. At the same time you will be observing what is going on around the interview; you may be making notes or, if you are audio or video tape recording the interview, keeping half an eye on your equipment to ensure that it is working; and you may be dealing with 'distractions' like a wasp which you think is about to sting you, a pet dog which is scratching itself loudly directly in front of your tape

recorder microphone, a telephone which keeps ringing, a child crying, and so on.

(Mason 1996:45)

2.7.2 Means of deriving data

These following short paragraphs, a postscript to Research Data merely wishes to acknowledge that there are different means of deriving data and to reiterate the position of this research. Considering means of deriving 'data': Mason (1996:54) suggests that 'data' from sources such as interviews could be derived in a literal, interpretive or reflexive sense. She poses that one might in practise involve all three approaches. I am in accord with her in saying further that it is important to realise what kind of balance between them one is hoping to achieve (Mason 1996:54). The determining factors in concluding that one needs to emphasize one more than others are determined by intellectual and practical terms.

Throughout, Mason (1996) alludes to how one's ontological and empirical stance should inform decisions. She does not do this here again (1996:55). In our research, these considerations play a significant role and I would like to assert that beyond her mention of practical and intellectual considerations one should account for the empirical and ontological fit to one's decisions. Narrative social constructionist research should derive data through primarily a reflexive and interpretive approach and not so much in a literal sense. In fact it is the view of this researcher, grounded in the paradigm as stipulated in chapter one that no reality is something other than interpreted reality. This is true even in the instance where a researcher might position himself within a literal understanding of deriving data, for example, when s/he uses audio recordings if the interest lies in the way in which people articulate their ideas and not just in the substance of what they say.

Despite what is said above this research uses literal understandings but not in the sense that we want to use it objectively; rather it is part of the conversational process, realising that these understandings are at once incognisantly interpreted (but also sometimes wilfully interpreted).   These understandings are then consciously verified and thickened throughout using a reflexive process.

2.8   Co-authoring voices and criteria for involvement

In this dissertation, there are co-authors/ co-researchers, inextricably bound up with what is being said and where we want to go.[77] Participants have been co-authoring by means of the process of unstructured, semi structured, and reflective interviewing (Rubin & Rubin 1995:5).[78] From interviews, other means of involvement emerged (forthcoming: chapter three).

Based on various levels of involvement different groups can be distinguished. That which constitutes primary conversational partners [79] is determined by full time participation throughout the duration of the research. It is here that the lived world and experiences of an organisation or individual crosses conversations pertaining to the arts. Then there is also members of scientific communities chosen for there field of interest and expertise. [80]   Secondary conversations are determined by ad-hoc discussions.[81] Criteria for a useful secondary conversation, as with the primary groups, maintain that it should at least be well documented and form part of a reflexive process involving the primary participants. The secondary conversations consist of documented discussions. Some elements of what Strydom and Venter (2002:207; Neuman 1997:206) therefore call purposive sampling are related to our research in

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[77] Take note that most interviews were conducted in Afrikaans and as such some important comments will be presented in conversation partners' own words and language.

[78] This type of conversation calls for the research process to be embedded in flexible, iterative, and continuous design (Rubin & Rubin 1995:43). See Rubin & Rubin (1995:7) for a discussion on 'interviews as conversations'.

[79] This term connotes the link between interviewing and conversation with the active role on the interviewee in shaping discussion predominantly deciding what issues are to be explored (Rubin & Rubin 1995:10-11).

[80] Danie du Toit is a Dutch Reformed minister but is renowned for his views on art. Professor Hagemann of the drama faculty at the University of Pretoria has a special interest in story.

[81] Snowball sampling (Strydom & Delport 2002:336) is relevant to my concept of secondary conversations in that at specific points during the research I was lead to consider interviews other than those with the primary scientific community. Neuman (1997:207) also calls this network chain referral.

that all the participants were purposefully chosen in aid of a rich description of our theme.

These voices will be witnesses to their experience about the arts. In respect of being witnesses, Doctorow (cited in Hobbs 1998:68) writes: "I think the ultimate responsibility of the writer… is to the idea of witness: This is what I see, this is what I feel, and this is the way I think things are. Writers have the responsibility not to corrupt that point of view and not to be fearful of it, not to self censor it."

Social constructionist research does not aim to be objective but embraces subjectivity as part of an honest and transparent process. I will use the co-researchers primarily as a reflection team. They are always allowed to critically reflect on what I say we have been saying. I will do this in humility letting them guide me in to the different currents of their stories. In this sense, I know that. I cannot be un-influential, but make a conscious effort at being de-cantered with regard to the content of their stories.

To sum up the minimal criteria that informed this research process:
  i.   As this study is a pastoral and practical theological endeavour it should be grounded in the faith community wherein I live.
  ii.   Participants should be comfortable with the reflexive process and ethical considerations that would aid internal validity.
  iii. Primary participants should be readily available over the period of the study.
  iv.   There must be an ongoing interest in the arts, whether this is formal or informal does not matter.
  v.   They must reveal an affinity towards the chosen theme since data does not necessarily exist but in some instances would be jointly generated.

Within the great and vast community of science and research, especially referring to natural sciences, the word criteria it seems have become a revered word. To such extent legitimacy have been given by scientific discourse that if

certain objective *criteria* are not met, statistics would not be reliable and therefore not valid, generalisations (often being the aim of research, Neuman 1997:20) could consequently not be made. Certainly questions and debates has been going on for a while regarding whether the human so called sciences could indeed follow similar notions of criteria leading to objectively verifying truth claims. This pertains to academic positioning of which I have written extensively in chapter one. I do however mention this yet again since I would like to reflect on a more practical level on why certain that will be introduced just now are part of this study. This question of why some while not others clearly touches on the notion of sampling and criteria for efficient sampling.

Customarily sampling relates to statistical theory and is used extensively in many other enterprises beyond social research such as accounting, astronomy, chemistry, manufacturing, and zoology (Neuman 1997:201). In Social research, sampling is used predominantly in survey research, content analysis, and nonreactive research (Neuman 1997:201). It is used as a means of making the research more manageable and cost effective than it would otherwise have been working with large groups. A distinction is made between samples that are based on the principles of randomness from probability theory and those that are not. Noticeably Neuman (1997) makes a case for the superiority of probability sampling over against nonprobability sampling. The following table is adapted from Neuman 1997:205 for illustrative purposes as an aid to our discussion.

Nonprobability	Probability
A1. Haphazard: Select anyone who is convenient. A2. Quota: Select anyone in predetermined groups. A3. Purposive: Select anyone in a hard-to-find target population. A4. Snowball: Select people connected to one another	B1. Simple: Select people based on a true random procedure. B2. Systematic: Select every *k*th person (quasi-random). B3. Stratified: Randomly select people in predetermined groups. B4. Cluster: Take multistage random samples in each of several levels.

Table 2-1 Nonprobability & Probability sampling

To reiterate: It is not the proper place to explore all the aforementioned sampling methods in this document but rather to reflect on those that illuminate the choices I as the primary researcher has made on a practical level.

Neuman (1997:206) asserts that serious quantitative researchers will avoid A1-2, while on the other hand purposive sampling (A3) is an acceptable kind of sampling in special situations; explorative research is especially noted in this regard. In as far as, we refer to acceptable approaches to sampling in research this research is also situated in purposive sampling and in addition, snowball sampling often used by social researchers interested in an interconnected network of people or organizations (Neuman 1997:207).

In an attempt to align the concepts ontology and epistemology (chapter one) with a discussion on criteria and sampling, I elaborate on what I refer to as an environmental approach. This approach deliberately stays away from probability notions and sampling methods since the notion of statistics and probability is not congruent with narrative practise that wants to enquire about localised knowledge and are doubtful about the applicability of generalised outcomes.

2.8.1 Criteria, an environmental view

Informed by a social constructionist epistemology and a specific narrative paradigm I refer to criteria from an environmental view. In what I here dub as an environmental view the word *process* criteria becomes more important than objective criteria (forthcoming: on facilitation, chapter three). The word criteria in this sense become an embodied concept:

i. Criteria are embodied by the primary researcher, what his or her initial thoughts are on where s/he wants the research to go; thus referring to the intended aim of the research. This is obviously informed by some personal story of what is important to the researcher.

ii. Criteria are also informed by the environment of the primary researcher, this could be geographical, but it could also be demographical.

iii. Criteria are furthermore informed by the resources available to the primary researcher.

iv. Criteria for a useful study are furthermore embodied by the personhood of the researcher him-/herself. To what degree is the primary researcher comfortable with those that could be selected for a research team? For example, should s/he or she try to get highly knowledgeable professor x on the research team or should s/he rather take doctor y if the primary researcher will be able to form a more significant relationship with the latter.

Ultimately the question to be answered in favour of the verdict whether research within this paradigm is valid or not is a much more local and personal question. Is the primary researcher truthful and transparent and are there at least some set minimal criteria within a certain chosen paradigm.

These questions are raised given the enormity this study would take on if it were to at once conduct an exhaustive study within all under mentioned tracks of the arts. Because of the arts encompassing five big tracks (dance, drama, music, multimedia, and visual or fine art) this research project cannot conduct an in-depth study on all five tracks. For this reason, I would like to reaffirm the personal aim of the research project that of conducting an *explorative* study concerning the interaction between the arts and narrative practises.

Naturally, one would hope the word explorative is not the word that every second researcher tosses around if s/he lacks the ability to purposefully confine a research topic. However, the criteria in this regard would entail that the field of interest is indeed somewhat of a barren field, meaning where little generally significant inquiry has been made. The case for this explorative study could also be made in light of narrative research being *local research,* meaning we are not

dealing with the arts globally, universally but within certain communities or even specific individuals.   In addition, the notion of an overarching cumulative description such as the arts, thereby referring to its many divisions, is a socially constructed reality.   As the primary researcher, I acknowledge the social reality that has been formed by artists from various skills that there is indeed such a cumulative way of referring to various skills and that these skills or competencies are certainly related in some way.

So then, borrowing from, and economical metaphor, what does this mean in hard cash?   The challenges therefore lies not in necessarily choosing the correct people according to preaproved scientific criteria, but rather choose those people, organisations etcetera that meet the criteria for an honest research *process* to develop.   The criteria for the process involve facilitating enough contact between the arts and the people chosen.   The minimal general criteria would be that chosen people depending on the function they have in the research process should have some interest in some form of the arts and be committed to a journey involving the arts relating to a specific topic.   The approach taken for this is an organic approach wherein space is created, for whatever form of arts to surface in the researcher/ conversational partner relationship.

Part of creating space, in this instance, had to do with selling the idea behind this research project within my sphere of influence, as ministry leader for the arts. Consequential to this I had the idea behind this research, along with an open invitation to join the research, advertised for a prolonged period in the weekly church bulletin.   This leads to people becoming involved through feedback mechanisms around what the arts ministry is busy doing.

Outside the borders of the church ministry, I sourced for a scientific community from various arts tracks to sojourn with the research.   In an environmental approach to criteria sourcing means that people for the scientific community are

considered if there, work or names relate to the multiple stories of those already involved in the research. Smythe and Murray aver that narrative research is often done in a naturalistic setting over and extended period through interviews as main 'data collection' device (Smythe & Murray 2000:314). Although, note that in some instances knowledgeable people cannot manage to join such a lengthy research process. Effort was then made to at least informally acquire feedback for relevant research themes on an ad-hoc basis doing semi-structured qualitative interviews. Needing to hear these voices were still important although ongoing participation could not be secured since

In a moments time I will introduce those people that influenced this research as co-participants and co-authors. I will also, from an environmental approach to criteria reflect there on how they had gotten involved in the research.

2.9   *Ethics and accountability*

One can appreciate the emphasis that Mason (1996:55-85) places on ongoing ethical considerations (Mason 1996:55). This encompasses more than the usual themes in thinking about ethics such as physical harm, psychological abuse, stress, or loss of self-esteem, legal harm, discrimination, privacy, anonymity, confidentiality, and so forth. Most of these will consequently be addressed. These aforementioned ongoing ethical considerations as Mason 1996:55) puts it, is in my view constitutive of the term what I refer to as processual consent. In this one finds a deconstruction of the idea that informed consent is an agreement that is to be signed once[82] prior to the initiation of the research and, that this constitutes the totality of ethical considerations.[83] Hence, ethics also has to do

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[82] In my masters dissertation (Pienaar 2002) there is an indication that Christian young people might all the more start seeing the notion of marriage and sex not as certain once-off incidences but that marriage is first and foremost a relationship and that sex is situated in the idea that we are sexual beings; that sex amounts to more that coitus. This underscores the idea that informed consent is not a once of act of will, it certainly may include this but the focus is replaced with the idea of continual confirmation of participation in the relationship, or in research for that matter.

[83] Neuman (1997:444) reminds us of scientific misconduct as unethical, such as research fraud and plagiarism. The best illustration of research fraud is possibly the scandal of Sir Cyril Burt, which is said to be the father of British educational psychology: "Burt died in 1971 as an esteemed researcher who was famous for his studies with twins that showed a genetic basis of intelligence. In 1976, it was discovered that

with the small ethical judgements that have to be made on the spot. What the researcher foresees as possible ethical scenarios should be thought about. It is impossible to think of all the scenarios but an ethically principled approach will aid on the spot decisions.

The scenarios that are foreseen, for the most part are determined by the subject or action field in question as well as the means of 'data' collection. In our case, considering people's experiences relating to the arts, there are no anticipated complex ethical scenarios: This research does not inquire about traumas, tragedies, mistakes, illegal activities and so forth. In some instances, this does not suggest that tragedies for example will not inform participants' experience around the arts. If it were to form part of the research it is of secondary inquiry and relates more to the under mentioned.

2.9.1 Ethical considerations in interviewing

Now turning to ethical considerations relating to means of 'data' collection (principally being interviews) the following taken from Mason (1996:56) were helpful guidelines:

- How you ask

The emphasis is placed on co-constructive story telling. There are no trick questions or attempts to doggedly pursue a particular issue. Questions are also not asked wilfully in a blunt way to check reactions and so forth.

- What you 'let' your interviewees tell you

This relates to the conflict of interest questions which is already asserted to in chapter one. Suffice to elaborate and make the following appropriately chapter

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he had falsified data and the names of coauthors. Unfortunately, the scientific community had been misled for nearly 30 years" (Neuman 1997:444).

two remarks. What I 'let' my interviewees tell me is an important consideration in my research: That which determines what they tell me is related to the concept of relational selves (Gergen 1999:115-141). Being a minister they tell me x, while as a ministry leader they might tell me 'y' and so forth. In general, I am a researcher, I am a pastor/minister, I am head of the arts ministry, I am an entrepreneur, I am a therapist, and a friend. I am not all of these to all participants but I am at least a couple of them to some. In the latter instance, the roles that I fulfil are not necessarily always chosen and definitely not advocated, other than my role as researcher that is.

Ethically speaking I do hear things that I judge to be personal and highly confidential to participants even if they do not tell me that it is. Unless for some purposeful reason participants think something personal should be taken up in the research, criteria for its inclusion will be discussed. However, this has not been the case. Hence, these descriptions of personal events will never be referred to in written or spoken format in conversation with other participants. They are also not taken up in provisional notes.

- Whether and how you can guarantee confidentiality and anonymity of interviewees

Confidentiality and anonymity are discussed at first meetings with participants. Participants are specifically reminded that everything is generally considered confidential. Outside the context of the research, I will not blurt out personal information and content of conversations. Participants understand that other participants will from time to time reflect and share their own experiences. This has not been mentioned under research design but participants in this regard form a type of *outsider witness* group.[84]

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[84] See in this regard White 2000:71-85.

Specific confidentiality matters also apply. I regard this as information that participants perceive as confidential or personal and indeed relate to the research. They might share this information with me in my capacity as the primary researcher. They could do so with the agreement that the information is not be taken up exactly as it is shared, neither in the final document nor transcripts, nor definitely not with reference to them.

- The power relations of the interview interaction

Mason (1996:56) asserts that it is generally assumed that the interviewer exercises power over the interviewee in and after the interview, for example in setting the agenda and in controlling the data. In this context she says that the researcher clearly have certain responsibilities to those interviewees. This resounds true even in interviewing very powerful people in which case the primary researcher might think that ethics do not count. Since Mason (1996:56) speaks generally, I agree generally. However, from an ethical, empirical, and ontological fit with narrative research the researcher takes on a decentred, though unavoidably influential role. Given that Mason (1996:56) uses the description of *power* relations one could fittingly say that narrative research aims to restore the inequality of power in the interviewing relationship.

This does not ensure that the narrative researcher needs to concern her-/ him with this issue since s/he ultimately carries the responsibility for the research. In addition s/he initiates conversations and do have to control through interpretation of experiences, although it is conclusions or interpretations subject to the scrutiny of the participants.

2.9.1.1   Informed consent

Despite the apparent straightforward procedure of gaining informed consent in qualitative interviews, [85] Mason (1996:57) proposes the consideration of the

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[85] Participants are clearly identifiable and can be asked face to face before interviews (Mason 1996:57).

following two issues: Whose consent to ask and, how to be sure that the consent you have gained is actually informed consent.   Pertaining to the latter the question is also raised as to what *informed* consent practically entails. Does this include the following?

- With regard to participation in the interview: Are participants consenting to answer anything I might ask? Are they given the opportunity to withdraw their consent at any stage?   Is consent negotiated at various stages of the research as participants become more fully aware of what consent in fact implies.

- The use of data: Giving the researcher the right to use the data generated through the interview in ways, which s/he sees fit? Do they understand my perspective on what counts as data for example drawing on more than the spoken words: intonation, body language, pauses, and so forth.

- The interpretation of data: For instance depending on the type of research, analysis, and comparisons to be made in connection with other interactions. Again, this is dependent on epistemological and ontological views which participants might not understand the complexity of in full.

- Post-research use: Do I have the right to publish or reproduce the stories (data) and its accompanied interpretations or analysis.

I share Mason's (1996:58) opinion saying that in her view there are limits to how adequately one can inform all interviewees about all these aspect. Questions relating to this ask? What should one tell interviewees in informing them? How much can and should one tell?   At what level of detail, complexity, and sophistication does one engage in discussion with participants? At what point in the interaction does one engage in conversation about these issues? Participants may not be very interested in the detail and are not minded about "…academic skills and conventions which are needed to understand issues about what counts as data, what principles of analysis will be used and so on"

(Mason 1996:58). At the onset of the research journey, the primary researcher might not her-/himself knows the answers to all of the above considerations.

This subsequent paragraph explains and underscores what has been said abovementioned. In view of the fact that informed consent does not equal, agreeing to be interviewed (Mason 1996:58) this author is situated in the notion of processual consent: Participants are fully informed about the process of research what it's implications are inclusive of how 'data' is used. This is not recounted for in the form of an official consent form that participants need to sign. Rather, this discussion and participants' remarks are transcribed. Participants are assured of their voluntary participation and are reminded and invited to withdraw at any stage of the research for whatever reason and with no consequence or penalty to them or the organisation they might represent. If this should happen this involves a discussion on whether, and how information may be used that has thus far contributed to the research. Confidentiality and anonymity are discussed prior to the research and put into place according to the above-mentioned discussion. That which in the end is accounted for in the final research document is presented to the participants for approval prior to publication. All the participants are also provided with an electronic account of the dissertation after publication.

Section B

2.10 Once upon a time…

The phrase *once upon a time* has become a textural or auditory marker for realising that what follows is a story. It is a given in the makings of a narrative that no good story can do without characters. These characters, depending on the genre, fables, myth etcetera need not be human. Whatever form these characters take, they always portray some human quality and primary to these qualities entails having a voice. This does not mean characters need to talk. The business of talking, is not something that one dissociates oneself from easily

but is indeed in the spirit of this document is situated in a discourse that benefits those that are eloquent.

Having a voice, apart from the implied physical qualities entail standing for something. All the co-participants serve to function as co-authoring voices, which in relation to the arts stand for something. Thus, before I introduce them I wish to underline the importance of co-authoring voices by aligning myself with writer James Kelman (cited in Hobbs 1998:71): "I feel the business of finding a voice is something that should be examined more. For me the thing is to find thee voice of your community, of your culture."

When Mason (1996:37) therefore refers to data sources, it is acknowledged that some researchers (as do this one) would see all of the possible data sources in Mason's list as being essentially to do with people. To merely illustrate the diversity of possibilities I refer to a few data sources from her list: speech, texts, art or cultural products, visual images, publications, archives, policies, narratives and more. It is this writer's view that none of the above could be separated from human social interaction that is resulting from our human interconnectedness. When Mason (1996:37) suggests that some researchers see the individual references on the list as data sources and others see people as data sources narratively speaking a critical refinement should be made: It is the view of the narrative researcher that all things, photos, documents etcetera is embedded in the framework of narrative or story. Whether or not a researcher uses photographs (as an example), the weight of the inquiry will fall on the *narrative* about the photograph in relation to the person who is saying something about it. Inquiring only about photographic content will not be sufficient. One should also inquire about how the person relates to the photograph, why it is interpreted in a certain manner.

What this argument suggests is that we cannot really *only* speak about photographs as data, neither can we refer to people or participants as data: That which constitutes data in narrative research has to do with that which happens between the photograph

and the person. What happens between them *always* consist of being embedded in a narrative framework. The primary data for our study is neither the arts nor participants as such but the contributions or realities that are constructed through the narratives that co-authors generate. It is therefore entirely incorrect in viewing data as being collected. Data is mostly being generated since qualitative researchers dispose of the idea of the researcher as a completely neutral collector of information about the social world. Despite the fact that Mason (1996:36) comments on qualitative research in general, a remarkably constructionist notion is woven into the argument: "[T]he researcher is seen as actively constructing knowledge about that world according to certain principles and using certain methods derived from their epistemological position." The construction of data is what happens. However I would like to make a refinement to Mason's statement (1996:36) suggesting that we rather speak of co-constructing, or socially constructing knowledge, realities, and data etcetera.

2.11 Sojourners/ co-researchers

It is been stated strongly that narrative practise turns its focus to minute details of stories, instead of focussing on generalizations. Müller and Schoeman (2004:11) speak of the *small story* over against dominant stories. This is primarily an ethical consideration. The objectivist-approach to science is often abusive towards minorities and the marginalized. Those without power are silenced because of the interests of the powerful as it is represented the discourses in society. It is through the narrative-approach that these voices and stories can be heard (Müller & Schoeman 2004:7-14).

A few cursory remarks to what follows and some more criteria for involvement:

i.   Participants that are involved in the arts were naturally chosen because of already being part of the arts community. In addition, they were chosen especially since they are part of the congregation (thus relating to the criteria of being a pastoral study).

ii. I will only state participant's principal involvement in this study. Elaborations will follow in forthcoming chapters.

iii. I will only state where I chiefly refer to them in this document. This is most often chapter three.

iv. Some had affected the research more than others had. I will not make a distinction here. However, turning to chapter three and glancing at the names will reveal those that were most formative to this study.

v. Most of these references help me to reflect on my own Reformed Protestant theological tradition.

vi. Most of these references situate this study in the local context of a congregation and community.

vii. The preference for these specific, where it is the case, *individual* participants has to do with valuing the non-expert opinion while bringing them in conversation with so-called expert opinion. In the case of the latter professor, Hagemann might be viewed as being part of a scientific community.   Within this community, people do have tremendous experience in their fields of interest.

viii. I realise that the reader may find that I don't say enough about these participants. Remember these are only introductory remarks. I merely want the reader to acknowledge their input in this study as part of the method explained in this chapter. Additional information will follow there where their voices come into being.

2.11.1 Jo Viljoen

Dr. Jo Viljoen is a narrative therapist that forms part of the scientific community of this research.

My intention with having another narrative therapist (other than myself that is) involved is situated in wanting to be accountable to practical narrative approach principles. Oh and how I was held accountable! (See Addendum M that is an example of Dr. Jo's reflections.) Thus, having her on the team should say that I

was not contend only with narrative *academic* situatedness (the PhD focus group, professor Müller and other mentors in the narrative approach) was not enough. It was important to me that someone likes Jo that is situated in the community and is in daily practise busy with narrative therapeutic concerns from part of this study.

She is also co-responsible for the teaching of people that enrol at the narrative counsellor's course in our congregation. Her situatedness not only in the community but also in the congregational community is viewed as beneficial to this study.

For these reasons of being situated in the community and the congregation, I approached her in my capacity as head of the Creative Arts Ministry (CAM). My aim was to build a feedback mechanism through her. From time to time, she would inform me about what people say or experience with regard to the CAM productions.

Her creative approach to therapy aids this study in a way that other therapists might not have. Her counselling space is filled with collages, journey drawings, conceptual art pieces made by therapeutic participants and so forth.

I do did view her involvement as ongoing throughout the research. At times, I would informally reflect on the research and she was always willing to help where she could. Her voice is therefore heard in reflections on reflection letters I write and through feedback from individuals in the community.

2.11.2 Pastoral community

In referring to the pastoral community, I allude to the influence of my colleagues in the congregation. I am part of a diverse team of ministers whom I see regularly. A study such as this one is not done in a year and as time passes encouragement comes. More important than encouragement is the things that

they refer me that relate to the research. I welcome there input since they share the tradition that unquestionably influences this research. I have indicated in my theme that this is a pastoral perspective and in part therefore, I see the pastoral community exerting an important influence in a direct or implicit manner.

Jo, abovementioned was also the facilitator of a reflexive process amongst this pastoral community in the congregation. For some time all, the ministers in the congregation would come together once every two weeks for reflection on various themes. These experiences were loosely structured and specifically narratively informed since we have in the ministerial team a strong narrative contingent. We could have conversations about anything relating to being a minister having to interact with people. In addition, involved in the process, enriching our discussions were narrative scholars not from South Africa inclusive someone from the Jewish community. I am not at liberty to share these names as they have a specific connection to Jo and specific clearance were not acquired with regard to their reflections.

I gained clearance from Jo and my colleagues that I may use our reflections in aid of this research. I viewed this process as a way of being transparent about my research experiences and staying accountable to the community, to narrative ideas and to my colleagues. I considered this research open to local influence of my personal context by this mechanism. Only rarely will explicit contributions stemming from the pastoral community process heard. Yet I do not regard its existence and worth to this study as trivial.

The influence of the pastoral community is also found in reflections on a book that we had contemplated for this purpose, that of Griffith and Griffith (2002), *Encountering the sacred in Psychotherapy; How to Talk with People about Their Spiritual Lives.*

For this process to form part of the research as I had wanted it to, setting it apart from informal discussion, I had to at least write up notes and file emails as received from colleagues and from across the borders of South Africa. See Addendum L, for an example of notes taken in such a meeting. These notes portray colleague's reflections on our own comments and on emails received abroad. They were compiled by Jo and circulated via email.

2.11.3   Berna

Berna is part of the CAM community that seeks to enrich congregational members' experience of God. It is as part of this community that her remarks are important. She is especially involved in décor and creating atmosphere with candles sheets and so forth (See Media 3 on décor ministry).

One of the reasons why Berna is also valuable to this research is that she is a narrative counsellor. She presents the youth counselling course, which is informed by narrative principles.

Her voice will be heard in the contributions of the CAM community, general research reflections, and décor that has been produced and reflected on. Sometimes comments will specifically be linked to her.

2.11.4   Marinus Loots

Marinus heads the multimedia current in the creative arts ministry. He is part of this study on two levels: as creative arts ministry member and in his personal capacity. Together we have and are busy discovering insightful ways in which multimedia could be used in the faith community but also on a personal therapeutic level.

During the research, we started a multimedia/ video company, which is building steadily and is now known as *eminent productions*.   I see the birth of this company as directly related to questions asked in this research.

His voice is being heard especially in chapter three relating to his personal interpretations and life story. Naturally his voice (as part of *eminent productions*) is also heard on the accompanying multimedia disc where fulfilled the role of the technical director.

2.11.5   Bianca Pretorius

Bianca had long been part of the creative arts ministry where she edited the weekly digital bulletin. Besides being part of this study as creative arts ministry / community member, she asked on her own accord to take part in the research after having listened to a multimedia (audio) production of one of the other participants.   This person was Christo and the audio production related to suicide. There was a resonancy in Bianca's life with the content of this audio production that moved her to approach me.

Her voice is noticed in chapter three in relation to amongst other things digital photography.

2.11.6   Talitha Broos

Talitha heads the drama department in the creative arts ministry and is as such part of this research. Her voice is also heard in chapter three in the creative arts ministry reflection discussions. Unlike above mentioned Marinus and Bianca (and others that follow) she did not take part on an individual level.

2.11.7   Hannetjie Straus

Hannetjie is one of the key counsellors in the congregation and in this respect underwent narrative training. She was approached by me because of having to do with narrativity and arts.

She strikes me as particularly creatively artistic in her work with young people that suffer drug addictions. She is not a creative arts community member yet her

voice will also be heard in chapter three along with the creative arts community reflections.

2.11.8   Suzette van Tonder

Suzette is another more experienced counsellor in the congregation. Suzette as for the same reason with Hannetjie en Berna was chosen for her exposure to the narrative metaphor. In this regard, I remember, and it was strange to me that I should meet someone from the congregation at a conference of Michael White.[86]

Suzette is not in an ongoing manner part of the creative arts community. At times, she had attended our meetings and her voice is heard in chapter three in some reflecting conversations and the media montage.

2.11.9   Fransien Schoeman

Fransien is currently a student at Pretoria university, but for our purposes a gifted musician (she plays the flute). She heads the youth praise and worship team. This youth music ministry is a shared endeavour of the youth and the creative arts ministry. As part of the creative arts community, her voice will be heard in reflecting conversations.

2.11.10   Moré Niehaus

Moré although not initially part of the creative arts ministry is now a member thereof, to a greater extend because of our research partnership.

We met during an unfortunate time in her life, of ending her betrothal amongst other reasons since her fiancé affiliated with the Roman Catholic Church. Her expectations of the future grew dim upon realising that difficult choices await them with regard to religious upbringing etcetera.

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[86] Conference held by the Institute for Therapeutic Development: White 2003, *Narrative Therapy and trauma: the scaffolding of therapeutic conversations*. Pretoria, 11 & 12 August.

As I have to know her and her fiancé in this time of their lives I realised that given Moré's extraordinary, potential that seemed to be constitutive of her life she might contribute greatly to the research.

Her voice is heard in her individual capacity in chapter three but later also in affiliating with the creative arts ministry in reflecting conversations

2.11.11 Christo Möller

Christo is not a member of the creative arts ministry but revealed a particular interest in the arts. In this regard, he participated in the drama ministry of which Talitha heads (earlier mentioned). I wanted however to at least have someone on the research team that had not been significantly predisposed or been involved in the arts.

His primary participation is that of being individually involved in the research. Notably it was the audio presentation (above mentioned) that we had produced with his voice on that had moved Bianca to become part of this study.

2.11.12 Professor Hagemann's contributions

Ensuing conversations that I had with Henk from Learning Theatre and between professor and myself Müller moved me to stop by the Drama department. A friendly arty person answered that I should speak to the faculty head to find out with whom I can talk to with regard to this research study.

After explaining the motive behind the research to the faculty head, we discovered that the appropriate person would be himself. As I explained to Professor Hagemann in one reflection letter, it was as though we were talking the same language. I just briefly include part of the first reflection letter of our first conversation (2004/02/04).

Anew I realised that 'story does not belong to any one faculty.[87] Story is a friend to all who would dare to entrench themselves in its possibilities to enrich life experiences. Hereby meaning is socially constructed.

It seems that we have adopted a certain grammar, a way of speaking that shapes our reality (Lindbeck 1984 cited in Gerkin 1997:108; Gergen 1999:124). We own a similar language using related linguistic constructions (Brown 1994:13). We used terminology such as re-formulating, re-framing, deconstruction, stories not only belonging to an individual, relational selves and so forth.

That our paths have intersected filled me with delight and I always looked forward to our discussions.

I would like to acknowledge here that he said that his remarks were made in his personal capacity and from personal thoughts. Our conversations therefore do not in the first instance reflect the views of the drama department and doesn't have any bearing on the views of the university as such.

2.11.13   Congregational creative arts examples

See multimedia disc for illustrations of congregational productions and illustrations that I judge to have had a notably influence on the way I think about the arts in the congregational milieu.

See in this regard any of the media presentations from Media 1. to Media 4. Forthcoming I will reference more specifically where applicable.

2.11.14   Literary voices

See references

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[87] Meaning a tertiary academic faculty.

2.11.15   Mercédès Pavlicevic

Mercédès unknowingly provided the catalyst for the broadening of this research, from only music to all the arts. She is a distinguished lecturer in music therapy and head of that department at the University of Pretoria. I would have wanted to have her personally on the research team; alas, this was not possible. At time of our meeting, she was busy with on a project with notable music therapist Garry Ansdell.

However, our first meeting introduced and sensitised me to the very important consideration of music (or arts) as therapy versus music in therapy. I then went further to invite her academic scholarly presence along with that of Garry Ansdell.

I might have not referred to her here since she is also an academic literary voice; still consequent interpretations about music therapy are grounded in a specific moment in time and space. That which I have written about music, the academic voices I chose was informed by our meeting.

2.11.16   Henk du Plessis

Henk is part of our congregation, which was an important consideration on having him on the research team.   He was referred to me by one of my colleagues. The company of which Henk is part *Learning Theatre* is not situated in the life of the church. They work with large companies, notable banks and so more. Their involvement is specifically about the interface between narrative (as in exemplified in theatre) and organisational work. Since I wanted to explore the idea of talking about narrative *practise* in not just therapy, (also organisation, facilitation etcetera) I engaged in discussions with Henk and he became an ongoing research participant.

His voice will be heard in chapter three where I reflect on themes in our conversations and also the fieldwork I had conducted in their involvement with a

large South African bank. Henk's remarks were valuable to me in my process of differentiating between narrative as a tool or as identity.

As with professor Hagemann, the content of our discussions does not reveal in any way the opinions or beliefs of the company *Learning Theatre*.

2.11.17   CFN Facilitation

Upon being forwarded a message wherein I saw the content of the weeklong facilitation course I realised I have to attend. This workshop served the purpose of expanding the sphere of narrative practise. There seemed to be relevant similarities between the narrative stance of being not knowing, non-directive and therefore is in a sense facilitative. My involvement here helped me to reflect still further on the primary metaphor of story in narrative practise.

The content of CFN's (Church and Community Facilitation Network) contributions is situated in chapter three. The same as with Mercédès Pavlicevic, CFN will primarily be used academically (providing large part of the workshop material); however, I engaged in discussions on the theme of this PhD during the workshop with the presenters David Newby and Arnold Smit. In this sense, information is also founded in empirical contact.

2.11.17   PhD Focus group

The PhD focus group played a significant role in the contemplation of chapter one and two issues (that is mainly epistemological and methodological concerns). I use there remarks directly as opposed to only having been informed informally since it is important to me that I will through some medium embody the narrative values of reflexivity and transparency.

2.11.18   Voices from the interface between the arts and theology

I liaisoned with two artistically informed ministers that are also part of my theological community, that of the Dutch Reformed Church. The first then is Nic Grobler and thereafter Danie du Toit.

As the head of the creative arts ministry, I want to expose congregants sensibly to the arts so they may derive some multisensory benefit of it. For this reason, I invited both to our congregation.

Nic Grobler is an artist himself working with bronze (amongst others) as a medium. I incorporate illustrations of his work since it touches on the question whether there is something as Christian art, which proved to be an important consideration in the earlier stages of the research.

Danie du Toit is an acclaimed speaker pertaining to art. His voice his heard in chapter three under the heading and references to what I refer to as my *theological home*.

Our in-depth discussion was very insightful. On occasion, I also emailed him with reflection letters. Sadly, our time schedules did not run in unison and I could not, as I had wanted have him on the research team in an ongoing manner.

2.11.19   Arts and Reconciliation conference

I was advised by one of my colleagues that it may be a good idea to enrol for the international arts and reconciliation conference held at the University of Pretoria. This was said specifically in reference to my creative arts ministry involvement.

Looking at the themes, I realised that this would be of great benefit to my research. Hereby I gained exposure to considerations that I might have missed. Why this and not another conference: There are not many conferences such as this one that is accessible financially and otherwise. This conference theme also revealed that it was of particular interest to theology since the concept of reconciliation is shaded strongly with theology. More so, it was organised from within the faculty of theology. This does not imply however that only the voice of theology will be heard.

To the contrary, The notion of reconciliation was not so prevalent in the tracks and workshops that I had attended. Still, it was a good opportunity to hear voices from the world of the arts.

Why some tracks and not others. I chose to undertake the workshops that (1) related to emergent themes and practises in the study and (2) some of the arts that I said I wanted to hear from had not had the opportunity to speak. By way of example: I would not have met Gladys Agulhas that we hear from in chapter three had I not attended the dance track. Therefore, I needed a way to introduce some pivotal forms of the arts, in this case dance, without going to academic literary voices first. It is as professor Müller (2005/08/01) later noted at the Van Huyssteen lecture: Narrative practise cannot claim interdisciplinarity based on literary sources only. We cannot therefore say we know something about dance without having made an empirical connection.

2.11.20   Cape Town conference

What does it mean to be church in our contemporary time, or renew/ transform responsibly?   These were the considerations at the Cape Town conference. Different tracks, as with the arts and reconciliation conference, could be followed. Naturally, I saw this as an opportunity to gain more exposure to the arts.

For views expressed here to be part of the research and not just the result of a collegial excursion, I had to embed the conference in the reflective process of the research. For this reason I took elaborate notes, transcribed it along with my interpretations where after it was reflected on at various levels of the research and from different participants' perspectives.

Reference to the conference is made in chapter three. In fact, this is the first experience I reflect on in chapter three. For the reasons I give prominence to this experience please see that chapter three.

2.11.21   Leonard Sweet conference

Since I have attended relevant conferences and lectures of professor Sweet, I do not regard his contribution as exclusively an academic literary voice. I reiterate that I chose to incorporate professor Leonard Sweet's views for two reasons. The first concerns *a way of doing*: He represents a practical approach to what it means to be church in the postmodern era. Secondly, his voice is the voice that many churches regard as important in thinking about church in the postmodern era. His ideas have been constitutive also amongst our collegial team. Our collegial team had the privilege to listen to professor Sweet (2004/09/01-02) over a period of days while he was in South Africa s

Since he is not quoted primarily as an academic scholar (although he undoubtedly must be, being a theological professor and looking at the academic scholarly writers he cite) he is mainly referred to in chapter three reserved for notable participation in the study.

Chapter 3, Artistic explorations

3.1   Introduction

I have reserved this chapter to elaborate on the characters and voices in the previous chapter.

This chapter contains specifically more interaction with the arts, including my own exposure to conferences, fieldwork, and etcetera.   In addition of interaction between individuals and the arts. Adding to interpretations of own excursions as well as individuals' interactions with the arts one will find reflections from the scientific community.

All these interpretations and reflections are enmeshing in this chapter. Consequently, please realise that it is for the most part of this chapter and indeed the whole document impossible to separate the co-participants' voices from my own. In this regard, if one were to bake a cake, the eggs and other ingredients have already started to mix and so much the more in this chapter. The mixture consists of collaborative baking. So then, even if I am the one to eventually run the last stretch of this academic marathon (sitting down and writing these words) this has, as far as is possible been a participatory informed and approved endeavour.

3.1.1 Chapter three, outline

Attention has been given to the order in which the cast (research participants), so to speak appears. It is my wish that the reader will an inherent rationale based on content but also in terms of narrative practise values. Let me speak of content typography.   An inclusion content typography is chosen whereby conferences and scientific community input and focus group input is situated on the margins while the textured lives of individual participants are placed in the middle (representing something of a value choice).   This inclusion has effect subsequent to the brief description of the layered introductions to this chapter.

The introduction is the part where the actors of the play are getting in position. Our introduction consists of two cursory remarks about positioning and our research gap. Hereby I reiterate that chapters are intertwined and not categorised. Everything has to do with positioning the sense of being informed by it and thus sporadically we entertain this theme by cursory reflective remarks.

Hereafter we take a look at all the interpretations of everything and everyone that shaped this research. I introduce this movement by reflecting on the Cape Town conference since it is situated in the basic issues of the arts relating to this study, alluding to what arts is, what it consists of and so forth.

The opinions of the participants in that conference workshop make sense in light of what professor Leonard Sweet (1999:185-240) emphasizes about a postmodern culture, which is characterised by the acronym of EPIC: experience seeking, participatory, image driven, and connectedness.

It is the aim of the CAM community (Creative Arts Ministry - that functions to a large extent as a focus group, to immerse the congregational members' senses in artistic expressions exactly for this reason as noted by professor Sweet that EPIC has become the currency for a postmodern culture.

Narrative practise suggests that we cannot avoid the larger discourses in which we are situated. At best, we can illuminate their existence. It is on this basis that I acknowledge my faith tradition on a practical and academic level. Practically, the Dutch Reformed tradition is my informing tradition since our family attended its Afrikaans church. After secondary education, my academic training consisted of again being primarily exposed to the Dutch Reformed tradition. This does not imply having only been exposed to its customs. Admittedly, it is plausible to say that it was through other traditions such as more charismatic traditions that I was predominantly exposed to the arts. By linking up with Ds. Danie du Toit, also of

the Dutch Reformed tradition, I acknowledge this tradition's influence in my life and call it, in respect of theology (not arts) my home; thus, the heading of Staying close to my theological home. Let me remind the reader that Danie is a renowned speaker in respect of art, which makes it useful to reflect on our tradition in the manner in which theology relates to the arts.

From hereon I plunge into participation that is more personal. These individuals were amongst other reasons, as was mentioned in chapter two, chosen for being situated in the life of the church. With them, the primary concern was not to force certain understandings of that which to me the arts consists of. Rather, their colloquial understandings are what matters. As far as more formal understandings of the arts are concerned, such as was my original intention for the study, these were introduced by others on the team, the focus group, scientific community and so on. However, the 'bringing conversation together' principle in narrative practice served this study well. To refer to just a few exciting endeavours. In Bianca's story, we hear predominantly about dancing, music, and photography. Christo's involvement takes us on a discovery journey in respect of the power of audio media. Moré's story asserts to the influence of crafts but also dancing and storytelling/ writing. Marinus tickles our taste buds for the power of the visual media, which includes photography but more so moving images and video.

Professor Hagemann contributed greatly to this research and I am indebted to him in finding time for our discussions. From him we learn about drama as could be expected from the head of the drama faculty and in addition about story theory.

In what follows from the abovementioned, we find the voice of Henk who I judge to be wearing two hats, that of scientific community participant as well as a general conversational partner. Most definitely, the fact that he is professionally involved in the company called Learning Theatre imparts the idea of being a

scientific community member. From their name then I have derived the heading of A Learning experience. Apart from valuable drama insights, we find in our discussions the interface between the arts and organisational work, which naturally leads us to the next section.

Next, we find ourselves on the stage of facilitative work in communities such as organisations or churches. I enrolled in a costly weeklong community facilitation network course, with the sole reason to be able to make a knowledgeable contribution to this study and to talk to its presenters about their practises. The itch that made me enrol could be traced to the similar use of language between organisational facilitation and narrative practise and the implicit congruency between facilitation and non-directiveness in narrative ideas. Some obvious connections to this study, besides congruency with narrative (non-directive) principles can be found in the use of crafts, the use of story and imagination, body sculptures and so forth.

Sometimes a film will release *the making of* on TV prior to its release on the cinema circuit. We have done so exactly with chapters one and two. Now the audience anxiously awaits the event, the story. The audience will encounter in the acts and scenes numerous ideas and reflections. Some of these ideas might have been anticipated but others might not at first blush seem to relate directly to the theme of the film. These conflict in the scenes make sense in the story as its terminology and content (its script) finds resonancy in the language and metaphor of narrative practise.

The curtains are opened and so the cast appears.

3.1.2 Introductory positioning to chapter three

When reading and re-reading the experiences and interpretations of people who were in some, way part of this research I realise that there are no absolute or even remote universality in experiencing or understanding concerning the arts.

See in this regard Jo's critical reflection letter (Addendum M). Our understanding will ultimately be informed by the complex social realities that precede us, inform us, and which we as a matter of fact embody.

One may work with these experiences and contend that there is something general to some extent in the specific (as is stated in chapter one). Horton (1994:12, 16) uses the concept of resonance meaning here that stories and expressive arts have resonancy with human experience and understanding within a certain social and cultural context. Along these lines of thinking, it is possible for cinematographers to uphold the opinion that a great many people within a certain culture, likes this or that film as it resembles something they can relate to. It would be erroneous to look down the other side of the telescope and say that research reveals absolute or universal truths. Maybe for this reason, not *all people* and *all cultures* will enjoy such and such a film.

These remarks touches on the question of especially whether the arts and in particular music is a universal language. If music is perceived as a universal language then surely there should not have to be inquiry into multicultural concerns. It is quite apparent that cultures, sub-cultures, and counter-cultures differ largely in their preferences and practises surrounding music and its role in culture. This argument runs parallel to chapter one viewing our research endeavours as the process of acquiring a different language but even more so a specific dialect. The arts cannot therefore be a universal language, it always has a local and cultural understanding or as Brown (2002:89) puts it: "[W]hile the building blocks of music: (rhythm, melody and form)[88] may transcend cultures, the practitioner must appreciate that music and culture share very close ties and their approaches should be very carefully considered."

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[88] In other art forms these could be replaced with for instance dance (form, movement, rhythm, space), fine art (composition, texture, colours) and so forth.

Brown (2002:88) even asserts based on the ethnomusicologist, Blacking (1987), and music therapist Even Ruud (1998) that music is perceived symbolically and is therefore not a language at all. Although people may have considered music a language as it powerfully communicates and evokes emotions, content is not passed on through music but through the listener attaching symbolic meaning to what they hear (Brown 2002:88).

These are important things to consider in reading this chapter since we are to understand that within a narrative or social constructionist paradigm the meaning of art is arbitrary and co-constructed. The arts do not work in this or that way, as if it could be an objectively true description of something. A myriad of voices is to be found, those within the viewer (informed by family, culture, and so forth), the artist, the arts community, the general public and more.

We choose to embrace numerous interpretations as expressions of multiple realities. We do this instead of knowing exactly what would work for people or organisations. We try to evade the authoritative knowing position.

In respect of this knowing position, Lowry (2001:61) speaks of the peculiar talent of the puzzle maker. The puzzle maker's gift is that talent of 'helping' us to make the wrong assumption. The wrong assumption then keeps the puzzle solver in bondage. Consequently the more obsessed or interested we are with a puzzle, the more active is the conviction of the wrong assumption – and hence the greater the bondage… The intrinsic power of the rut called common sense explains (in reverse fashion) the experience of serendipity. The reason that flashes of insight come when one is not looking is that our cognitive ruts lose their tenacious hold upon us when our mind is occupied with things sometimes even unrelated to the puzzle. Hence, the unthinkable thought (generally inverted from common sense) has a chance to break through.

Such uncommon sense comes as an intuitive *aha*. (Lowry 2001:161). This relates to the manner in which the obvious solution is almost never the right

solution: It is the lame dog, in the boy's life that while searching for honey saves him from the old lady, instead of his three good dogs as told in the Venda Müller uses as a metaphor for his book *Reis-geselskap* (Müller 2000:40).

Unfortunately Lowry states (2001:161), the more we know about a subject, the more apt we are to stay locked into our assumptions, and hence to become blind to alternative perspectives.   So believes William Gordon (1961), who is convinced that experts in all fields are particularly susceptible to the counter-productive power of 'common sense.' In his book S*ynectics,* he explains his method for developing creative solutions in the business world. Because the 'experts' seem trapped by mental blinders, Gordon's method uses small groups of persons unfamiliar with the technology or discipline in which the problem has occurred. Being 'innocent' of experienced perspective, these 'novices' are often able to provide solutions the experts cannot discern because of their expert common sense. (Lowry 2001:61)

3.1.3 Reiterating the research gap

This idea of being very cautious about expert knowledge and how arts could be used relates to our research gap again.   Once the therapist or facilitator is committed in evening out the balance between verbal and non-verbal s/he can do nothing other than to relinquish power.

The reader might remember that our research gap partly consisted of the balance between the verbal and non-verbal approaches in respect of especially therapy. In this regard, in the dialect between verbal and non-verbal Brooke (1996:3) quote Moreno (1975) by alluding to the general societal emphasis on the verbal enterprise saying that it is due to the increasing isolation, dehumanization, and over intellectualization of our culture, that there is an increasing focus on affect and getting in touch with the inner self.[89] On some

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[89] It should be clear that our epistemology does not choose to work within the metaphor of descriptions of the 'inner self'. The interrogation is not that much directed at the distinction as it is directed at how these concepts are often used. Often it is the therapist or the knowledgeable other that can access this 'inner self' whereas narrative wilfully position themselves with generating the knowledge that the participant

level, this is true since there would not have been grounds for our description of a research gap otherwise.

In contemplating the arts, I wish to acknowledge that there may be several understandings and descriptions of how the arts are understood. I subsequently now present ways in which the arts was experienced in this study.

3.2   Cape Town

My colleagues and I went to enrich our lives in Cape Town, not through breathtaking scenery, exquisite food, and good company but also with workshops in our various fields of interest relating to ministry. The event was called 'Verantwoordelike vernuwing 2004' with the focus on the role that the church could play in addressing themes relating to poverty.

During, what to me was such a relevant facilitative workshop I rigorously took notes on the discussions and opinions of the twenty-five or so people pertaining to the arts? [90] It would be reasonably safe to remark that they represent something of the understandings of people involved in the interface between the arts and church ministry, a type of focus group if you will.

These remarks (that I will present exactly as I wrote them down), signifies the local knowledge of those present and not necessarily that of doctors, professors and so forth. I think its best to merely describe these people as being people that plainly stated… love the arts.

I purposely begin with a reflection on my Cape Town experience (2004/03/24-26) since most of what the conversational partners describe finds resonancy in these remarks.

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already has. For Hannetjie that took part in the CAM community discussion of 15/09/05 the term *inner* as in inner voice relates to our human goals dreams and longings and does not so much function on the unconscious level as in Jungian psychology.

[90] Remarks in this chapter are numbered for clarity and for the sake of reference only. Obviously this might signify the use of discourse analysis but this is not my intention and not my preferred choice in doing research.

It was my observation that in the arts workshop most people took part in the discussion and that these subsequent remarks are truly representative of the majority in the group. I say majority since it is impossible to recount people's opinions that did not contribute to the discussion.

The questions the facilitators asked us to consider will subsequently be stated consecutively while remarks to them will be presented directly thereafter. Note that these remarks were rewritten from the field notes directly afterwards in order to be able to present them here vividly, in approximate verbatim accounts. It was also necessary to do this since we decided as colleagues to one and all reflect on what we have heard in the workshops.

The questions for discussions now follow:

3.2.1 "Wat is kuns?" / What is art?

1. Dit het te doen met Kreatiwiteit, veral visueel/ *It has to do with creativity, especially so visually.*

2. Wat van die blindes kom die vraag/ What about blind people then?

3. Dit het ook te doen met hoor en voel, alles!/ *It also has to do with what you hear and feel, with everything really.*

4. Dit is iets wat van binne kom/ *Something that comes from the inside.*

5. Musiek en woorde en prentjies/ *It is music and words and pictures.*

6. Die Here praat op 'n eenvoudige manier met my, deur kleur/ *The Lord speaks to me simply, through colour*

7. Verband tussen godsdiens en kunste, albei gee 'n "primal vision" maw dit gee insig op die oorsprong van alles/ *There exists a relation between religion and art; it gives a primal vision, that is insight into the origin of everything.*

8. Vind plaas vanuit ons skeppingsverhouding/ *It comes from our relation with creation.*

9.   Die skeppingsteologie is die basis vir Christen kunstenaars/ *Creation theology is the basis for Christian artists.*

10. Kuns is 'n manier van om betekenis te gee sonder om te praat/ *Art is a way of expression without talking.*

11. Kuns gaan oor die manier om met iemand anders te kommunikeer/ *Art is about a way in which we communicate with other people.*

12. *Preek op 'n nuwe manier is ook kuns – woordkuns/ To give a sermon in a new way is also art – literary art.*

3.2.2 "Wat beteken kuns?"/ What does art mean?

13. Beauty is in the eye of the beholder/ *Beauty is in the eye of the beholder*

14. Dit is 'n moeilike vraag omdat elkeen met sy eie lewe en ervaringe voor die kunswerk staan/ *It is a difficult question since everybody stands in front of an artwork with her/his own experiences and life.*

15. Daar is twee soorte kuns: Konsepsuele kuns waar kuns betekenis opsigself het maw opgesluit in die kunswerk of uitbeelding is daar 'n idee wat uitgebeeld word. Dit het dus 'n bedoeling maar ook 'n interpretasie. Tweedens kan dit ook net bloot esteties bevredigend wees/ *Art has a twofold function, conceptual art where the meaning is situated in the work itself and secondly there could also be merely aesthetic value.*

16. Mens moet ook vra of die kunstenaar ooit 'n bedoeling gehad het vir die werk/ *One should ask about the original artist intention.*

17. Tyd en ruimte gee nuwe vorme van betekenis aan 'n bepaalde werk. Waar jy dus 'n werk neersit gee dalk ander betekenis daaraan/ *Time and space give new meaning to art, it matters where you put it.*

18. Kuns is enigeiets wat uitdrukking gee aan my binne-mens/ *Art is anything that gives expression to my inner being.*

19. Kuns is persoonlik verrykend: Dit maak heel in die uitlewing daarvan. Dit hoef daarom nie noodwendig iets te beteken nie. Die vraag is dus nie wat beteken dit nie maar wat doen dit aan my/ *Art is gratifying, it serves a purpose if it means something to me.*

20. Dit is omvattend omdat dit alle emosies kan oproep/ *It is all encompassing since it calls upon emotion.*

21. Kunstenaar skep die werk maar moet by 'n punt uitkom waarin hy homself los maak van die werk en dit as 'n *offering* gee vir andere wat dit gaan interpreteer soos hulle wil/ *An artist creates the work but should get to a point where it becomes an offering which is free for interpretation by others.*

22. Kunstenaars is soms ontsteld oor wat mense daarin in lees. Hulle vra na hoekom moet 'n kunswerk noodwendig betekenis hê. Ons moet eers kuns erken vir wat dit is voor ons dit in die kerk in bring. 'n Kunswerk kan aan die ander kant (teenoor die bloot estetiese kant) nie neutraal wees nie en is dit daarom geskik as 'n leermedium, kan dit gebruik word vir sosiale kritiek, pastorale versorging ensomeer/ *Some artists are alarmed by the idea of wanting to see something in art. It is said that we should first recognise art for what it is before we use it in church. On the other hand since it can never be neutral it is often educational.*

3.2.3 "Is daar iets soos Christelike kuns?"/ 'Christian' art?

23. Nee dit gaan oor dit wat vir mý 'n Christelike boodskap het/ *No it depends on if I get a Christian message from it.*

24. Mens kry nie iets wat per definiese Christelike kuns is nie/ *There is no such thing as Christian art per definition.*

25. Enige kuns-gawe kom van God af en is per definiese Goddelik behalwe dalk waar dit pertinent in stryd is met die karakter van God. Daar is dus nie 'n skeiding tussen sekulêre en Christelike kuns nie/ *Any artistic gift comes from God and is per definition Christian except where it contradicts the character of God. There is there no distinction between secular or Christian art.*

26. Talente word gawes in die kerk/ *Talents become gifts in the church*

27. Mens het 'n aanvoeling oor die werk maar is nie per definiese Christelik of tematies Christelik nie/ *A work of art creates a certain feeling but cannot per definition be Christian.*

28. 'n Ander maatstaf lê in die gees van die werk. Dit moet lewe voortsit in ander vorme. Mens kry iets soos dooie kuns wat nie met tyd voortbestaan nie, dit is kunsrebellie/ *The spirit of the work serves as a criteria for Christian art. It must carry life forward in other forms. One does find such a thing as dead art that does not hold with hold with time, this is art rebellion.*

3.2.4 "Kan ons enige kuns gebruik?"/ Could we use any art?

29. Mens sal ver moet gaan soek om 'n kunswerk te vind wat mens nie kan gebruik nie/ *One will have to go to great lengths to find an artwork that one cannot use.*

30. Dit hang van die konteks af/ *It depens on the context.*

31. [One person tells about her son that takes art classes. The day she went in to the studio she notes that she felt unsettled upon finding pictures of a scull and dead birds.] Hereafter vocal artist Analise Wiid noted that one might then use this to portray something of the lifelessness of someone that does not know Christ.

32. Daar sal altyd kwalifiserend geinterpreteer moet word/ *One should always qualify and interpret the work.*

33. Enige-iets wat uitbeeld hoe mense die lewe ervaar is bruikbaar/ *Anything that depicts how people experience life is useful.*

34. Wanneer mens die kunswerk gebruik moet mens konteks en betekenis duidelik oordra/ *When one uses an artwork one should clearly define the context and meaning.*

35. Dit het te doen met waarmee mense gemaklik is vanuit hulle persoonlike verstaan van wat kerk beteken. / *It has to do with what one is comfortable with informed by one's personal understanding of the church. An*

example is used wherein at one church a clowning ministry was extremely successful while at another congregation it was experienced as scornful.

36. Mens moet ook nie altyd te veel wil verduidelik nie omdat mens dan maklik die kommunikasie moontlikhede kan uitput/ *One should not always try to explain since it becomes easy to exhaust communicative possibilities.*

37. Kuns kan ook as evangelisasie gebruik word/ *Art could be used as evangelisation.*

38. Mens moenie soveel kuns gebruik dat dit die tema dood druk nie. Dit moet die tema ondersteun en nie die 'show' vat nie/ *One should not use so much art that the theme is smothered. Art should augment the theme not take over the show.*

39. Ons sit opgeskeep met 'n dualistiese wêreldbeskouing/ *We have inherited a dualistic worldview.*

40. Die gereformeerde tradisie sê tog dat God deur sy genade enige-iets kan her-fokus tot sy eer/ *The reformed tradition do say that God can through his grace re-focus anything to his glory.*

41. Die oomblik as 'n talent 'n gawe word dan geld die riglyne wat die Bybel gee rondom gawes: tot opbou van die gemeente ensomeer/ *In the instance where our talents becomes a gift, the guidelines for the use of charismata applies; it should be to the edification of the believers and so forth.*

The following two paragraphs are reflections of the primary facilitators themselves after having listening to all the input. I judge these to primarily indicate that the church, the Dutch Reformed Church in particular has an enormous educational role to fulfil; thus the heading of the second paragraph. This educational role is especially important since, and I understand this to be the facilitators' view, Christians are uninformed about the significant role of the arts in the Bible. This educational role resonates very strongly with what has been discussed in conversations with all the people of the scientific community.

Two themes stood out from our discussions, that of the role of Art in various Biblical cultures and the educational role of congregations in aim of the arts.

3.2.5 Art from the Biblical times

It is the facilitators' observation that the arts played an integral role in biblical cultures. This especially is the case in respect of the religious practises and worship expressions of Israel towards God. They follow that it should not even be a question to consider whether we should involve ourselves with the arts.

They assert that in the Middle Ages and eastern churches of the time, arts could expressly be seen in mosaic work. In the west, we saw the birth of architecture and liturgical furnisher.

During the Renaissance epoch, arts were in high favour. This is said to be the case since the church commissioned and subsidised many of the most illustrious works. Mostly however arts in those times were a symbol of riches and status.

The allegation of the Reformed movement was focuses at the so-called alleged idolatry of the artworks and artists.

Around the 1900's the Protestant tradition became to realise that other churches has, in manner of speaking, hi-jacked the arts.

It is largely in the postmodern era that there is an upsurge in the arts presumably owing to the premise that people in this era want to feel and experience.

3.2.6 An Educational task

It is said that artists has been marginalised for a long time in the church. Now that we experience a gradual reappearance of the artist on church platforms, congregations should be sensitive to artists. The CAM community also suggest that the person heading an arts ministry should also be very careful and sensitive to the congregation taking into account their level of exposure and understanding

(2005/09/15).   It is also imperative that ministry leaders that work within the sphere of the arts should protect the artists from the judgement or scorn of congregational members.

In connection with the above statement, it is said that we should also educate and encourage congregational members to seek God through alternative means. The artist in search of God through art is presented as an example in this regard.

Our educational task should include teaching people that an encounter with God does not only, contra our reformed heritage take place via our auditory senses. The congregation needs to understand that there are numerous uses for the arts in church.   Apart from its use, space for the arts should be created in congregations even if only for mere aesthetic worth. This is being related to the worship service in that people should realise that a service entail exaltation, celebration and praising God, but also include existing for addressing social issues: poverty, violence etcetera.

Finally, the facilitators strongly suggest that educating people will entail education in terms of the currency of the arts, which is said to be pictures and metaphors. This does not mean that people need to be taught about a certain message or even that needs to be a message in art; such as in Medieval art (See reference to Medieval art).   However, people need to be involved in explorative process about the potential of metaphors and metaphors.

We have in brief looked at the attitudes towards art in history while also with our other ears listened to contemporary people that work with the arts.   Naturally ensuing these themes, we find ourselves in a postmodern paradigm when looking at EPIC. Professor Leonard Sweet uses this acronym to particularly refer to a postmodern culture.

3.3   EPIC

Recently extensive coverage has been given to the devastation caused by the Tsunami effects in Asia. It's almost unimaginable that more than 200,000 people died in these tidal waves. The brute destructive strength of these natural forces envelops our modern day sense of security. Such forces bring unfathomable change in thousands of lives. Professor Leonard Sweet uses the tsunami metaphor in his book (1999) *Soul Tsunami* to refer to the changes that's evident in what he calls the new millennium culture, or what I would call a poststructuralist culture if you will.

There are very concrete links to that which we have exposed ourselves to in professor Sweet's discussions and that of the current research endeavour. On various occasions and different times my colleagues made mention of the relevance of the discussions to my role as director of the arts ministry. In this research study the areas of narrative, postmodern, church/ or subcultures and arts intersect making professor Sweet's input invaluable to our exploration from a poststructuralist-church perspective. I believe that the efficiency of narrative practise could be enhanced by bringing into discussion some of the ideas of professor Sweet.

As I sit in the church building, I, figuratively speaking, hear music from his lips, saying: "There was a time wherein the arts were saved by the church. I believe that the time is at hand in which the church will be saved by the arts." This particularly touched Berna. For this reason she states that it is al the more important that churches need to accommodate artists (See also headings 5.3.3.1 & 3.2.6 abovementioned). She refers to a previous year's *dominee produksie* (See Media 1.1 Ministerial Fame or Illusion) we dubbed *Maak 'n Kraak* (idiomatic expression for *to laugh*) when the congregation invited a notable celebrity to perform alongside the ministers. Berna recounted on how this celebrity was accommodated in the church. This person she notes would otherwise never have been given the opportunity to be himself in church. In this sense the arts is

already busy saving the church whereby the church is in keeping with the people she tries to minister to. Further still our CAM community discussion (2005/09/15) proposed that the arts are really useful in breaking down perceptions in the church. Berna relates the incident of two people getting married that she knows that have been in search of a smaller church venue to get married. They eventually found a little church in Pretoria East. What a shock it was to the couple to find out about all the proverbial red tape: Amongst the taboos for the wedding event were the following: No video cameras are allowed in the church. The couple only had a choice between eight 'suitable' songs since; No English songs are permissible. No outside organist is allowed, The church is very prescriptive about what the bride, and the minister may or may not wear, and so forth. In light of what the CAM community says it is truly sad that there are still Dutch Reformed churches with these convictions, worse that they uphold these convictions as obligatory for everyone else. According to the Creative Arts ministry focus group it is exactly as a result of such church convictions that artists are marginalised. Perceptions formed in this manner keep people on the margins of the church instead of being open to the marginalised. To return to professor Sweet's remark: The context in which the arts will exhale, after having kept it's breathe in the church for so long, can be described by the acronym EPIC:

E (experience): Signifies a movement from rational to experiential
P (participation): Signifies a movement from expert representation to participation
I (image driven): Signifies a movement from words to images as cultural currency
C (connectedness): Signifies a movement form the individual to community

I will now elaborate on this acronym, yet not in the above sequence but according to that which is most relevant to our research.

3.3.1 An image driven culture

Let me start by the biggest paradigm resemblance between what professor Sweet says and that of narrative practise:

> A sign posted on the glass door of a bankrupt bookstore told the whole story: Words Failed Us. In the modern world, the word was the primary unit of cultural currency. In the postmodern world, the image is the primary unit of cultural currency. In the modern world, preachers exegeted words to make points. In the postmodern world, preachers must learn how to exegete images to create experiences.

> (Sweet 1999:200)

In narrative practise this is what we do, exegete (explore so to speak) the given images that emerge from discussions with conversational partners. We do not prescribe a couple of texts to read for work at home, we use the available metaphors to link reason and imagination, and the conceptual with the perceptual (Sweet 1999:200). On his account I realised what we were in reality busy with in church with regard to multimedia. We were doing the whole sermon point's thing; still a very modernistic approach and not fitting a narratively informed minister. The arts ministry would build PowerPoint presentations following the sermon points of the minister. The 'sin' in this; we were using media to make *points*, maybe with a nice photograph to accompany the text, rather than accessing the imagination through images and metaphors. This reformed notion of points, satirically stated "…began in 1517 with a 95-point sermon, and we are still preaching 'points' (although now they're down to three in club sandwich sermons) through Enlightenment-based linear exegesis as opposed to image exegesis" (Sweet 1999:202).

See in this regard *Media 2. Points versus Images*. I should emphasise though that having a great image that encompasses text is not necessarily postmodern as opposed to points only being modernistic. The primary focus is placed on the minister and his ability to explore the images that may be used on the slides. To extend the argument even further: Take note that images do not necessarily imply pictures but often uses them as visual imaginative stimulation. The focus is

placed on the transformative ability of the image (to be brought to life) and not solely on the use of the visual appeal created by the artist.

Sweet (1999:203) petition for going beyond those who decry myth as illogical – "go beyond even those like Levi-Strauss who see myth having a logical… structure – and realize the significance of Marcel Detienne's [1996] work on pre-Classical Greece…." According to this reference the very distinction between *muthos* and *logos* (reason-emotion and myth-logic), is a not-so-felicitous fiction, invented in Greece by Thucydides and Plato and carelessly picked up by modern theorists (Sweet 1999:203).

One should still be aware of the fact that in the transition from a modern paradigm to a poststructuralist worldview the dilemma with power has not disappeared. It is masked in metaphors as Sweet (1999:201) says: "When someone is in a position to choose the metaphors, that someone is in a position to mess with your mind, to change your perspective, to generate new dreams." This is all well but the challenge from a narrative position would be to facilitate the process in such a way that new spontaneous metaphors can be heard and developed. Narrative practitioners should thus be aware of the metaphors that are used in society and in individual lives. This is done by being attuned to what someone says and should not be very hard to find: Edward de Bono (2004:115) believes the basis of all discussion builds on conceptual frameworks. We could further argue from a narrative point that these concepts are informed by metaphors (economic, communication, industry, and so forth). From a non-directive perspective we help develop their own existing metaphors rather than randomly choosing metaphors, which we think, might apply to their predicaments.

3.3.2 An experience seeking culture

In accordance with conversations with research participants, arts can contribute immensely to a sense of growth, healing, or whatever reasons there might be for

our involvement.   Relating the discussion to Sweet (1999:190) the arts create transformative experiences for people.

Sweet (1999:190) connects his thoughts pertaining to experiences to the concept of branding. In a modernistic yet very simplistic sense branding a certain product deems it trustworthy. This happens for having that specific icon or logo attached to it that people for some reason (advertising) started putting their trust into. From a postmodern perspective branding is all about creating experiences. "Through sports figures, celebrities, and created personalities, companies like Coca Cola ("Always Coca Cola") are taking products and transforming them into experiences and relationships" (Sweet 1999:190).

From a narrative practise position this makes total sense when looking at the idea behind remembering (antonym for isolation), remembering creates experience.   What is re-membering other than branding through experience, connected to people? What we as narrative practitioners are in effect doing in creating an alternative story is branding experiences which is then linked in sequence across time according to a plot (Morgan 2000:5). I remember when going on vacation my parents would say that the journey also and not just the destination is part of the holiday experience. The experience that the narrative practitioner would facilitate using the arts is the journey. In Sweet's terminology (1999:215) relating it to narrative practise, this makes us *experience architects*. Therefore, the healing doesn't happen or even merely start there; it starts here to there and beyond.

Experience and participation is not only to be found as values in postmodern culture and the performing arts but can also be seen in exhibition work. Bätschmann explores the exhibition as a work of art in itself (1990:184). In this work of art, experience can be designed.   "Designing experience means providing facilities, arrangements or objects that surprise the visitors to an exhibition by confronting them with an unexpected situation or involving them in a

process and so giving rise to an experience" (Bätschmann 1997:229). This is not too foreign to narrative practise in that in therapy for instance experience is designed by sometimes introducing, connecting, or re-introducing familiar objects and people from the past into the current discussions. The arts also provide an experience.

> Unlike the long-held view that the purpose is in the work itself, experience design regards the installations as a means of starting a process for the public. It entails the difficult change from being a passive observer to an active partner and its objectives are participation and involvement through invitation, enticement, overpowering, shock, and danger.
>
> (Bätschmann 1997:229)

In this sense the arts could be used in narrative practise as means of starting the process (forthcoming: chapter five, functions of the arts).

Designing experience in exhibition work "…is not only a new definition of the function of the artist, it is also a redefinition of the role of the recipient and the function of the objects, facilities or installations" (Bätschmann 1997:229). [91] Relating narrative practise to this idea; modernistic informed therapies or ways of 'helping' people, wherein this redefinition of the role of the recipient and the functioning or the artist (client – therapist), has not taken place yet. In order for any change/ growth or for whatever reason we have encounters with people, to occur the narrative assumption is that the journey is only possible in this redefinition of the role of the recipient and functioning of the artist. Arts therapies and narrative practise seems to relate greatly with designing experience. Designing should here not understood as therapist induced pre-structured experiences since designing could take on the form of being participatory in nature.

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[91] See Bätschmann 1997:229 – 240 for examples in this regard.

3.3.3 Participation – having a voice

> *"I feel the business of finding a voice is something that should be examined more. For me the thing is to find thee voice of your community, of your culture"*
> (James Kelman, cited in Hobbs 1998:71)

I remember professor Sweet referring to the upcoming millennial generation or poststructuralist culture: By way of example he said that when we sit in a sermon the poststructuralist generation wants to have a voice. He or she wants to know that if they have something to say at any given moment they could take the microphone and do so. Not that they generally would but they would like to know that they have a voice and that they could exert this right of raising their voice.

Narrative therapy links closely to this idea in that narrative practise is always participatory in nature. We freely support the idea of giving the marginalised a sense of existence by helping them raises their voice in light of dominant discourses that are silencing.

This fits well with Sweet (1999:216), saying that the postmodern culture is an age of *participation*, an age of *access* while the modern world is an age of *representation*, its goal to represent to the people the best that has been thought and said. In answer to the modern world then. Sweet (1999:216) remarks that "Peter Greenaway films (*the Draughtsman, Prospero, The Baby of Macon)* specialize in demonstrating the inadequacy of any representation (whether maps, films, or men and women) to embody and do justice to the reality."

Sweet (1999:219) is of opinion that some museums are doing better than our schools and churches in pioneering some of the best forms of interactivity and participation. He illustrates that at the Museum of Science in Boston in visiting the Leonardo da Vinci exhibit, there are 13 different interactive stations where visitors could explore Leonardo's life and work through hands-on, multimedia, and multi-sensory interactivity.

In our CAM community discussion (2005/09/15) Elna helped and reminded us to realise that the arts is not in church in the first instance about entertainment but about participation. Hence audience participation is a form of indirect worship. The possibility for participation is presented to the artist who worships God through his gift. The congregation participate not in receiving a show but joining, as such, in the worship. Hereby the arts become an extension of the congregation's worship.

3.3.4 Connectedness

If we were to be serious about participation, we should do less of trying to say the right things, bombarding people with our implicitly supposed superior knowledge of how anorexia, for instance is best overcome or how organisational development should, above all costs take place. We would do well if we were to realise that relationships rule postmodern life (Sweet 1999:195).   In a postmodern culture our business with people is therefore not about providing knowledge that will help people or organisations cope. Knowledge according to Sweet (1999: 195) is a relational category and thus relationship is the central reality in both physical and spiritual existence. Sweet (1999: 195) draws readers' attention to the ministry of Jesus as a metaphor saying that Jesus pioneered a relationship ethic based on compassion.   Unmistakably in this metaphor a disciple is required to build relationships, with the Creator, creatures, and creation (Sweet 1999: 195). Eloquently put: "The seat of the soul is not inside or outside a person, but the place where people overlap. The soul is less the space within or without as between. A soul becomes a soul through other people" (Sweet 1999:198).

Certainly logic is no longer converting anyone – only the transforming experience of the living Christ (Sweet 1999:199). Scholars are calling this lived religion, experience religion, or vernacular religion which is spirituality more internal than external, more individual than institutional, more experiential than cerebral, more

private than public (Roof 1996:153). Cox (1995:319) calls the new mode of spirituality *experimentalism,* and explains that it is emotional, communal, narrational, hopeful, and radically embodied.

In conclusion and assimilation of the idea of EPIC the following example stemming from the arts as it finds expression in music. Sweet (1999:208) teases that we should "get over it," that the Pentecostals and eastern orthodox/ Episcopalians have won. Whilst church is preoccupied with problems of meaning, the pomo (Sweet's reference to *po*st*mo*dern) culture is very little concerned with meaning as sought in doctrine. In direct opposition to this pomo culture is preoccupied with the quest for experience, especially experiences with a purpose, and the revelling in full sensory immersion rituals, signs, and symbols that connect to the divine (Sweet 1999:208).

It seems that people are looking for primal experience much as was the case in earliest biblical patriarchal families (Albertz 1992:25-34). People long for the mystery and mysticism of an encounter with God and expect the church to help them get in touch with and interact with their experiences (Sweet 1999:208).

This had reminded me of how I was intrigued about the notion of personal piety and experience. So much that it found it's way into the final year theological dissertation about *Die wording van God in die Ou-Testament* (Pienaar 2000) following Rainer Albertz's (1992) notion of how there was a differentiation of experiences on three levels, that of the official, village (local) and even a familial (personal) level. This could shortly be explained by the following representation:
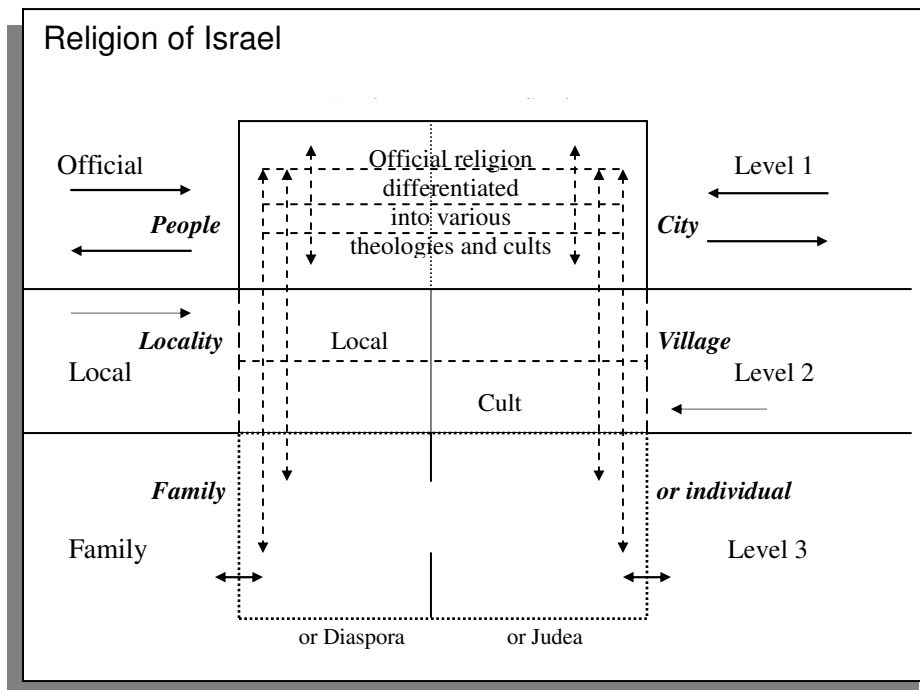
Figure 3-1 Religion of Israel (adapted, Albertz 1992:21)

In accordance herewith one should be cautious to make statements about exactly what Israel's religious experiences and practises were suppose to consist of; more so in remembering that Israel was probably a latecomer on the arena of established nations (Pienaar 2000:chapter 4, informed predominantly by Albertz 1992:volume1). This type of religious experience is much more congruent with what has been described as vernacular religion, local, expressive, interactive, and connected to significant other especially to local culture.

Consequently Sweet (1999:208) refers to the growth of primal spiritualities like Pentecostalism and Eastern Orthodox churches and on this basis asserts that worship plays a central role in postmodern culture. Sweet (1999:208) refers to the signs, symbols, rituals etcetera in the two above mentioned churches and maintain that that they have the greatest mastery of EPIC (experiential, participatory, interactive, communal) worship.

In considering that we live in an ever-increasing EPIC I would now like to turn to the CAM community's remarks on therapy and how arts could play a part therein

since the arts play a significant role to an EPIC culture. This is true in respect of the relationship therapy/ arts to all four concepts: experience, participation, image driven and connectedness. I introduce the CAM contributions by means of their reflection on a reflection letter I had written to them about the research at that time 2004/05/28.

3.4   CAM Reflection/ interpretation - about a rainbow (congregational story)

In the following paragraphs I would like to take you along the currents of the arts in the congregation where I minister. It might seem strange to know that as a minister I only preach a couple of times a year. However, the arts become the pulpit from where I preach in colours, movements, and melodies. It's on this pulpit that God can be touched, smelled, seen, tasted, and heard in ways unlike before. The congregational members' lives that are in some way touched by the arts become the rainbow that reflects the consequential beauty and mercy of the creative creator God. I cannot preach with what is not there, so if it rains I point people's sight on the rainbow. This I do in the hope that possibilities will be opened, and meaningful encounters with God will be experienced.

3.4.1 Congregational involvement

3.4.1.1   In the hands of God

In 2004 the congregation worked with the theme *Here, in U hande…* ("Lord, in Your hands…") with a suffix in each of the quarters of the year:

    i)   …gekruisigde hande   (*Crucified hands*)

    ii)   …vormende hande   (*Shaping hands*)

    iii)   …versorgende hande (*Caring hands*)

    iv)   …helende hande   (*Healing hands*)

Effort was made in the ministry to refer, give sermons, and create interactions with the above themes. Throughout the arts ministry and leadership *referred*

numerously to this theme of hands as it relates theologically and spiritually to people's lives. Several *sermons* were constructed around the above parts of the theme. Symbolic *interaction*s were created and *songs* (worship and otherwise) were sung and so forth. See *Media 3.2 In Your hands*, for a presentation on the construction of the hand alluded to here.

During worship one evening we created interaction through facilitation around the theme of brokenness and surrendering to God. This was linked to the sermon. Paper was available for people who were invited to write something that they could symbolically put in God's hands. They could do this at any time during a song that featured these prominent words; *In U hande gee ek my lewe oor, want Here troue God, U't my vrygemaak*. The words to this song might be translated to the meaning; *Lord in Your hands I surrender my life, for it is You oh Lord, trustworthy God that had extended salvation to me.* Possibility for interaction was strengthened by the use of a repetitive worship song. The experience that was created was one of dwelling with God. Finally when it was clear that all that wanted to, had the opportunity to interact. These writings (letters etcetera) were collected in a clay jar/pot, which was unnoticeably broken down the middle. This jar with the letters was then symbolically broken in two over the hand. This caused the folded pieces of paper to come to rest in the 'hands of God'. Letters were taken from the hand after the service to assure that people that were not meant to could not read what was written.

It was my perception that this kind of participation having to stand up and go some place was more suited to charismatic folk. I had my doubts about the intended participation. However, I was surprised at the amount of people that took part in this ritual. People were invited to talk or pray with others that did not feel to participate in the moment. Those were few.

3.4.1.2   The cross our freedom

My perception that people will not take part was again proven wrong at other symbolic interaction. One evening we took another bold move that involved a hammer, nails and a cross (See Media 3.3 *Cross with nails*). People could come to a space provided and hit as many nails to the cross as desired. This enactment was put in the context of victory and freedom. I suspect that part of what made this event successful in terms of participation had to do with where one put this in the sequence of events that construct a service. This was done right at the end. People could take part or they could just leave. *Meaning making* was thus not forced but invited.

3.4.1.3   The cross our joy

Yet another symbolic interaction concerned the use of flowers at two different times of the year, that of Pentecost and Spring (See Media 3.1 *The cross our freedom*). In the week of Pentecost 2003 we requested people to bring flowers with them to the evening service. We had not told them what we were going to do but did make a connection with the CAM community intention. We asked them to bring the flowers to Berna just before the commencement of the service.

Apart from aesthetic reasons this enactment of meaning served as a metaphor for what God wants to do and rightfully has already done in the lives of believers. As people entered they had the opportunity to give their flowers to Berna from our arts team. She then decorated a very large cross during the service, which she has prepared before hand for this reason. At a pivotal moment in the service this cross was raised. On a theological level this enactment visually explained what the function of the Spirit is in the Bible. The cross is now not a rugged wooden structure upon which our saviour hung. The idea that Pentecost succeeds Passover indicates that the story of Christ in our lives should not stop at the events at Golgotha. It is through the Spirit of God that our lives can become fruitful, fresh, and joyous as the colours and smells of the flowers. This

enactment was presented as a testimony to what God desires for us as his children.

By and large it is our experience at the CAM community that congregational members do not really want to engage in in-depth discussions on their experiences and interaction with such symbols and rituals. In a sense these symbols that could also be understood as enactments of meaning is of sacred nature: Maybe the silence testifies to some extent to the deeply personal nature of participation in these experiences. Informal remarks of what these enactments mean are generally speaking of importance in light of the absence of in-depth discussions that are hard to come by. Another hypothesis has at times in the CAM community surfaced that there might be a significant number of people that accept the reality with which they are presented; that is with regard to the already interpreted meaning of such artworks as the hand, decorated crosses and so on. If this is even in the slightest sense a possibility then it should be noted further that all these works produced and interpreted by the CAM community is about the basic elements of the Christian faith.

Keep in mind that this reiteration of basic faith elements is not necessarily in the first instance due to the physical artwork that resembles something of these faith elements. The reiteration of basic faith elements is to a large extent an enactment of meaning ensuing interaction with the work of art. These are enactments of faith elements such as trust, surrender, devotion, thankfulness and so on. In is therefore through these enactments of faith that the story of Christ is reiterated in the faith community through the *arts*, but more specifically through peoples' *interaction* with the arts.

I would even look at these enactments as theology as in *words* or thoughts about God as the word in Greek suggests. It is a type of artistic theology since these enactments are expressions of how people interpret God's presence in their

lives. It is furthermore a proclamation of there understanding of a relationship between themselves and God through Jesus Christ.

3.4.1.4 In God we trust

At our Spring service people were also requested to bring flowers to the evening service. The arts team provided a meditative, multi-sensory participatory space in the chapel throughout the day. People could go there and pray, touch, smell, see, and listen to certain things. In the morning services it was suggested to the congregation what this enactment could symbolise. Hereafter they could bring their flowers to the chapel to add to the aesthetics and speak to God about faith, trust, and sacrifice. These themes were suggested since the CAM ministry intended to emphasise these informed by the season of the year. As the first buds and flowers can be seen in spring while not knowing if it will rain, so children of God can bring before God their first spring offerings, and flowers not knowing what the future holds but trusting that God will accompany the journey. It was exactly these flowers that congregants had placed in the chapel throughout the day that were used during that evening spring service. At this service an environment was created in which people could react to the principle of the goodness of God in song, making that evening the climax of their individual journeys of the given Sunday.

3.4.1.5 An historical journey

The weeks leading up to Passover have become a significant time of the year in our congregation to a large extent so due to the contribution of the arts. Throughout the year colours are used to signify to congregants the period of the church year calendar we are in. However, Passover is the time that our arts ministry decided to put some effort in to.

As a basis for what we have decided to do in this time of the year we took notice of Vos (1997:276-284) referring to the Dutch Reformed Church Lynnwood in Pretoria following the theme of the seven phrases that Jesus spoke on the cross.

This journey of the seven weeks prior to resurrection Sunday makes use of fine art, ample symbolism through candles and ornaments true to the reformed tradition.

During the last week, on the Thursday that Jesus supposedly had his last supper with the disciples the Christ candle is put out to indicate that the immediate sequence of events subsequent to the supper has to do with the disciple Jude, Peter and the people that eventually cries out to crucify Christ (Matthew 20:17-19). On that Thursday evening people were also asked to leave the auditorium from the doors that lead to the church garden. In the garden a space were recreated to represent the moment of Jesus' capture. It is with these events in mind that their experience comes to an unfinished close. These seven weeks result in resurrection Sunday where all the candles burn again.

3.4.2 CAM Reflection in action

I include, in its entirety, the following letter written on 2004/05/28.
This letter mainly contains reflections of the Creative Arts Ministry that I had transcribed. In this regard they had to on a previous occasion (2004/03/17) reflect on the following:

- A reflection letter that I had written (2004/03/11) to Learning Theatre about their involvement with a certain South African bank and,
- I had also asked them to reflect without me being present on the role that the arts could play in therapy.

This subsequent letter consists of their transcribed remarks as well as personal interpretations, which have been in this instance sent back to them and to other participants.

Current personal remarks are inserted for clarification in square brackets. I have in a previous chapter (chapter two) alluded to the reflection process and therefore I only translate the bulleted remarks.

Consequently the reflection letter:

Dear Reader,

The CKKB or in English CAM is the Creative Arts Ministry at Pierre van Ryneveld community church. This group of people are irreplaceable to this ministry of which I am the head of department. There skills and competencies consist mainly of the arts although Berna is also a Narrative counsellor at the congregation. There value to this research is important to me personally seeing that this is a research project undertaken in the department of practical theology which in the end has everything to do with the Christian faith community"

Aan die CKKB span, [Addressed to the CAM community]

Tydens 'n paar vergaderinge het ek julle gevra om terugvoer te gee a) oor die moontlikheid van om die kunste in terapeutiese prosesse te gebruik, 17 Maart, b) om te reflekteer op 'n refleksie wat ek geskryf het op 11 Maart oor die Learning Theatre se betrokkenheid by Bank SA bank. Hierdie brief is 'n samestelling van wat ek daarop by julle gehoor het:

[A. Reflection on arts in therapy]

42. Prente teken het julle gevoel werk met kinders: Dit kan as aanknopingspunt vir berading gebruik word deur die kind te vra om die gesin te teken./ *Pictures could work with children. One could use it for a point of discussion. Children might for instance be asked to draw their family.*

43. Daar is baie terapie in blomme wat ook as aanknopingspunt gebruik kan word. In die selfde asem meen julle dat berading eintlik so passief is maar dat om iets fisies te doen soveel meer impak het omdat daar genesing is in rituele./ *There is also therapeutic value in flowers that could also be used for a point of*

discussion.   Normally therapy is so passive one could aim to do something physical (like flowers) since through the ritual there might come healing.

44. 'n Familie kan selfs (in berading) betrek word by die maak van 'n kisruiker/ grafruiker wat op video geneem kan word. Hierdie video kan 'n jaar verder weer gekyk word om die lewensverhaal van die afgestorwene te onthou. (Span julle praat hier van dat dit, die praat oor die gebeure, drama kan wees? Ek wonder of mens dit verder eerder die dramatisering van gevoel sou kon noem want dit gaan oor die vertolking van die herinneringe deur middel van die gesin se emosie en nie die fisiese vertolking daarvan nie?/ *The family of the deceased could all be involved in making a flower arrangement to be placed on the grave. This session could also be video-taped at looked at a year later in commemoration of the person.*

45. Mense voel hy is goed genoeg om iets te 'produce' (soos 'n kunswerk) (Gee dus 'n gevoel van eie-waarde)/ *Doing something, creating something makes one feel that you are good enough to produce something.*

46. Die mening is ook gegee dat iemand met huweliksprobleme weer sou kon ontdek hoe dit was deur verantwoordelik na die trou-video te kyk. Dit sou by mens gedagtes kon los maak van 'wat dan nou eintlik fout gegaan het' Mens sou dalk selfs die beeld kon gebruik van 'uit edit' – dit wat die videograaf doen voordat hy die video aan die bruidspaar verskaf./ *In marital therapy one could use the marriage video in a discussion. One might also use the metaphor of 'editing out' certain bad events.*

47. Die video sou ook positief kon inwerk tydens 'n revisiting/ celebration van die huwelik oor 6 maande. By hierdie geleentheid sou mens weer al jou vriende kon nooi om na die video te kyk. Jou vriende raak 'n 'audience' wat 'n belangrike rol speel in die 'revisiting' van jou troue./ *The marriage video could also be used*

as celebration after 6 months after having gotten married. At this event one could invite all one's friends.

48. Maak 'n collage (montage) met fotos (gelukkig en ongelukkige tye uit jou lewe) wat dan op 'n CD gesit word as 'n vaste bewys. Bv. Die collage of montage sou van iemand kon wees wat tot sterwe gekom het juis om die gesin te help met 'closure.'/ *One could involve someone in making a montage of significant times (good and bad) and put these photo's on CD.*

49. Doopvideo's wat ons doen kan vir kinders later in hulle lewe wat deur een of ander probleem baie waarde hê: dit sou kon bevestig dat hy/ sy wel spesiaal is (eie invoeging: vroeer jare was die moontlikheid nie so beskikbaar nie)./ *Nowadays one makes baptismal video's that might later in one's life be a significant memory; a testimony to being special.*

50. Hou 'n celebration om die oorwinning oor die probleem te vier en neem dit op video. Die video dien dan as kragtige getuienis en help om die storie van oorwinning in die toekoms in te dra./ *Have a celebration with friends because you have beaten Problem. A video of this celebration could help carry the story into the future.*

51. In berading kan mens musiek, 'n CD of spesifieke liedjie gebruik wat mens weet vir die persoon positiewe gevoelens uitlok. Mens sou dan musiek vermy wat jou laat sleg voel./ *One might in therapy used music that one knows the person has a positive connection with.*

52. Mens kan musiek gebruik tydens berading en dan vra wat met die persoon gebeur wanneer hy/sy so luister./ *Music could be used in therapy wherein one asks the person in therapy about what happens to him when listening to the music.*

53. Mens sou kinders ook agter instrumente soos dromme kon sit en vra dat hulle hulle gevoel 'uitspeel.'/ *Children could be asked to play out their emotion on certain instruments, like drums.*

54. Tydens die montage van vroeer kan mens ook musiek in 'record' wat betekenis vir die persone het./ *During the earlier mentioned montage, significant music could be included that one knows has meaning to the person.*

55. Op die punt het julle vermeld dat elke persoon het 'n verlede, huidige en toekoms verhaal: Die video's, musiek, foto's ensomeer word gebruik om die goeie te onthou en die slegte te help verwerk. Die negatiewe word juis gebruik in die herformulering van 'n sinvolle toekomsverhaal sê julle./ *You have noted that every person have a past, present and future story. Video's, photo's, music and so forth help bring the positive in remembrance while helping deal with the negative.*

56. Mens sou ook die seer kon weg dans, of 'n dans choreografeer bv. Dans na 'n toekomsverhaal. Marie vertel ook hoe sy by 'n gawe kursus haar hande teen 'n ander s'n moes sit terwyl hulle beurte gekry het om op die maat van die musiek met die oë toe beweeg./ *One could deal with sorrowful times through dancing or through choreographing a dance. Marguerite notes she was at a gifting workshop where they had to place their hands on someone else's hand make movements with their eyes closed.*

57. Daar is selfs gesê dat om 'n koek saam te bak kan terapeuties wees. Dit sou kon wees omdat hulle dit doen soos oorlede ouma (as voorbeeld) dit altyd gedoen het maw (herinnering) of terapeuties agv die proses. Die eindproduk sou simbolies saam geeet kon word. Mens sou ook meer op 'n interpretasie vlak kon werk deur te vra: Wat is (emosioneel) in daardie koek? Kos maak is insigself vir sommige terapeuties./ *Baking a cake together could even be therapeutic for two reasons: Granny baked it like we did (memory treasuring) or the process of baking could be therapeutic. The final product could then be eaten together. One could also*

function on a more interpretational level by asking about what is in the cake.

58. Die bogenoemde sou ook met 'n skildery of prent kon werk./ *The abovementioned could also work with painting.*

59. Mens sou iemand kon vra om 'n kort autobiografie te skryf./ *Writing a small autobiography might also be worth while.*

60. Julle meen ook dat dit vir iemand dalk makliker sou wees om deur drama 'n karakter aan te neem wat sy emosies uitbeeld omdat dit dalk te persoonlik is om dit self te vertel./ *It may be easier for a person to take on another character through which it is easier to communicated.*

61. Iemand anders sou ook 'n storie kon vertel van die persoon in terapie se probleem. Die persoon hoor dit dalk op 'n ander manier./ *Maybe somebody else can tell a story about the problem of the person in therapy. The person may be hearing it in a different way.*

62. Mens kan iemand vra om as 'peer presure' 'n storie te vertel./ *Somebody could assume the role of Peer Pressure and tell the story from the view of Peer Pressure.*

63. Vra iemand om sy eie storie te vertel dmv 'n bekende sprokie wat hy/sy self kies. Hoekom kies jy om die storie so te vertel? Hoekom kies jy hierdie sprokie?/ *You can ask a person to use a well known fable and tell his own story by using this fable.   One can furthermore inquire why the person chose to tell the story in a certain manner and why he chose that particular story.*

[B. Reflection on Learning Theatre's involvement with Bank SA]

64. Berna se eerste vraag was hoe het Learning Theatre en BANK SA besluit wat hulle gaan doen? Berna het gevoel dat die teikengroep/ fokus groep moet bepaal wat hulle gaan doen/ of darem 'n aandeel hê in om te besluit wat op die tafel is./ *Considering Learning Theatre's involvement with Bank SA Berna inquired first about how*

the two organisations decided what they were going to do and she then emphasises that the people to whom it all is directed should also be able to give input on what is considered.

65. Talitha het in die algemeen gesê dat mens moet versigtig wees om drama te gebruik om net probleme uit te wys./ *Talitha noted that in general one should be cautious to use drama to pin point problems.*

66. Berna het hierby gevoeg dat mens ook nie die antwoord moet gee nie./ *Berna augmented by saying that one should not give answers.*

67. Sy stel voor dat die gehoor dalk die oplossing moet gee en dat die akteurs dit dan uitspeel./ *Berna proposes that the larger audience might give the answers and that the actors could stage those answers.*

68. Die gehoor kan ook in die drama self wees./ *Some audience members could even be in the dramatic sketches.*

69. Om die gehoor nie by 'n oplossing te betrek nie mag tot gevolg hê dat hulle nie 'connect' met die oplossing wat aangebied word nie./ *Not to involve the audience in the answer may have the effect of the audience not connecting to the problem.*

70. Mens sou in die drama van 'n 'stop frame' gebruik maak wat die gehoor vra wat om volgende te doen./ *One could use a type of 'stop frame' whereupon the audience is asked what should happen next.*

71. Talitha meen dat dit is soos 'n fliek wat tot ses, of verskeie eindes kan hê./ *Talitha agrees and says that it is like a film that could have six or seven endings.*

72. Verder sê sy dat mens in terapie, of die groep in terapie kan vra om selfs die storie te verf. Dit wat hulle verf kan dalk as aanknopingspunt gebruik word vir gesprek deur te vra: Hoekom het jy gekies om dit so te verf?/ *One may in therapy ask the person or*

group to paint their story and then inquire about why they have painted what they have painted.

73. Die slegte dinge kan ook uitgebeeld word en dan verbrand word daarna./ *Negative things could also be painted and afterwards one could burn those.*

74. Wat is die einddoel van drama het Berna gevra?/ *Berna was wondering about the purposes of drama (the desired outcome).*

75. Iemand wat sukkel om 'sy' humeur te beteuel kan gevra word om 'n brief aan humeur te skryf./ *If someone has troubles with anger that person may be asked to write letters to anger in his life.*

76. Die kunswerk, drama ens. kan 'n 'witness' vir verandering wees, of getuig van oorwinning of hulle kan totaal en al besluit wat se persoonlike waarde 'n sekere aksie of aktiwiteit het./ *The artwork, drama etcetera could stand as a testimony for change or victory. People could also themselves decide what the worth of a specific activity was.*

In conversation with the team and individuals of the team I came to realise that to them the word process is the key feature in the interaction between the Arts and Therapy. Being involved in the process helps people to work through issues in that the activity in itself is healing. The final product of art in therapy, as an outcome of the process, might be that self-worth is re-established which I will call a sense of self.

I was wondering if we can explore this notion of process in more depth. Berna at one stage referred to a workshop that she attended concerning pottery in which the process of creating had a strong religious pastoral/ therapeutic undertone.

With regard to the process I would like to briefly refer to a project that we've done. The main theme for 2004 at our congregation is "In U hande

Here…" The arts ministry created 'n huge hand from material, wire, material etcetera. There is also a light that entirely illumines the hand from within. At one service we facilitated a time of re commitment to the idea that God indeed keeps all of us in his hands. During a worship song with the words: "In U hande gee ek my lewe oor want Here troue God, U het my vrygemaak" members present could write a letter of anything that they wanted to say/ give (worries/ doubt etc.) to the Lord. Although this event probably meant a lot to a lot of people it was said that people also benefitted from the process of seeing the hand being completed week by week: This had the meaning for some that God is also active, sculpting, giving form to their lives in the process/relationship that they have with Christ.

(Reflection 2004/05/28)

3.4.3 A silent photo montage

It was on 2004/08/05 that I had compiled a montage from primarily faces and animals (See Media 6 *Media montage*) and presented it to the CAM community. I chose these photo's as they had communicated something to me. What exactly it communicated to me at that time I did not want clown the viewers perceptions with it. I was curious about the possibilities of such a montage in narrative practise and decided to test this at our weekly arts assembly of whom two participants are familiar with narrative ideas and counselling.

I asked them to just look at the photos on my notebook computer as I had them automatically moving from one slide to another using an ordinary presentation program. I also asked them not to spend a lot of time thinking about any specific photo, asking for there immediate feelings put down in not more than about five words. These comments could be a question sentence, phrase, or a word, anything that resonated with them from those few seconds looking at the photos. The following answers came as I had asked them to write it down numerically whilst keeping from discussing it during the montage presentation.

Slide	CAM community member 1	CAM community member 2	CAM community member 3
1	Blydskap	Hartseer?	Gelukkige hartseer
	Happiness	*Sadness?*	*Happy type of sadness*
2	Verwonderd	Sorgeloos	Lekker
	Amazed	*Care free*	*Fun*
3	Vryheid	Release	Oorgawe
	Freedom	*Release*	*Surrender*
4	Gesamentlik	Eenheid	Eenheid
	Jointly	*Unity*	*Unity*
5	Wat is die prent?	Drogbeeld	Agressie
	What is this picture?	*Phantom*	*Aggresiveness*
6	Kan geld vlieg?	Wat bring jy?	Wat bring jy?
	Can money fly?	*What do you bring?*	*What do you bring?*
7	Kans waag	Ontspan	Waar gaan ons heen?
	To take a risk	*Relax*	*Where are we going?*
8	Hoofpyn	Samelewingsverval	Garbage
	Headache	*Societal decay*	*Garbage*
9	Skepping	Klein	Ongelooflike God
	Creation	*Small*	*Amazing God*
10	Liefde	Hoe kry ek dit reg?	Lewensvervulling
	Love	*How do I achieve that?*	*Life fulfilment*
11	Natuur	Gril	Jig
	Nature	*Repulsed*	*Repulsed*
12	Kameraadskap	Leierskap	Bevoorreg
	Camaraderie	*Leadership*	*Honoured*

Table 3-1 Silent photo montage

Hereafter we realised how different these photos communicate to each person, or as described in Weiser's (1993:15) concept of projective process: "Much of what we think we see is instead actually coming from us. This, in a word, is the

projective process that happens in response to photographs, things, or people –
known and familiar to us or never seen before"

Some photos that I have shown conveyed neutral feelings but for the most part
something was triggered that in a facilitative or therapeutic process one could
explore.   Unknowingly this whole idea touches upon Weiser's (1993:15)
projective technique in that the projective technique uses photographic images to
elicit emotional responses, whether or not accompanied by verbal description
Weiser (1993:16). It is noted that any type of photo can be used, including the
client's personal snapshot or someone else's, or pictures found in magazine
pages, postcards, calendars and so on. "As we try to figure out the photograph,
we mentally scan it, instinctively deconstructing it to get it to make sense. In
constructing our naming of it, our inner representations of that photo, our
personal construct, will be the only reality that we will ever be able to know of it"
(Weiser 1993:16).   The subsequent remarks from the viewer's correlate with
Weiser's (1993:16) further remarks saying that when reminded of something or
someone else; it may bring up associated feelings; it may start us thinking. We
use it not as a finished product but as a beginning, a stimulus, or catalyst for our
projections of meaning.   What we find is a projection of ourselves and our
uniquely personal interpretations onto the photograph (Weiser 1993:16).

> In this sense, the projective Phototherapy process is similar to numerous
> other traditional projective instruments used in psychotherapy and art
> therapy, such as the familiar Rorschach inkblot test, the Thematic
> Aperception Test, or various draw-a-person or house-tree-person
> projective drawing assessments. However, [it seems that this is where
> phototherapy diverges from psychoanalytic theory; *own insertion*] there is
> no interpretation manual provided for evaluating projective responses to
> photo stimuli; they are accepted for their content rather than their
> correctness…. [I]t is…important to keep in mind that a response doesn't
> automatically mean something significant in diagnostic terms; there must

be repetitions or patterns in clients' responses before any significance can be supposed

(Weiser 1993:16)

Weiser (1993:16) says that the therapist should be more aware of the *why* and the *how,* than the *what* of the pictures as they are primarily used as a tool for self-awareness and self-empowerment. It seems then that the power or knowledge is still situated with the conversational partner as opposed to the knowing therapist.

At our montage presentation I noticed two things: One person at the montage presentation remarked that it was *astonishing how different pictures can tell stories* when you focus on it as part of a process. This was the first thing I noticed; pictures telling stories in a process. Seen in this way the story is more or less experienced as the artist (in this case myself) intended. The second thing was even more interesting to me: That same person also stated the inverse of the above remark and said that it's *astonishing how one can tell stories from these pictures*. This implies that any story although it has a first-degree intention also stimulates other stories. Put another way: Every story is also a story about something else. The first idea accesses the imagination within the givens of the story; imagining how those people got there, where has the photo been taken, how have their lives been and so forth. The second idea is that of a reaction to, or a personal history that a picture brings to life again. So then an interesting dialogue seems to take place between the past and the present, connected somehow to a certain emotion or feeling felt at that moment. There is thus a dialectical tension between imagination that the picture-story stimulates and the act of interpretation.

A person uses both imagination and interpretation simultaneously. Subsequently we had a conversation on how, when one rearranges the order of the photos in which they were initially presented, different stories seem to develop. We

thought that people might arrange the pictures themselves or even bring photos to a therapy session for this reason. This very idea I later discussed with Christo when showing him the montage. He then arranged the photo slides in an order to depict his journey. Upon asking him what the story is about he said that it caused him to reflect on his journey. The way in which it is arranged he says depicts the idea of being stronger than before.

3.4.4 Berna on the arts

Berna, a narrative counsellor on the CAM community replied (2004/19/07) in the following manner – English summary below quote – on a letter they had received from me concerning the research:

> Hi Elmo, Dit maak my regtig baie opgewonde om te lees wat jy alles skryf. Veral dat jy sekere algemene opvattings in die kunstewêreld so bietjie uitdaag.........veral om weer te gaan kyk na wat die doel en uiteindelike uitkoms met die aanbied of opdis van kuns in ons samelewing en global is. Dat daar 'n soort uitdaging aan entertainment gestel word, oor hoekom......Die posisie wat christelike kuns kom inneem. Die moontlikheid van kuns as helende proses. Ek is self besig met my gevalle studie om van kuns gebruik te maak as kommunikasie middel eerder as die gesproke woord. My klient se denkvoorkeure laat dit toe. Bloot dialoog of die vertel van die probleemverhaal sou nie op eie stoom kon oorgaan in 'n heleingsproses nie. Dit het ek reeds met die eerste sessie besef. Die proses wou net nie vorder nie. Ek het met hom onderhandel oor al die moontlikhede, spesifiek om kuns in verskeie vorme te gebruik. Om die probleemverhaal in collage uit te beeld, vanuit hierdie memories, wil ek werk na hoe dit kan lyk in die die toekoms of selfs nou reeds. Die hedeverhaal in ontwerp en dan oor te gaan om dieselfde ontwerp aan te pas of te herontwerp, na die alternatiewe storie toe, om dit deel van die toekomsverhaal te kan maak. Die toekomsverhaal in iets soortgelyks as 'n drama, meer 'n eenman vertelling met 'n audience van sy

keuse. Hieroor dink ek nog 'n bietjie. Hoe die christenkuns hierby inpas, is nie so 'n issue nie, want die ou is 'n christen en leef en funksioneer in die eerste plek vanuit sy verhouding met die Here. So dit gaan 'n spontane deel van die skeppings proses word. Kuns gaan beslis nie hier los kan staan van sy verhouding met God nie, anders gaan ons met halwe waarhede sit en genesing beperk, in boksies sit, voorskryf en interpretasie in die wiele ry. In hierdie geval is en moet pastoraat 'n wesenlike deel van die proses uitmaak. Dit ge-jel met kuns in een of ander vorm. Dit is tog hoe hy sin van sy wêreld maak, eerstens deur kuns deur godsdiens en dalk laastens deur gesprek.

Lekker explore, groete Berna

(Berna 2004/19/07)

In this part she touches on three themes relevant to this research. She feels that the arts serve a purpose beyond entertainment a concept that we also encounter in Henk's reflections. According to this the arts benefits the process of healing. Secondly she touches on the idea that sometimes-verbal communication is not enough. This deficiency, inhibiting the therapeutic process is in part motivation for this study as it has been mentioned earlier at the outset of this chapter. Consistent with this motivation many therapies, yet also narrative therapy is strongly positioned in the participant's ability to express himself/ herself verbally. In line with what Berna describes herself doing in therapy with this person it seems that the arts can propel the process forward considerably. As a manner of speaking she uses the metaphor of a steam locomotion saying that dialogue would in this case not have had the same effect as did enhancing it with the arts (drama and collage). Lastly she negotiated the idea of art involvement with the person. The participant is therefore always in a position to choose whether the arts should be part of the process and also given the preference as to which art forms is to be used.

3.4.5 The Iconoclastic Controversy

In respect of the expressions/ creations of the CAM community, I believe some might still think of it as graven images, as for example a larger than life representation of the hand of God, flowers on the cross, depicting images of Christ through multimedia and so on. This is by no means a new debate and can theologically be traced back to the image of the golden calf (Exodus 20:4; Deuteronomy 5:8; Albertz 1992:vol1).

Throughout the ages some Christians had a lingering distrust of these images.

> They fear that by having and image of the thing before them, vision and devotion might attach themselves to the image, and fail to press on to the thing for which the image stands. This viewpoint was maintained by the image-rejecting 'iconoclasts' in the Orthodox church for hundreds of years, with fluctuating success. It has always been alive in some part of the church. Some Protestant traditions show a similar trend, playing down the visual.[92] This is just one aspect of the problem that Christians face in finding ways, both visual and verbal, to express God's mysteries adequately.
>
> (Howard 1990:39)

Latourette (1953:292) expressly mentions this controversy, referred to as the iconoclastic controversy by saying that to one's amazement the major dispute in the Greek or Byzantine wing of the Catholic Church after the seventh century was not over the nature of Christ, but over the use of images in Christian worship.

> In this the West also became involved, although it was not as badly divided as were the Greeks. The controversy broke out in 726 and raged,

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[92] Atkinson (1990:372) mentions that the Calvinists went further than the Lutherans in their opposition to traditions which had been handed down. They rejected a good deal of church music, art, architecture, and many more superficial matters…."

with intervals of comparative quiet, for over a century, until 843. It was
concomitant with the recovery of the Byzantine Empire from the internal
disorder from which the realm suffered near the beginning of the eighth
century and was the result of the religious policy of the Emperor Leo III,
who brought a fresh access of strength to the waning Byzantine power.

(Latourette 1953:292)

Objections by Christians to the use of images and pictures – icons as they are
technically known – were by no means new. Pictures of Christian subjects, even
of Christ himself, had been made long before the sixth century (Latourette
1953:293). Official church councils before the year 1000 in both the East and the
West had proclaimed that Christian image making was permissible (Howard
1990:39). Yet there had also been opposition to them on the ground that they
smacked paganism (Latourette 1953:293).

However, Christians have always differed about the arts (Howard 1990:39). It is
said that a bishop of Massilia (Marseilles), in the sixth century was reprimanded
by the Pope for ordering the destruction of the images in the churches in his
diocese; while agreeing that they should not be adored, the Pope held that they
were a valuable means of instructing illiterate Christians in the faith (Latourette
1953:293).

3.5   *Staying close to my theological home*

Danie du Toit and I had our first conversation on 2004/03/25. Before I had sent
him a reflection letter on 2004/05/11 I had spoken to various participants who
had informed my thinking. This led to our first consideration of being sensitive to
faith communities to which Danie and I belong.

3.5.1 Considering community

I remember that following a remark that Danie made we talked about the idea of
having to create an environment wherein people might learn and want to learn

more about the arts.   This does not involve education in the sense of authoritative statements but there is an educative task that awaits the ministry leader or minister that wants to use the arts. Through such 'education' people may derive maximum potential and pleasure from what the arts could offer. This is done by exposing people (in the context of our discussion, members of our congregations), subtly and steadily to certain ideas and works of art. The more knowledgeable people are the greater the worth they derive from the art. That what people might benefit from a better understanding of the arts we reasoned is situated on an aesthetic but also a conceptual level. This means that art might not only be aesthetically pleasing but also could mean something to people in their faith.

In our educational task we have to be subtle, meaning sensitive, to the audience and their level of understanding and exposure to the arts. Bolte and McCusker (1987:18) reaffirms from their experience in working with the medium of the creative arts in the Christian context that whatever you try to do "…you'll step on somebody's taste buds."   Although people in church differ largely in their exposure and artistic experience – or one may refer to tolerance levels – there is something to be said about the ability to judge where any given group, such as a congregation, is in relation to the arts. Thus, if the arts is to play any role at all in the story of a church, corporate firm or any community those that orchestrate the contact between group/art will have to be keyed to the story of the community before they can answer the relevant question about what might be appropriate for a community or audience.   In drama for instance this would entail also knowing what type of drama will effectively get the message across according to what you know about the people and there communal story. For drama one should be able to make a judgment about type of drama: Should it essentially consist of tragedy, straight drama, melodrama, or fantasy; also, what style should be used; something realistic, abstract, impressionistic, or romantic?   These questions encourage the narrative practitioner to at least try to match the style and type with the person or organisation in front of you. To the degree that it is

possible such a match between conversational partner and arts should always be a choice executed locally; together with the people and naturally to their benefit.

It appears that one will have to realise that the passageway through the trust threshold lies straightforward. By this route safe passage should be obtained from the threshold guardians themselves. These threshold guardians might be signified by leadership, the central committee, but in the context of our conversation, the tradition, and development of the community. In this regard Danie explained that if, as was the case, one wants to use a painting of Jesus clothed with a sailors outfit one should first consult an artist to explore the impact and communicative function of such a work.

Danie and I considered that people might be more receptive to fine art since it is not as imposing as performing arts, which bear a connotation with entertainment. Since conversations with Danie was informed principally by fine arts I saw it fit to allude to conversations with Hagemann on performing arts. Consequently we discussed how the physical qualities of some forms of art differ over others. In this respect a painting for instance, is a permanent work of art (unless off course destroyed). Drama is only, figuratively speaking, a painting for the duration of time that it is performed. The audience will have to rely on their memory of the experience of the event in order to evoke emotion that might effect change. When a painting is painted, say as a 'declaration of freedom' in a therapeutic context, it becomes more than a memory. It becomes a vivid reminder of that which a person stands for. It is over time pervasive in nature over against the momentary imposition of performing arts.

Bolte and McCusker (1987:18) caution spiritedly to consider why we are or want to be using drama (the arts) in church. They ask this irrespective of the dispute of what might be considered Christian art (theme, values portrayed, communicative function etcetera). This question is asked for reflective purposes. One needs to account for one's own reasons of why something is worth anything

in the setting that it is placed.   According to Elna and Berna at our CAM community discussions (2005/09/15) the arts rarely serve only entertaining purposes.   For them the arts (supposedly Christian or not) should be put in service of the glorification of God if it is used in the church context. Bolte and McCusker (1987:18) state that drama merely for the sake of drama can be all right in some circumstances, but if it remains spiritually void, in common lingo your church leadership will probably shut you down. They ask why we should bother using church time and money for something that won't challenge or edify believers or bring outsiders into our assemblies for an encounter with God (Bolte & McCusker 1987:19). This argument re-sounds the voice of my high school arts teacher: There should be *method in your madness*. For the above authors then creative arts in the Christian environment should *predominantly* serve the purpose of offering or presenting a message or truth.

3.5.2 Church and art; unity and growing scepticism

There was a time in the life of the body of the protestant church when it might not have been far off to describe art as having been a declaration of what the church stood for.   Nowadays, in contemporary western society Clouse (1990:294) pronounces that there is no generally accepted coherent system of goals and values, and the language of art is largely personal (In relation to the *personal* see Addendum O; classicism/ romanticism). As a declaration of beliefs 'religious' art flourished in the fifteenth/ sixteenth century. In these times the places of worship could almost be referred to as art exhibition museums hereby portraying something of the relation *church/ art*.   In the words Bolte and McCusker (1987:20), concerning drama specifically, till a "…few hundred years ago drama was embraced by the church and nurtured there.   It was incorporated into services and displayed in courtyards.   Drama carried a certain degree of excellence in message and medium." However Danie and I share the opinion that this is not in the least so in the Protestant churches anymore. If 'truth' be told, until recently still art were swaying on the far side of the pendulum from where the Protestant church exists.   We are now rather dealing with the

impoverishment of especially what might be referred to as the *classical arts*[93] in the Protestant tradition. Again referring to drama it is said by the above authors (1987:20) that the secular realm began to taint the idea of drama in church: Actors and actresses often doubled as prostitutes, and the stage became a place for messages that proved to be… well, less than Christian." This carried on to such an extent that most churches it is said gave up on drama.

Bolte and McCusker (1987:20) maintain that 'sin by association' is the main reason for what seems to be the disappearance of the arts in the religious sphere and conversely the hesitation of the church to utilise the arts in ministry. To illustrate this point they refer to our own century with all the technological advancements in communication and how many mainstream churches have dealt with those advancements. If we think of motion pictures, television and certain styles of music; due to sin by association churches have been slow to use what has been developed – attributing good and evil to such things because of the world's abuses. Howard (1990:42) states that at the end of the ancient world, drama had reached such a low point that it could only be viewed with alarm and disgust by the church. Christianity was assumed to be, and indeed was anti-theatre for some hundreds of years. Before the year 1000, however, short dramatic elements were introduced into the church's liturgy. They were called *tropes*, one of the earliest and most familiar being the *quem quaeritis* ('Whom seek ye?'). As time went on, more and more of the gospel story was dramatized. By the fourteenth century we find long, elaborate play-cycles of biblical history being staged by the craftsmen of such cities as York and Chester (Howard 1990:43).

In contrast to the effects of sin by association Howard (1990:43) asserts that the most productive period in English drama was in the sixteenth century, with Shakespeare at its peak. Little explicitly Christian expression was coming from

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[93] Referring to, and especially so when talking about the classical arts such as paintings, sculpture, architecture and so forth.

the theatres at that time. Subsequent to the sixteenth century there has been a widespread feeling in the church that, although drama ought to be a useful method for portraying Christian interpretations of existence, it is not easy to arrive at an understanding between church and theatre. Howard (1990:43) indicates that T.S. Eliot, in *Murder in the Cathedral, The Family Reunion*, and other plays, has come as close as any poet or playwright to writing drama that is at one and the same time good and specifically Christian. Of all the arts, the one most unambiguously celebrated and nourished in the Christian West has always been music (Howard 1990:43). Howard (1990:43) invites to imagine what Western music could have sounded like without Christian influence since from the hymns of the early church, through plainsong, motet, oratorio, and modern hymnody, we find the Christian imagination expressing its response to existence (Howard 1990:43).

White (1997:8) directs our attention to the relationship between painting and the Christian faith. This relationship has been at times strained and at other times relaxed. At one extreme has been the view that all images of a religious nature should be forbidden because of the commandment in the Decalogue not to make any graven images or idols (Exodus 20:4; Deuteronomy 5:8). This view was particularly strong in many Protestant denominations after the Reformation. At the other end of the spectrum are those who see such images as holy, as mysterious reflections (or icons) of the supernatural world.

3.5.3 The survival of arts

Conversations with participants and also above-mentioned authors, specifically White (1997:9), helped me to realise that the arts has never been totally absent from the church and life of believers. Certain art forms were advocated or disapproved of on the basis of theology and the distinction between the nature of corporate worship – between private and public. Protestant churches reacted[94]

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[94] Latourette (1953:923) proposes that the two hundred and fifty years between 1500 and 1750 be seen as the "resumption of the world-wide spread of Christianity". Christianity was having effects over more of the surface of the globe than in any earlier era. Judging from the standards of the New Testament Latourette (1953:967) suggests that this expansion was for ill and not for good. In this era Christian themes

against what they deemed the "…idolatry in the use of images, sculptures, paintings, and stained glass windows…" in Roman Catholic churches. As a result Protestant churches were made severely plain (Latourette 1953:989). However among Protestants, too, the Christian impulse also inspired architecture, which adapted pre-Christian classical forms to Christian worship (Latourette 1953:989). Furthermore, the reformation, both Catholic and Protestant, called forth superb music, like Johann Sebastian Bach (1685 - 1750), a Lutheran, "…who devoted most of his genius to the service of the Church," also George Frederick Handel (1685 - 1759) whom in spite of much secular music and operas will best be remembered for his oratorios and anthems, mostly so his *Messiah* (Latourette 1953:989). Therefore it is not hard to believe as White (1997:9) says that whatever the tradition or theology the human spirit longs to shape, make or create things of beauty in one way or another: If not paintings, then music; if not music, then preaching and so on. "It is as if the stones themselves would cry out if this spirit were completely suppressed!" (White 1997:9).

In light of this discussion on the relationship between church and art I am overjoyed with the courage of my own congregation to appoint someone exclusively to the arts – encompassing the whole spectrum of art. That which we are weary about is what seems to me and Danie du Toit as a tendency of some Dutch Reformed churches to work according to a 'five year' notion/ time span: For five years we have *Youth to Youth actions,* then for the next five years we jump on the band wagon of *Strategic planning and management*, thereafter *Church growth*, then *Renewal* and maybe thereafter the arts.

Others in the Reformed tradition like researcher professor Leonard Sweet thinks otherwise. In some lectures, which I have had the privilege of attending in 2004

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in art and music were not so prevalent as in the Middle ages although Christianity has inspired some of the greatest painting, sculpture, architecture, and music ever produced (Latourette 1953:988). The construction of Christian churches continued to call forth the genius of architects into wanting to be visually accessible referring to the mass in Roman Catholic churches and auditively clear with the Protestant prominence on preaching (Latourette 1953:989).

it, was stated in prophetic fashion that although there was a time that the church it seems had saved the arts, a time will arise in which the church will be saved by the arts.

However, what does this mean? Does it imply that arts will again be dominated by religious art in order to have this alleged saving ability? Can one even speak of Christian art?

3.5.4 The Christian art debate

3.5.4.1   Introduction and historical deliberation

Following the framework for a hermeneutical exegetical model contended for (forthcoming: from heading 3.5.5) one might argue that a work of art is Christian by drawing on one of the three aspects in consideration in exegesis; that is the writer (or eyewitness/ storyteller), secondly the reader, or thirdly the audience (direct or implicit). This suggests that art may be Christian if the artist is a Christian, when a Christian theme is presented or when the audience is situated in Christian beliefs. Yet, if any of these are given as primary reason for art being Christian, then I believe none of the three are. I say this since I promote the view of the individual whom is always situated in a community of some sort. The community alluded to above may not view art Christian based on theme or artist beliefs. If theme was to be a consideration I would rather propose we speak of *religious* art instead of Christian-art. It is however not as uncomplicated as I put it here. A linger a bit more on this theme in the following paragraphs.

Artists themselves have asked theme/topic questions of whether they should paint religious subjects (annunciations, nativities, crucifixions and saints' lives), or celebrate ordinary human life, without tackling these religious topics (Howard 1990:39). Howard (1990:39) suggests that Christian art from the early centuries up to the Renaissance tended to choose the first option.

However, medieval artists, far from ignoring ordinary life, brought the whole of everyday life into service. We find tiny farming scenes decorating the borders of devotional books and, in cathedrals and churches, wooden carvings of craftsmen at work. On the other hand, with the cultural and theological shift of emphasis in the fifteenth and sixteenth centuries, we find the artists busy celebrating plain domestic, community, and professional life. Northern artists such as Rembrandt, Vermeer, van Ruysdael, and Cuyp are prime examples.

(Howard 1990:39-40)

The discussion as to what signifies Christian art is surprisingly also related to architecture: Sefton asks and argues:

How do you know a church building when you see one? Is there a distinctively Christian architecture? Many would say that pointed windows and arches are signs of a church – and it is true that most existing churches, whether in York or New York, Lisbon or Lagos, have these features. However, a building with pointed windows and arches may well be a museum or guildhall. On the other hand many older churches have round arches and round windows, and many modern churches have flat roofs and square or oblong windows.

(Sefton 1990:44)

In this quote Sefton refers to the diversity of styles, followed by an acknowledgement of the styles, shapes, methods and materials used in church construction. Still it is noted that it would be wrong to deduce from this that there are no guiding principles in church architecture (Sefton 1990:44). In spite of diverse outward appearance, churches have the same basic purpose – to provide accommodation for Christian meeting and worship. Narrative principles, such as attention to local meaning, reverberates in this statement about the variety of forms of building: Variety has arisen, in the first instance from the

multiplicity of emphasis and beliefs among Christians, and the different periods in which the buildings were constructed (Sefton 1990:44).

Howard (1990:40-41) comments that when we consider the relationship of Christianity with literature – poetry, fiction, essays and drama – some of the same considerations arise. From Howard (1990:40-41) then the following remarks are notable: For the first few centuries of Christianity most Christian writing was in the form of theology. To an extent all writing was supposedly Christian. The writing of sermons[95] from the early centuries right on through to the Renaissance, owes much to Augustine of Hippo. Augustine is said to have rigorously subordinated considerations of style to the service of truth and moral instruction. Likewise in Poetry, it should be used to help us towards God. In addition "…western writers were hampered by an austere sense of the moral uses of poetry, and an almost paralysing worry about the laws of rhetoric" (Howard 1990:41). Despite this, Western writing did flourish, in prose, poetry, history, sermons and lyric, that is up to the thirteenth and the fourteenth century.[96] All writers, whatever their talent, were officially Christian during these centuries. Their works are said to be wrought with Christian assumptions, implicit or explicit (Howard 1990:40-41).[97]

Christendom was so prevalent that although the fifteenth and sixteenth centuries are often thought of as the period when the Western imagination broke free of Christian dogma and began to assert its autonomy, consciously non-Christian literature does not appear widely until well into the eighteenth century (Howard 1990:41). This is, to the contrary of what has been said in the above paragraph not to say that all of literature before that was religious in its concerns. In this regard mentioned, is Shakespeare, Rabelais, Cervantes and there is said to be hundred others whom were not writing Christian drama and fiction. How come is

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[95] Mentioning such men as Isidore of Seville, Bede, Alcuin and Rabanus Maurus.

[96] See Howard (1990:40) for examples relating to the various fields.

[97] Chaucer's poetry is presented as an example.

the date for the appearance for out right non-Christian art set as late as in the eighteenth century? Howard (1990:41) emphasize that the Christian view of the universe was still generally accepted. This provided the moral backdrop against which these abovementioned authors wrote. However, since the Enlightenment people have attempted to begin afresh, and shape human communication and culture on the assumption that humankind is autonomous (Howard 1990:41).

3.5.4.2   A three-fold view on what might be called Christian art

Danie, whom is a renowned speaker on art mentions that what people sometimes refer to as Christian art does not necessarily need to portray a Christian theme. This is also true for any other art form, such as dance, drama, and so forth. I situate my understanding in a remark I have heard at the Cape Town conference (2004/08/24-26). I judge this to be a *Reformed Theological stance.* This stance is positioned in the concept of the mercy of God. God bestows upon us mercy in that he can use any art to serve his purposes in different circumstances (This relates to the third under mentioned contention; see relevant remarks under heading 3.2.4). God works in spite of our notions of faith or doctrine or beliefs. We do not have to have hallows, sing hymns or speak Hebrew for God to use whatever he wishes to transform in his glory. This has been proven to me from the stories of the co-participants in chapter three and throughout; stories in which God moves gracefully even if his ways are not obvious.

Informed by correspondence with Danie I position myself in saying that I doubt that there is indeed such a thing as Christian art: Can this word by which we call ourselves, that of being a *Christian*, in as far as Christianity signifies a *relationship* with someone, really be transferred to anything material and called Christian art? I therefore see the word *Christian* as signifying a relationship in the first instance and not as many (including myself) sometimes use it as a descriptive noun.

Moving from one side of the argumentative continuum closer to the middle: Couldn't anything that within the criteria of stemming from, finding its inspiration and expression from within this *relationship* with God be called Christian art. If this latter contention is argued then anything that flows from the brush of a person with a living relationship with God, no matter the theme of the painting might be called Christian.

Yet a third viewpoint lures me into declaring that every form of art, even art created outside the relationship with God, can be called Christian art as the possibility of its existence stems from the creator God that endow some, not only those with a relationship with God, with the ability to create (See under theological positioning, heading 1.3.1.2). In our discussions Danie referred to the Jewish artist Kentdridge. He shares that at an occasion Kentdridge projected images of various people on screens, portraying them as carrying some kind of burden. The artist had then asked a black South African to sing a familiar Christian song complimentary to the work. This artwork which had to him carried a very distinct Christian connotation with the burden of Christ would have been entirely lost to us he says if we had been uninterested in it due to the artist's religious beliefs that differ from Christianity.

The Three Men in the Fiery Furnace (Daniel 3)
Wall painting from the Priscilla Catacomb, Rome
3rd century approx.

In augmentation of this third way in which to consider whether art is Christian or not, White (1997:8) while in the process of compiling the artworks for his book *The Art of Faith* (depicting only religious themes) has useful insights with which I'm in accordance:

At times it has become apparent that an artist is using a picture to demonstrate his own skill or virtuosity. The

simplicity of the catacomb painting of the fiery furnace is a useful corrective here. It was not painted as a beautiful thing in its own right (art for art's sake), but to remind believers of God's mercy and power. Any human endeavour can become idolatrous in drawing attention away from the proper focus of our worship and affection. The visual arts are perhaps particularly susceptible to this temptation. On the other hand if the world is created by God and reflects his handiwork how can anything are ruled out as a potential vehicle for the expression of the divine? Nothing will be divine in its fullness, but everything may have something of the Eternal in it.

(White 1997:8)

3.5.5 Reception theory and a hermeneutical model

The question of; is there something as Christian art paves way into considering what professor Hagemann refers to as *reception theory*. In the Christian-art debate all kinds of considerations is at play: Who does the artwork? Does this person have a relationship with God? Did this person want to convey a Christian message? Is the theme specifically Christian? Does the artist want to evoke a certain responsive in terms of the audience; for example, giving praise to God? Our considerations has to do thus with artist, medium, audience and message. These questions also relate to reception theory.

Professor Hagemann reflects on reception theory as having had a tremendous influence in contemporary and modernistic linear understandings of the arts. I understand this as relating in part to the juxtapositioning of Classics and Romanticism in art (See in this regard Addendum O). Reception theory is presented by professor Hagemann in the following manner:
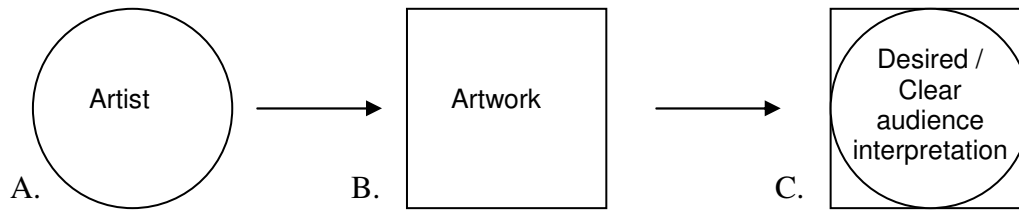
Figure 3-1 Reception model

The artist, A. wants to communicate something. S/he does so by creating artwork, B. that consequentially leads to the correct understanding, C. in the receptor audience. Professor Hagemann answers to this by saying that there are people (artists and viewers) that start to relate differently to art. Increasingly it is artists experience that as they start to work they feel that the work at some point starts taking on a life of it's own whereby the work itself guides the artist to some kind of ending. An audience cannot therefore anymore inquire as to the right interpretation since artists acknowledge that art speaks differently to different people.

In social constructionist fashion a conversation takes place between the artist (whether s/he intended some interpretation or not), the artwork and the viewers' complex world of socially constructed realities. When, it seems that viewers come to related interpreted conclusions, it might be that their lives are constituted and informed by related cultural scripts (such as language, race, political events, core narratives/ beliefs and so on). Over against this the radical postmodernist or construct-*ivist* will say that every individual interpretation is valid while the modernist might imply that we can only understand a work of art if we know what the intention of the artist and his understanding of it is.

It is the opinion of this research following Hagemann and other participants that meaning is an emergent collaborative act (whether conscious or incognisant), and not at once understood. Thus I propose that meaning is enriched by helping the participant, client-organisation and so forth to understand something of the

world of the artist, his/ her intentions, cultural realities, and technical aspects of whatever art form is appropriated.

It is not in the scope of this research to do an elaborate survey on the hermeneutical communication model. Yet, let me formulate significant remarks that do relate to the research.

This reception model relates in twofold manner to our discussion. Firstly there is some kind of *hermeneutical jump* that takes place in looking at the artist, medium, and possibly an intended message (or initial desire as to what the work may encompass, include, or exclude). Secondly narrative practise is very much a conversational practise whereby realities are constructed through language as noted in chapter one.   This conversational primacy invites me to reflect on communication theory as advocated in a dialogical model of the worship experience since I view that the worship experience is in itself a form of art.

3.5.5.1 Hermeneutical journey

3.5.5.1.1 Rediscovering hermeneutics and epistemology

Hermeneutics has always been integral to Theological inquiry. There has been thought extensively about how the biblical scholar is able to at all relate ancient texts to contemporary life. Van Husteen (2005/08/01) directs attention to the rediscovery of epistemological concerns in the social sciences, theology, and philosophy. In this rediscovery, which is in part a consequence of a perceived move away from modernity hermeneutics, was rediscovered in the sciences.[98] Consequently, the scientist may acknowledge that any discovery is an interpreted discovery.

3.5.5.1.2 A fusion between hermeneutics and epistemology

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[98] Note that an important source with regard to hermeneutics is the writings of Paul Ricoeur. In our study the empirical generated data is privileged and therefore we will hear from Ricoeur via professor Demasure's expertise on Ricoeur's ideas. Professor Demasure gave a lecture on Ricoeur (2005/09/27) in which the notion of action stood out to this study as of importance. For further reading in English see Ricoeur (1991), *From Text to Action.*

Van Huyssteen (2005/08/01) notes that he has learnt a great deal from contemporary philosophers about hermeneutics, [99] even those that have no concern with theological issues. The modernistic heritage divided hermeneutics and epistemology in distinct categories. In the reading of texts for instance hermeneutics was everything but in the sciences theories about knowledge and general epistemological concerns were the most important considerations. Philosophers now argue that they are really fused together, that they are like a coin with two sides; once you've made the hermeneutical move, it has epistemological implications and the other way around.

3.5.5.1.3   *Artistic/ interpretive exegesis*

I have at times in my theological studies considered that hermeneutics does not only apply to texts but also to art or people. Indeed Paul Ricoeur as explained by professor Demasure (2005/09/27) extends the hermeneutical arc to the concept of meaningful action. The notion of hermeneutic inquiry if it relates to texts only fills me with suspicion since it could be wrongly understood in thinking that we *can* find ourselves in a position to discover the truth of a text; thus, an epistemological concern.

What we are in effect talking about is the *art* of exegesis or hermeneutics. Hereby I draw on the acknowledgement in the arts communities that our judgements are always situated in an interpretive framework. Hermeneutics and exegesis cannot be separated from the interpretive enterprise. I find myself therefore aligned with Paul Ricoeur that speaks of a process of active interpretation when referring to mimesis 1. [100]

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[99] He mentions in this regard German philosopher Wolfgang Welsch.

[100] The hermeneutical arc is explained in three stages called mimesis 1 to mimesis 3: This is the movement from prefiguration, to configuration to reconfiguration (Demasure 2005/09/27 on Paul Ricoeur). See also Addendum P.

3.5.5.1.4   *Hermeneutics and exegesis as subjective focussed inquiry*

Not withstanding the role of interpretation, our inquiry should still be that of focussed inquiry (or otherwise called informed inquiry). [101]   The reader may remember that I spoke of research as focussed inquiry. It is thus not merely any question that amounts to research.   The same principle applies to reading ancient texts. Deist and Burden (1980:1) speak of "bewuste inspanning," in an attempt to be accountable to some form of focussed inquiry that translates to the process of exegesis. Still closer to our research; the reason for including these paragraphs on exegesis relates to what professor Hagemann referred to as a *skills* period in using the arts in narrative practise. Certain skills might well help us to focus our inquiries about things, texts, art etcetera. The assumption is that although meaning is not derived at through skill per se, skill offers a richer journey in *meaning making* than without it. The art of exegesis, of taking into account the various positions of the original speaker, the contemporary context, literary genres and so forth stimulates our thinking in the line of questioning we could embark on when experiencing the arts.

Works of art in the poetic genre (that is poems) is possibly one of the best examples: Often the poet build's into the poem metaphors, conscious choice for certain typography, alliteration, rhyme, and so forth may be noticed. While one reader is ignorant of these the other might be thoroughly aware of it.   In conversation with each other they may arrive at an entirely new interpretation and consequent meaning to them both. In social constructionist fashion one could say that an unimaginable amount of people take part in this *meaning making* between the two poem readers: Our education, teachers, family, friends, culture, indeed society and discourses, distinct events in lives, beliefs, inherited values and on and on we can go. These certainly inform our choices and bring us back to epistemological considerations.   The consequent derived at

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[101] The reader may have noticed that I use the concepts of hermeneutics and exegesis together. I don't view these as interchangeable but where the one is mentioned the other is implied. It seems in thinking about the arts they belong together. To me hermeneutics alludes to the movement by which we try to make sense of the world in broad terms. This will become apparent in its use. Exegesis signifies the actual form of focussed inquiry or considerations in the hermeneutical process..

interpretation is the result of focussed hermeneutical, but subjective inquiry. It is in this fusion of horizons that we derive some sense of meaning.

3.5.5.1.5   *Exegetical considerations*

Drawing on professor Hagemann's idea of a skills period; I contend that there are indeed many similarities between that which happens in the readers' inquiry to the text, as in exegesis, in relation to other inquiries such as considering what happens between a viewer and a painting, audience and stage, social pianist or listener and an orchestra, viewer and film etcetera.

The idea that I work with here is that hermeneutical considerations and exegetical inquiry also relate to asking about the meaning of a play, the intention of the artist and so on. Surely people does derive benefit from seeing a film, or going to an orchestral performance without considering intense exegetical questions. Yet in light of what professor Hagemann refers to as a skills period people could derive so much more from these experiences.

What I'm after is not a type of rational explanation through exegesis but the broadening of the interpretive horizons of the participant. In narrativity it will be the subjective interpretations derived at through informed inquiry that is valued.

There are at least two ways in which a person or audience relate to a text, art, or artistic performance (see also forthcoming: heading 4.6.3.3, Audience identification). Firstly this process of deriving significance from a text - read, artwork, or artistic performance – happens *incognisantly* (forthcoming: Higgins 2005, Over-hearing). This might relate to conventional psychological concepts such as projection.[102] In drama therapy it relates to transference (also a form of projection) but within the preferred language of this research (informed by

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[102] Jordaan and Jordaan (1989:646) situate projection in defensive behaviour and also allude to defensive behaviour such as compensation, reaction formation, sublimation, and rationalization. These are explained on the basis of the differentiation between id, ego, and super-ego (1989:645) which results in ways of explanations, diagnosis and so on where I, as a narrative practitioner would not likely, or in the first instance dwell.

participants), what happens between reader and text is a matter of resonancy. Something (text, art, and etcetera) seems to speak to us by way of resonating with something in our lives. Secondly, we derive worth consciously through acts of interpretations. It is on this level that the narrative practitioner wishes to work. For this reason we consider the use of exegetical hermeneutical considerations.

Shortly this hermeneutical journey could be represented by the following views on: 1, the text 2, the world behind the text 3, the world in front of the text 4, critical self-reflection, 5 a spiral of understanding and 6, the current context.
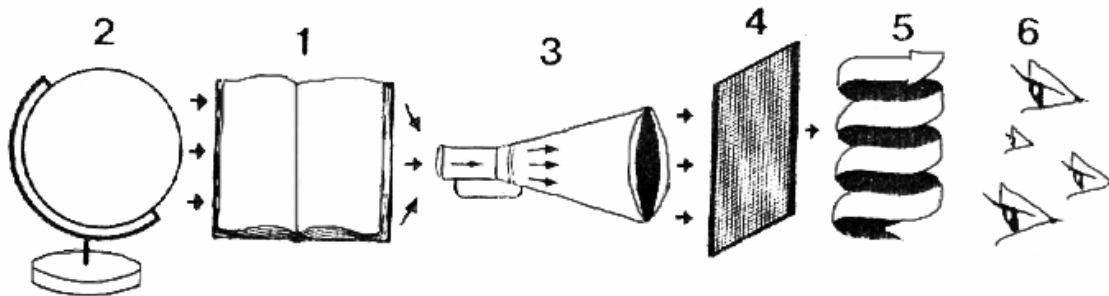
Figure 3-2 Hermeneutical/ Exegetical process (Smit 1987:47)

Take note that we are referring to a type of artistic exegesis in which the viewer or performer could either be a professional or a recreational artist. This implies that we could be viewers, or participants to the arts on which we do our subjective exegesis. Subsequently then find an exposition of the most important considerations in exegesis:

3.5.5.1.5.1   Text

Our first stop in the hermeneutical journey concerns the text itself. The notion of text should for our purposes be broadly understood inclusive of artistic texts: drama, dance, audio-visual media, and art.

With regard to a written text this entails acquiring the physical text; the original, correct, and complete text (Smit 1987:19). Likewise it would be of little artistic

value if we only have a small piece of painting or see half of a play. It might have happened to you as well that you go to watch a movie and to your dismay to screening stops due to a technical error. The refund that you might get does not make up for the sense of frustration. This frustration is possibly due to the fact that the story has already involved you in its world, introduced you to interesting characters and so on. So unless of course a play or film is designed to leave the audience with a hanging feeling or the painting commissioned with some defect the text should be whole. This is obviously not important when the worth of the arts is therapeutically situated in the process rather than the unity of the work.

Furthermore it may be that this text is in another language and a translator will be necessary to translate the text, in the first instance literally. Keep in mind that every translation is already an interpretation (Smit 1987:19). Going to see an opera might be a good experience in spite of the fact that it might be sung in Italian. However, if one wants to derive the most meaning from the opera as a story one should do justice to the experience and at least read the accompanying translation beforehand. The same applies to a movie with sub titles. Often the choice of language is not the result of the inability of the actors to speak the language of the audience; it's often there for a reason, to add to the feeling of the film and so on.

The next question is whether the original writer intended this specific understanding of the text (Smit 1987:21). This may be largely reliant on the aim of the writer in writing the document. In written texts, if the apostle Paul intended some outcome then surely the translation and interpretation of it seems important. In a facilitative or therapeutic environment the interpretation of the creator is of importance but her/ his intention will be a voice among those interpretations from where an individual or group derives meaning.

Apart from inquiring about the intended aim of the writer, we could also ask about the eyewitnesses the editors and original speakers since it may not necessarily

be the writer that had given the public address, teaching and so on. One would however prefer that in respect of arts a person be directly involved with the originator of the work. With regard to texts one might easily understand the original public address as being an artistic representation, which the reader does not have direct access to. However I judge the document in itself to also be art. These are all historical considerations. The first three inquire about the history of the text while the latter is about the actual events behind the text, or the history behind the text (Smit 1987:21).

In the contemporary journalistic endeavour the process of interpretation through editing till we arrive at the final text could look like this.
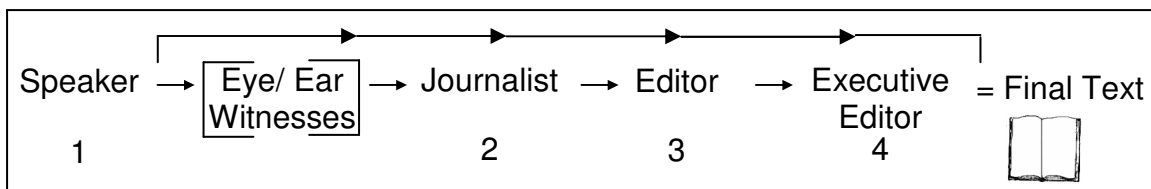
Figure 3-3 From interpretation to final text (adapted, Smit 1987:21).

Apart from looking at these historical considerations one would want to further inquire into where the text fits in the larger document it might be situated in. To illustrate this Smit (1987:22) refers to the contemporary press/ paper. The kind of literature that is printed on the Sunday paper cover page should be viewed in a differently to say comic strips, advertisements, and so forth. Here one might consider whether a painting is part of an exhibition that depict a theme, determining what the significance of a song in a contemporary musical is in relation to the story and so on. In this regard the historical questions along with who the original writer was is said to be less significant. One should rather inquire into the type of implicit rules that govern these texts or genres along with asking what they want us to do. The meaning of these texts is also less confusing when reading it within a certain genre. Accordingly the aim of these

texts does not lie in the correct use of words and sentences but in what the text want to convey. One needs to understand the total of the document/ text, its genre in order to understand its rhetoric, dramatic styles, and oratory manoeuvres. This also applies to the Shakespearian play (old English type drama) in relation to a Pantomime (humoristic and contemporary), in relation to classic Chinese theatre (richly symbolic) which does not make sense unless viewed within its context. Lastly there are also texts, such as most poems wherein neither the historical construction nor the historical events or situatedness nor who the author was or what his/ her intentions were seems important. I personally feel that these are important but I agree with Smit (1987:24) again alluding to the insignificance of these inquiries in light of the fact that contemporary readers might read a poem and still largely understand. He notes further that this understanding does not necessarily imply that everyone will understand in the same manner. In Afrikaans again nicely said: "Die teks begin as teks 'n eie lewe van betekenis open" (Smit 1987:24). I find this to be true for most of the arts where the purpose is not explanatory, directed at teaching etcetera. It is probable that still arts: photography and fine arts such as sculpture and paintings fits this understanding best. The reason for this might be that the artwork's currency is primarily a visual currency (Sweet 1999) and not reliant on verbal factors as in contemporary film or drama to get across a message. This relates with professor Hagemann's idea that sometimes a work of art start taking on its own life and is almost guiding the artist to completion.

Succinctly, we need to consider three different types of questions with regard to the text itself:

i) Historical considerations
Is this the original, correct, and complete text?
Is it possible to get to know more about the actual events; to know about its birth, its growth, and its purpose?

ii) Grammatical considerations

What does the words, expressions and sentences mean?

iii) Literary considerations

What genre is this text?

What is the context?

What is the structure of the text?

Are there apparent desires or effects the text point to?

3.5.5.1.2.2   The world behind the text

Our next stop on the hermeneutical journey concedes that there is indeed a world behind a text; that the text (artwork etcetera) did not just fall from heaven as a finalised word of art.

Consequently one would further want to inquire about the world behind the text: when the speech was delivered (or text written), who the audience was and possibly get a richer description of the speaker or writer, asking about the social, cultural, economic and political environment, if possible also get to know the discourses of the time, getting to know cultural practices, values and so forth. (Smit 1987:28-29). From reading literature on community music therapy (Stige & Kenny 2002:24) I borrow the word *situatedness*. Accordingly a work of art is always situated, either directly or implicitly presented from its local, communal, or societal womb. Furthermore, drawing from the practise of theatre sports (in conversation with professor Hagemann) the arts is always situated in the three p's that a story/ drama cannot do without; people, a place (setting) and a predicament (things that had happened or have been influential).

3.5.5.1.5.3   The world in front of the text

Implied in this stop of the hermeneutical journey is asking questions about the story of the text as we have it: Thus, the context in which we receive it. Possible questions are: What is the route/ or traditions that this text has gone through up till this moment that I read it? What effect has this text had from the time of being

written? What is the history of the effects of the text? What traditions had input in its final state? The world in front of a text could be seen as a type of megaphone that amplifies certain aspects of the text informed by the story of the text. (Smit 1987:30-33)

These considerations are always at play when inquiring about the effects of the arts that had already happened. It results in the re-visiting of the story and the experience up to the current moment. In this re-telling the story told serves as an amplifier for certain events and effects.

3.5.5.1.5.4   *Critical self reflection*

This is about trying to see, acknowledge, and eventually question our own presuppositions about, why we choose certain methods over others, why we choose to be busy with this specific text, interrogate our natural associations with the text and what we see as supposedly universal or true. In this regard Smit (1987:36) states: "Om 'n voor-verstaan te hê is nie verkeerd nie, dis onvermydelik!" As a matter of fact he goes further to assert that without presuppositions nobody would be able to understand or communicate anything. This self-critical reflection also relate to the understanding of the tradition through which the text is also ideologically filtered. (Smit 1987:34-37)

At this point in the hermeneutical journey we would consciously take in question our assumptions that relates to the arts. In as far as this is possible we need think about the way we think and feel. Why do I, or our community see dance in this or that light? How come contemporary is more appealing to me than traditional dances? What am I not seeing or understanding in abstract art that makes it meaningful to others?

3.5.5.1.5.5   *A Spiral of understanding*

This is where a true dialogical position should be embodied. True dialogue harvests the seeds of change: being able to hear, be comforted, inspired by, challenged and so forth. Smit (1987:40) says that one really only understands

when one no longer tries to exegete the text but when the text, so to speak starts exegete the person ("…jy nie langer die teks probeer uitlê nie, maar op die oomblik wanneer die teks begin om jou uit te lê"). It is due to this spiral of understanding that we can say that a text is never completed or done with (Smit 1987:38-41).

The greatest risk there is in the radical appropriation of objectivity with regard to texts is that according to Smit (1987:43) it becomes a monologue. In contrast what needs to happen is referred to as a hermeneutical circle "Voor-verstaan word in gesprek met 'n teks nuwe verstaan, wat nou weer geld as nuwe voor-verstaan in 'n nuwe gesprek, wat weer lei tot nuwe verstaan…" and so forth (Smit 1987:41).[103]

The arts could be merely aesthetic and this should be enough validation for existing in the first place. However, meaning and purpose are possible treasures to all groups or individuals that truly enter into conversation with the arts. We hold the keys to the arts' therapeutic use via our attitude of participation. In professor Hagemann's language the arts effects change through movement. If we are not open to being moved, physically, emotionally, and intellectually we might miss the opportunity to be enriched by the arts.

3.5.5.1.5.6   Context

What is implied here is that there is a specific context on our side, as secondary audience to the text. This is however very tricky since it is very easy to make generalisations about 'our' context. This is where the narrative focus on the local experience helps us to be circumspect of statements that govern our realities. Thus the fallacy has been to offer thin descriptions of context negating the context of a specific time to a singular need: Accordingly; The biggest question for the first century Christendom related to immortality, or cosmic powers; The

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[103] Referring to a continual process of understanding, then new understanding, then new new understanding. Every frame of understanding provides the basis for the next inquiry.

Medieval era was plagued by feelings of guilt; In the nineteenth century people exemplified above all a ungrounded optimism; The twentieth century goes hand in and with nihilism, and so forth. These kind of generalisations result in one-sidedness (Smit 1987:42).

Smit (1987:42-47) notes at least two common problems in this regard. Firstly it is very difficult to describe any context since above mentioned generalisations can be very misleading, offering an impoverished description of a context. A second important problem concerns the interaction between the text and the context. What exactly is the role of the context ('our' context) in relation to the text? In literary genres this is called affective fallacy that implies that all of the meaning of the text is locked up in the associations that the text brings to mind in the audience. While the appropriation of objectivity results in a monologue the same happens when every viewer derives benefit and meaning solely from a subjective point of view. This is also a monologue; maybe not so in relation to other viewers but in relation to the text or writer that might just wanted to take part in a discussion.

As viewers or participants in the arts we declare that we have a context even if it is difficult to realise exactly what this context is or what assumptions we could make of it. From a narrative point of view the art (read skill) does not lay in portraying our context correctly, as in objectively true, but the art lays in portraying it according to socially constructed perceptions or realities, according to truthfulness as apposed to truth.

Another useful introductory source for Biblical exegesis of Deist and Burden saw its first impression in 1980:

They remark about,
   i.   Type of text,

ii.   Background information, alluding to implicit and explicit information as well as presupposed background information

iii.   Literary devices, genres and competency of the exegete

iv.   Context of the exegete, the listener and the original speaker

With regard to the context of the original speaker, the speaker's intended message, the motivation for this message, the primary audience to this message and a chosen method of sharing this message is important (Deist & Burden 1980).

3.5.5.1.5.7   *A Creation informed conclusion to the exegetical pursuit*

The notion of people as art reconnects with our theological positioning in chapter one: If God is the creator we are his creation and to a great extend thus his work or works of art. Ontologically speaking he is the artist the viewer and the participant. The miraculous artistic design of life infers an artist's touch. To a certain extent God is also the viewer in that theologically speaking the idea of free will 'dictates' that God will not be rude and control us like pawns on a chess board. The quality of being a viewer should thus be ascribed to the patience and grace that God has extended us. God is also the participant to the ongoing creation and rejuvenation of our lives but only in the sense of us being active participants in this relationship. This requires the realisation that God is also on the stage, in our environment; amongst the props of the set that we have chosen to surround ourselves with God are thus co-director, co-actor, and co-audience member.

For this reason, our argument in chapter could be extended by maintaining that it is because of these ways of relating to God that we are also creators that we relate to our and other people's art as creators, viewers, and participants. It is as creators, viewers, and participants that we embark on artistic interpretive exegesis.

In as much as we are living breathing works of art, from a narrative position hermeneutics is most definitely at play. Thus, we should not try to understand too quickly and remember that knowing does not imply reading the manual that God gave with every human model. Naturally, this has been stated satirically and is directed at the type of modernistic understandings of life. Such a manual does not exist. The closest we might get to this notion is to assert that we as humans are participating in creating chapters in this manual through our interactions. This act of writing a manual is transitory as if writing on the sand of the beach.

Applied to our hermeneutical journey it could be explained as follows: Our *text* or artwork is thus ourselves.   The *world behind the text* refers to the people, places, and predicaments in the current moment, the spaces we inhabit in recent time. It is about the action, the arena, or stage on which we act. The *world in front of the text* is the story told of how we got here which involves above else people and their underlying significant cultural perceptions and discourses but also noticeable incidents. *Critical reflection* directs attention to interrogation of our interaction, of our awareness of who we are. It is omni-directional in nature and proceeds from us in respect of everything else. Inversely the 'everything else' exudes pressure on us to reflect on ways of thinking and feeling. It is only via the *spiral of understanding* that we can truly move from being motionless art (paintings, sculpture etcetera) to the performing arts (dance, drama, music) or moving art (audio-visual media).   In being susceptible to the implications of critical reflection, engaging in discussions on our presuppositions (incognisantly or consciously) brings us to move, to change, to grow, to learn, all being related concepts in the context of this study.

3.5.5.2   Reception theory and a communication model

Drawing on the above notion of applied hermeneutics, having as vehicle the exegetical process I contend that communication is an effective part in this hermeneutical journey.

Vos and Pieterse (1997:13, 20) state that liturgy is being advocated as "kommunikatiewe handeling" (communicative act) in their book *Hoe Lieflik is U Woning* (translatable to *How wonderful your dwelling place*)... They claim that it is important to realise that interpersonal communication is only experienced as true dialogue (relating to our *spiral of understanding* concept), when conducted in the following manner:

> Intermenslike kommunikasie as ware dialoog geskied in vryheid en op gelyke voet; deur die deel, die meedeel en die vertolking van idees en standpunte op 'n heen-en-weer basis kan daar tot onderlinge begrip beweeg word; en dat alle deelnemers vry is om te ontrek en weer in te skakel in hierdie voortgaande dialoog met die oog op onderlinge begrip oor waardes en norm-forumulering, die beslegting van onderlinge verskille en strydpunte, en die koers wat so 'n gespreksgroep of gemeenskap moet inslaan.
>
> (Vos & Pieterse 1997:20)

Naturally, from a narrative practise point of view these qualities of 'true' dialogue are also promoted; they were speaking on equal terms, speaking in freedom, reciprocally sharing and interpreting ideas, free exit, and entry to the conversation. This is also the type of dialogue that from a narrative point of view one would want to promote in respect of individual and group interaction with the arts. Furthermore, this is the type of attitude augmented by the EPIC acronym of Professor Sweet (1999:185-240) that fits postmodern culture best. Dialogue, as described above-mentioned relates to an *experience* of being heard, *participation* that secures collaborative *meaning making*, not so much applicable to being *image driven*, but again promotes *connectedness*.

Take into consideration that Vos and Pieterse (1997) do assert that the notion of dialogue is situated in a broader understanding wherein not all of the

congregants participate only explicitly at a given moment (such as song) but also implicitly and doing so simultaneously (Vos & Pieterse 1997:22). Those to whom there are being communicated are not only seen as receptors or carries of information but as equal partners that gives meaning to the message themselves by drawing on their various social contexts (Vos & Pieterse 1997:23). It is thus more than a dialogue in the strict sense of the word. This dialogue takes place on a societal, cultural and familial level but never an individual level since the individual is always informed by multiple voices (As explained in chapter one). In this broader understanding of dialogue, one finds a dialogue with regard to faith ("geloofskommunikasie") taking place wherein there is understanding, salvation, conviction and so forth (Vos & Pieterse 1997:24-25).

However eloquently Vos and Pieterse (1997) describe such a dialogical approach in relation to the congregational environment and specifically a sermon, I doubt when listening to Professor Sweet that this model of Vos and Pieterse 1997) is fully adequate. The problem seems to be situated in the *medium* of communication that they elude to (pages 26, 27). Themes relating to this have been noted elsewhere when referring to Ewald van Rensburg (forthcoming: heading 4.10.2 and earlier heading 1.2.3.1). Thus, I will consequently only make these remarks:

From a narrative point of view (acknowledged so a narrative *therapeutic* or facilitative point of view), I am guarding against the delivery of a sermon which is often used as objective truth proclamation, done so in propositionalistic fashion without the minister/ or presenter really questioning his/ her own presuppositions. If room is then given to take part in a dialogue, it is all too easy done only to achieve the normalising effect that one finds in arts in connection with corporate work. Secondly, reformed scholars might know well that the intention of the liturgy has to do with the broader understanding of dialogue as for instance song and music; these then have a dialogical function on the part of congregational participation. One will however need to take into account that, if understanding

Professor Sweet correctly, dialogue for the most part of a postmodern culture even in church seems closer to the exchange of real dialogue. This does not imply that every sermon or worship service should be presented in-group work or bible study format. It just refers to a possible void, in approach. Who knows maybe even congregational attendance numbers if our attitude to worship is kept to the strictest Reformed tradition.

I propose here that such a potentially ailing predicament could change to some degree when a sermon is not seen as communication per se, whether this refer to direct dialogue or within a broader understanding thereof. This could happen if to the contrary we start seeing the worship service and sermon on a practical level as a subjective, humbly presented participatory works of art. In fact, the more the audience get to be part of the creation of the process or the sermon for that matter the better.

When the audience then reacts with the work of art, they do not do so in the first instance to the exegesis of a text, as historically interpreted information, which is often being proclaimed as the only truth. Rather, grace is extended to the audience; grace meaning giving the participatory audience *space* or *freedom to* come before the work of art with their complex social realties and truths; to enter a space in which transformation is more readily possible. In truth, the whole of the worship service becomes an experience of transformation, as it might have exactly been par excellence for attendees of the Reformed church after the Reformation and still to many people today.

What this is in effect saying could be summed up partly with Clinton Rossiter, American Historian (Cited in Bridges 1997:32, referenced to me by a research participant): "Conservatism is the worship of dead revolutions." The question then, are we trying to trade through the currency of Dollars in an increasing Rand global village?

3.5.6 The Art of faith

A specific book is being considered, that of White (1997), called *The Art of Faith.* This book is to all intents and purposes a representation of the story of the Bible through the eyes of great artists. It has been said that art does not need to portray biblical themes in order to be regarded as Christian art. Still, this book consists in its entirety of biblical themes represented through the arts. In similar fashion, organisations could commission artworks that reveal something about the story of the organisation according to a theme victory, courage, and so forth. Art could contribute to the story and not be treated as tools in the hands of facilitators, therapists and so forth in this way. The movements of The Writers Journey could just as well be taken as a point of reference for this.
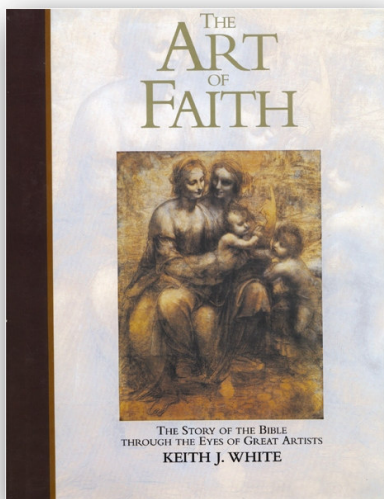
In the church environment, the church year is a good example of how one may use arts in the broader narrative of the church and not as a tool. We have often felt in the CAM community that we are commemorating our faith through the arts as it is used to flesh out the various experiences in the church-year. In conversation with Danie we also considered the contribution that the arts could make to the church-year.[104] Danie says that the church-year is really the only reciprocal theme that unites a variety of denominations. These festivals held throughout the year commemorate the life of Christ and are indeed a great opportunity for the arts to contribute to the transformative story of Christ as it is celebrated or revered by thousands of churches. On occasion, the CAM community discussed how this special arena for the contribution of the arts could lose its entire meaning if ministers do not support or advocate this idea of a

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[104] The church-year is commemorative of events such as Easter, Whitsuntide (Pentecost), Lent, Christmas and Epiphany.

church-year. How sad it is when the arts manages to magnify these Christian experiences exceedingly but it passes almost unnoticed either due to trying to depict too many themes or getting too little exposure. It is vital in considering the worth of the arts in this regard that leadership and ministers embody this idea of a church year by collaborating with the arts by means of sermons, approving financial resources, allowing church bulletin space, and so forth.

Returning to the book in consideration I believe reflection on this book is important, as it has been given to me for perusal by one of my colleagues. This study wishing to reflect something of the local church on some level is receptive to input concerning our research theme. It is furthermore a good example of taking a broader unifying theme in the Christian faith and portraying artistically. One might even make large representations of the forty paintings and in a specific worship service (evening or otherwise) use it as a connecting theme. Children in Sunday school may use this theme and produce pictures. It presents us with an over arching theme and metaphor of God being the big painter of millions of works of art or then even millions of images of God (Van Huyssteen lecture following an embodied notion of the imago Dei).

It is White's (1997:7) wish that his book might stir in the direction of enabling transformative encounters through the stories and events in the Bible, depicted through the eyes of artists. The forty pictures have been chosen and arranged in narrative order conforming to their source references in Scripture. "These works have been selected from many thousands of pictures; some because they are universally acknowledged as masterpieces, others to provide contrasting approaches and styles" (White 1997:7). These works include canvasses, frescoes, altarpieces, murals, and frescoes, a book illustration, a tapestry, and woodcuts, of very different sizes and designed for completely different settings and purposes. It is said that the variety helps to demonstrate the many ways in which art has been used to illuminate and portray the Bible stories (White 1997:7)

It seems probable that most people would be able to allow themselves to be drawn fully into the world of the artist: The author explains throughout, helping us to understand technical aspects of fine art. References to this *understanding of* have especially been made by Danie and professor Hagemann's notion of a skills period.[105] The author, White (1997:7) suggests that maximum benefit will derive from looking at the book together with someone else. One person might read the reflection while the other keeps focusing on the art he says. The intention of the book it is said, seeks to recreate the sort of encounter and conversation one might find by reflecting on it together. "The commentary is not intended to be authoritative or didactic, but to provide a starting-point for conversation" (White 1997:7).

White (1997:8) declares that we might not find any great insights into technique or art history. However and herein lies the true worth of this literary voice new relationships and themes may emerge from the juxtaposition of theses particular pictures (White 1997:8).

The author himself declares that some of the works of art have spoken so profoundly to him that his own personal pilgrimage of faith has been both challenged and enriched. Hence, it is no surprise that images have had such a significant effect on the development of the Christian faith (White 1997:9). White (1997:9) noticed in selecting the images that artists might at times have taken the biblical background for granted but to the contrary, words without such images can be very blunt and inappropriate instruments (White 1997:9).

The next illustration will give the reader a feel for the layout and worth of the book:

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[105] One of the first quotations in this PhD study reflected something of the value for the viewer in experiencing a work of art within its context: "The expressive power of an artwork is more keenly felt and understood when its formal characteristics are seen within the context of the setting in which the object was produced" (Tucker 2002:59).

Artwork title
Artist/ Time
Artwork specifications
Place of exhibition

Artist/ic background

Biblical background

Opposite page reserved for photograph of painting

Reflection on painting

Figure 3-4 the art of faith (White 1997).

Of all the arts, Rookmaaker avows that Protestantism found its supreme expression in painting (Rookmaaker 1990:430). It was around 1600 in Haarlem that a new art emerged rather different from the baroque of southern Europe. The Dutch painters were mainly based in Haarlem, Amsterdam, Delft, and Dordrecht. Calvinist refugees from the southern Netherlands settled in Holland in the late sixteenth century. It was here that after a while a new art emerged, with biblical and Calvinist roots.   Many churches were built in this tradition, for example by Hendrick de Keyser in Amsterdam, and many older churches were given new furnishings.   In answer to this, in Germany the Protestant spirit expressed itself mainly in music (Rookmaaker 1990:430).

The Dutch painters concentrated on depicting e reality in a variety of ways; in the house, the fields, the tavern, landscapes, seascapes, and still lives.   Historical and biblical scenes were quite rare. Amongst the most noticeable artists, we find Rembrandt whom was the exception in painting many biblical subjects. (Rookmaaker 1990:430)

Amongst biblical/ faith inspired paintings a deep love for reality was expressed. However, it was not a mere naturalism.

> Through their use of 'emblems' and other kinds of visual metaphors, through their carefully constructed compositions, and through their choice of subject they were 'preaching' in their art. They were pointing morals: the vanity of everything; redemption with its full cosmic and human implications; the positive and negative sides to life, and the beauties of the created world. Their art was imbued with the wisdom of the Bible and of commons sense.
>
> (Rookmaaker 1990:431)

In contrast to art that were informed by Protestantism and Reformed theology the Baroque art is recognized as the art of the Counter Reformation expressing the aims and serving the goals of the Catholic renewal (Rookmaaker 1990:431). The baroque church had to overwhelm the visitor, designed to impress him with its display of riches and power, convincing him of the value, importance, and truth of the doctrines upheld (Rookmaaker 1990:431).

Realigning with our consideration for themes Rookmaaker (1990:431) asserts that a great deal of consideration was presented for the means of salvation as dramatic representations. This includes the Madonna, the saints and revered relics, the mass and the host:

> Baroque churches displayed many images. Some showed Christ the Redeemer. His suffering on the cross was often directly linked with the host on the altar. Other images stressed the Trinity. However, above all, the images exalted the Virgin, as the Madonna, as Queen of heaven, as the Immaculate Conception, assumed up into heaven. Other images portrayed the mystic fervour of the saints, whose piety and asceticism

provided examples for the faithful. The great events of the Bible and of church history were celebrated. Finally, allegorical figures and scenes in more general terms spoke of theological truth or more directly of human and natural reality and values….

(Rookmaaker 1990:431)

It is said that Baroque art built on the style of the Renaissance, but added the effects of light and darkness (Rookmaaker 1990:431). It can be called a *naturalism of the supernatural* in that it stressed that we live in an open world, where communication is possible between earth and heaven, with the Virgin and saints interceding (Rookmaaker 1990:431).

It is interesting that Rookmaaker (1990:431) dubs one of his titles the *death of an era*. He does not explicitly state why but it would be safe to assume it is due to two reasons. The first would be based on the content. He speaks of how it seems baroque art had a more or less abrupt or decisive end which consequently suppose the death of a certain style or artistic expression. Secondly, quite literally the theme of death was very prevalent in this art. In this regard, he writes that a visitor to baroque churches will often find the dead body of a saint, exposed on or under the altar and that death seems to be at the centre of concern in baroque style informed churches (Rookmaaker 1990:431). In these churches, the Counter Reformation, with its exalted piety and worship, found its ultimate expression (Rookmaaker 1990:431).

Not knowing about the type of context or theology that informs Rookmaaker's (1990) remarks, I still share his opinion found in the following excerpt:

These shrines are often too much geared towards a superstition in which the saints and their relics play a magical and protective role. The system – the rich and powerful church – rather than Christ is at the centre. Sometimes there is a feeling of light and of beauty – but at the same time

a sense of superficiality.   The inner spirit disappeared from this eighteenth-century baroque art, leaving behind a more worldly emphasis. The beautiful forms were becoming a façade.   This may explain the sudden end of this art.   Around 1780, just when the best works were completed, the tradition stopped.   Nothing more was attempted in this style.   Neo-classicism, with its 'rationality' and almost very secular expression, took over. The age of reason and the Enlightenment had won the battle. Soon the revolutionary wars would bring about the suppression of the monasteries and closing of the monasteries and closing of the churches. The Roman Catholic Church would lose its power.

(Rookmaaker 1990:434)

3.5.6.1   Art versus Pictures from the Unconscious

I would now like to direct the reader's attention to the rather interesting comparison from Furth (1988:12) between arts versus pictures.[106] I do so, so that the reader might experience something of the underlying worldview that informs a great deal of arts approaches to therapy.[107] These approaches are often the result of enmeshing the arts with the popular psychology of the time, which to us has lead to many Jungian informed practices.   Narrative practitioners are severely circumspect of these ideas since it could often be situated at the other side of the continuum from narrative practise where it relates to epistemology, objectivity, truth, valid interpretations and so on.

Following Furth (1988:12) then one should indeed differentiate between pictures from the unconscious and art as produced by the world's great artists. They are however similar in that both creations, derives content from similar layers of the

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[106] In our consideration of what paintings are (aesthetic or otherwise as opposed to unconscious expression) Wentzel reminds us that we should not look at rock the paintings of Spain and France in terms of western art. Rather think of this contextually as prehistoric image. Our categories of western, male, female have been tacked. Firstly, it's not western art, it's not art and simply not the first of the kind (more like half way mark). Prehistoric imagery is important for our understanding of what it means to be human.

[107] Chodorow (1991) provides an historical overview of Jung's basic concepts, as well as most recent depth psychological synthesis of affect theory; the prior mentioned having had a significant influence in the use of the arts in psychotherapy.

unconscious. "Pictures from the unconscious represent primitive, raw material taken directly from the unconscious, undeveloped, yet filled with the unconscious content closely connected to the individual's complexes" (Furth 1988:12). Some of these pictures may rightfully be great masterpieces. However, artists creating their works of art use their creative power in conscious fashion and unconsciously (Furth 1988:12).

I agree though that for the artist, the masterpiece is the culmination of conscious and unconscious development – unconscious in our study meaning things that had affected the artist's life that he does not necessarily ponder over regularly. This is not to say that s/he won't remember if interviewed about them. The artist's skill is acquired through years of observation and study of artistic technique, in addition to personal experience that may or may not be consciously remembered… Furth, (1988:12) then extends the sentence to include in the artist's influences the "…innate psychology of the artist himself, and of course including his connection to the collective unconscious." Thus, the masterpiece is said to be speaking not only for the 'individual psyche,' but also, in unconscious ways, for the 'collective psyche.'

Furth's (1988:12) deterministic approach can be seen in the formulation of the concept of inner necessity: "Both the artist and the patient drawing pictures from the unconscious may be prompted by inner necessity. What would Michelangelo, Picasso, or Dali have done had they been forbidden to paint? Perhaps society would have had to institutionalize them." I'm in accordance with Furth (1988:12) that it *seems* that most artists feel compelled to paint, or rather that they seem incapable *not* to create in normal situations. However, I do not agree again, when Furth (1988:12) extends this *opinion* of ours to *all* individuals. Ironically, he then states that *few* (which are contradictory to the notion of *all*) can

refrain from doodling in meetings, during long telephone conversations, and so on (Furth 1988:12).[108]

Underlying these assumptions is the notion that productions of a kind are always representative of the individual's psychology and that one can deduct from the productions arising from the unconscious material useful for analysis and diagnosis. Furth seems to approach this issue from a slightly different angle:

> When pictures emerge from the unconscious, they bear a tremendous amount of psychic information. Through the picture, we can follow the journey of the psyche and where it is now of the picture's inception. The idea is not to decipher with accuracy what is within the picture – in order to predict the person's future – as much as it is to ask concise questions as to what the picture may be communicating. This communication lays bare the unconscious and its energy. If we want to follow the unconscious, we need to consider its suggestions and enlightenments, and so bring the individual into a greater state of consciousness.
>
> (Furth 1988:13)

A gross distinction is made between the elements of a drawing/ painting – aesthetics, technique and that of feeling tone – and that in relation to an artist versus a 'non-artist' (Furth 1988:12): It is said that the artists are interested in aesthetics, technique as well as a drawing or painting's feeling tone with which I concur. In pictures from the unconscious all considerations *but* that of feeling tone are *irrelevant.* The reason for this he says is that the value of the pictures is in the psychic expression itself. Although I cannot say that this is, entirely untrue I would just wonder about the respect and integrity of the artist if he or she were to attend a therapeutic endeavour of such nature. According to the voice of this

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[108] I believe that I am further sensitized (apart from narrative informed ideas), to generalisations due to Edward de Bono's book (2004) *A Beautiful Mind,* referred to me by a research participant.

study, an immense amount of wealth would be missed if a collaborative *meaning making* experience were to pass the moment.

There are however times when a therapeutic participant cannot take part in the art itself. I cannot imagine that Michael Angelo, Rembrandt and others would have allowed a friend to paint part of an artwork for them. For Furth (1988) however, his concern is not the artistic quality of the professionally painted painting but the mere drawing, spontaneous and impromptu that matters (Furth 1988: xix). The worth of the professional artist is in the therapeutic context negated to the supposed manifestation of the unconscious. This seems to be in direct opposition to the multifaceted artistic exegetical process described above.

The difference in a professionally painted work versus an impromptu drawing resembles the difference between a professional sculpture and clay work made by people organisational facilitation. Both have its therapeutic uses and to realign myself with my theological foundation I now in this regard refer to Dutch Reformed minister but also local professional artist Nic Grobler.

3.5.7 Tribute to Nic Grobler - Sculpture

I find it amusing to think what psychoanalysts might see in sculptures, in the way that it is made, what this might say of a person. I say this intentionally because in sculpture we find spatial concern, a three dimensionality instead of a drawing that only has the dimensions of height and width. How far would psychoanalysis's go; would they indeed use architecture as well to deduct something of unconscious needs and desires? Three-dimensionality is to me a good metaphor for people's lives. We derive depth from people's lives in the multiplicity of narratives that could be told over against a two dimensional cause and effect relationship.

Nic Grobler
Hand met die spyker: Dit het ek vir jou gedoen; Wat doen jy vir My?

Marguerite, graphic designer and CAM community member, and I visited Nic Grobler at his residence (about 2004/08/22). Elsewhere (preceding: heading 3.2.6) I have alluded to the congregational educational task in respect of the arts. For this reason, we invited Nic Grobler to give a sermon on the arts and his involvement therein.

Nic Grobler
Hand met die spyker: Dit het ek vir jou gedoen; Wat doen jy vir My?

Sadly, Nic Grobler could not be part of this research in an ongoing manner. However, he has told me about incidents where his sculptures has had significant therapeutic benefit to individuals. In this regard, he refers to the *hand of the cross* sculpture saying that it has had a powerful impact of many people's lives. These are just some of the sculptures that he presented that night, and I regret having to say that I could not engage in thorough discussion with the artist about his works. I also regret being able to provide all the titles. The rationale for including the work anyway (even without titles) is that it has to do with providing an example of the kind of exposure that a minister or ministry leader in the arts should provide for the congregation. Our educational task is not only one of preaching but one that engages the senses

Nic Grobler

and requires story telling; this means that effort was made by the artist and myself to move the artworks to the church for exhibition and secondly it entails that Nic Grobler shared his journey not share artistic concepts or theories as such.

These are photographs that I took prior to the worship service and screened on the data projector.

Nic Grobler
Vertroue: Die Here is my toevlug

Note that I left the dates on most of the photographs to impart a sense of situatedness in real life (Some dates I have indeed edited, out as with the above work, for aesthetic purposes). Note that these photographs almost constitute a new work of art in that given the three dimensional nature of the art I had to make a choice for angle, spatial feeling etcetera. I naturally framed what had appealed to me, but I also several photos of most works (More examples are presented in Addendum Q). I think that this choice for framing certain angles is a good metaphor to explain to people (in a narrative context) that we are re-framing events, also looking from different angles in their lives.

We now turn to non-professional artists to learn from their knowledge and skills on how the arts could function in narrative therapy/ practise. We will follow up on numerous conversations that I had with individuals as co-researchers. These conversations have been subjected to transparency practises informed by narrative research and have been presented to participants for perusal and approval.

3.6   On Bianca's interaction with the arts

3.6.1 Practical exposition of Vogler's model in Bianca's involvement

The following presentation of Bianca' story will be told with the aid of Vogler's (1999) story movements and characters. In *The Writers Journey,* Christopher Vogler (1999:xiii) suggests that one will find elements of the following story movements and characters in most stories across all cultures but expresses the concern that these story movements should not be used as a formula. Consequently, I will be led by Bianca's own temporal sequencing which is embodied in the characters and movements that Vogler (1999) suggests.

Note the reason I use this model: The idea about the use of story theory, in this case Vogler's (1999) model was instigated by conversations with professor Hagemann. It has helped me in thinking about participants' stories in terms of sequence, characters, events, and so forth. Whether this was helpful to Bianca, was for her to decide.

3.6.2 A Story of survival – call to life by *Bianca & Elmo*

3.6.2.1   Act 1: Meeting the mentor

I have noted earlier that someone approached me after the sermon about Problem in an adjacent church. This young lady is part of my Creative Arts ministry back at our church. This whole idea of Problem, hearing him speak so strongly resonated with past experiences that she felt she just couldn't keep this resemblance in emotion to herself. I wholeheartedly welcomed her on the research team, discussed her involvement and we scheduled weekly meetings for the future.

The difference between me and Bianca's interaction and that of Christo is that Bianca allowed me to come into the inside circle of trust by sharing a journey already begun with me. The resemblance to Christo's story lies in the experience of what Problem does how he/she/it operates and has done so

previously. Problem had Bianca also in front of the open and closed door at the end of last year. Problem in the mask of Suicide up to now could not beat Bianca although she admits that there were times that she felt she couldn't go on. For her the idea of *baggage*, the allies to Problem is also true. She has a time honouring relationship with Depression in which Diabetes plays a prominent role. She thinks that that which is in the *baggage bag* is like the faces of Problem ("gesigte van die probleem").

To her the audio presentation was the magic potion that *mentor* figures in folk tales often give to their *heroines* on the journey. This had caused her to see Problem clearly for the first time, and for who he really is. In subsequent conversations, we talked about the notion of externalisation. Bianca referred to externalisation as a clay; as the clay takes shape so the face of Problem takes shape with the arts (like the audio production Media 5.6.1 *Voice of Problem*)

Seeing (hearing) Problem like this, being exposed was to her a sparkling event since it now became possible to talk about Problem, understanding the tactics and strategies that Problem has hidden from her for so long. Problem's power was situated its obscurity playing the make belief he does not exist game. Bianca says that the voice of Problem was a significant moment in her journey, she says, "Dit het my gehelp om finaal deur die barrier te breek." She says that it has caused her to snap out of the *mode* of which we hear later on. I have asked her what the benefit of this audio presentation of the voice of Problem is, she wrote in part of a letter about the unmasking of Problem (personified) as the benefit of such an audio disc. The following translated account of Bianca's comments may not do justice to her expressions but I recount for it in Afrikaans also (See Addendum K).

> While attending your sermon on Sunday evening I had an exceptional experience. Like many others, I also have problems. It actually felt as if Problem was talking to me. The sound clip you played, the voice and

music in the background made the experience real. Even only, the fact the I could literally hear the voice of Problem made me realise what Problem has done in my life. I have a little depression and need to fight against it everyday. Whenever I would have one of those days again; wherein everything gets too much, when I'm tired of fighting, then I would listen to Problem's voice on the audio disc and the day will be a little easier.

I think that hearing the voice of Problem will also help other people to realise that Problem exist; that it is not them that think certain things. You see Problem is very sly but Problem forgets that there are ways in which s/he [it] can be unmasked. The *Voice of Problem* is one such way. Problem will come second, no wait, last!

(E-mail received 2004/04/08)

The moment that I started journeying with Bianca on this might be called her Ordeal with Problem. In Vogler language this audio disc was to her the *seizing of the sword* that she judge will help her outmanoeuvre Problem which then would pose the *elixir*; the continual knowledge of her own abilities and strengths.

3.6.2.2   Act 2: Threshold to life

Vogler (1999) suggests that prior to the *Ordeal* a second threshold can be found running parallel to the A*pproach to the Inmost cave*. The *Ordeal* takes place in the *inmost cave.* The onset to this ongoing fierce battle literally between life and death was to Bianca this Threshold to life and it seems only fair to have her tell the story in person:

Since I can remember I have had times wherein I felt that this is it, I've had enough. At one time, I had for three months considered suicide. When standing up in the morning felt that life was just not worthwhile. I just did not want to anymore, I was tired of everything and everybody.

I describe this feeling as going in to some kind of *mode.* In this mode everything happens in slow motion and get become sensitive to sounds and things I hear. Objects and surrounds become so sharp. I am aware of everything and yet everything is out of reach. In this mode, I cover myself with a blanket of: "You just don't have the drive to carry on living" and "Nobody likes you" and "You're worth nothing" and "Your life sucks" and "You're not good enough"; so the blanket gets thicker. Unconsciously I make more plans everyday as to how I am going to do *it.* I call this specific day *Milkshake day*. On this day, I would overdose with pills in milkshake.

I can tell of many things that I have already tried and considered some more stupid that other. I have never told my parents though, I suffered in silence. I would shiver tremendously. The feeling that runs though your body is inexplicable. I am emotionless while tears run down my cheeks. Some have told me to phone them when I suffer but the feeling is incapacitating that I'm not able to pick up the phone. My soul was busy dying and then all of a sudden comes the thought that saves my life: "What about Cathy my younger sister?" She probably does not know this but she is my little life saver, every time!

One morning my reason for living failed me and then I lost it completely. I sat on my bed crying and shivering for an extended period. The one reason that that hinders me from doing what I wanted to all along has turned against me. What to do now? I sat there for I don't know how long. I realized that if something does not stop me then it is through with me. It was a warm sunny day, my windows was open wide so that a cool breeze came through my room. My mom walks around in the garden. The grass cooled down from the watering, the pipes of the swimming pool that run past my room. I then laid flat on my bed as tears still rolled down my

cheeks and I hear every leaf as the wind rushes through the palm tree. I looked at the sharp edge of the cabinet alongside my bed while having heard the little voice that reminds that I am nothing. I drifted away to somewhere I don't know; far away from anything right, anything normal.

Still somewhere in my head, I could hear another voice faintly. I call him Hope. I could hear him scream something, but what exactly I do not know. "Speak louder, I can't hear you Hope. Hope help me, I don't want to die." The next moment I heard Hope loud and clear. I can still remember just how loud it was; louder than any other did voice. He is saying: "Sleeping bag, camera, pillow, grass!" I jumped up still in the *mode* grabbed these items and went to lie down on the green grass. There I took pictures of everything that could possibly be worth living for: the grass, our beautiful colourful flowers, our three dogs, my sister, and our swimming pool.

After that day, I spoke more readily to people about Problem. Problem did not like this very much but he knows until today that I will be the boss of him. I still do get days in which I feel down but I also find some reason to keep on fighting.

<div align="right">(Bianca 2004-07-27)</div>

3.6.2.3   Act 3: Return with the Elixir

What impressed me most in my conversations with Bianca is her ability and commitment to share her testimony. She is determined to help other people with their struggles in life. This led us on a journey, an exploration of people's emotional landscape that might bring about the consideration of committing suicide. The possibility of attempting suicide is according Bianca a common idea for a lot of teens.

I was curious about what might cause teens to take the further step beyond depression to commit suicide and what could make it better. She replied by raising the questions and inner feelings that others might not speak for some reason: "Ek is die enigste een wat sukkel. Kan niemand dit sien nie? Kan niemand my help nie?" (Translated to: Am I the only one that suffers? Can no one see this? Can no one help me?) On the other side, she says that someone understanding and listening would indeed help. She referred to different types of thinking, maybe even different types of people concerning suicide. Part of the *elixir* is that her life story enables her to notice people that suffer thereby being in a position to listen and understand. She says that people need to be more observant of people's cries for help.

Bianca's sister is very dear to her and in a lot of instances a motivation for living. When it seem that injustice in the family may be at the order of the day, they will take refuge in each other. Their relationship offers the incentive for survival. It is Bianca's wish that little sis will learn from her mistakes. It means a lot to Bianca to feel worthy in her sisters eyes to be looking up to.

The things dear to Bianca is that which keeps her going, especially her friends. Having to face the previous year not doing tertiary education was an ally to Depression for this to some extent would imply loosing her friends. That year took on the form of the *Ordeal*. In this battle, she discovered that she indeed still has friends who care for her very much signifying her *Reward*, allies to her journey.

3.6.3 Images of hope

You're down in the dumps; your life seems not to be going the way you want it to. You've considered giving in to suicide on so many occasions. Recently…you've all ready worked out everything. A milkshake with an overdose of diluted pills will do just fine you think. Outside your room, life goes on; mom's working in the garden, 'sis' is around and it's a sunny day. However, where you sit on your bed

it's dark and lonely, and you're afraid, afraid and committed; committed to the almost unspeakable.

By the grace of God, a shaft of life sparks up through your spirit. You grab the digital camera and join the rest of the world outside. You start taking pictures, as many as you can. You take pictures of everything and everybody, mom, the dogs, the grass and then of course…sis, dear sis!

These are the pictures of the things worth living for. Then for now, you live![109]

Bianca then loaded the photographs onto her computer, which she has kept as a reminder of 'the things worth living for'. These images and even after they have been deleted, the memory of the event serves as a testimony to that which is important to Bianca.

The modern technology of digital photography has made the idea of capturing images greatly accessible. Not only is it cheep, it's popular. Everybody can now become 'trigger happy' and simply delete that which does not work. One does not need to have a degree in photography to enjoy the benefit of this medium that fits nicely in the framework of Media, which is one strand of the arts mentioned previously. After listening to Bianca's story around this incident, we became aware of the potential of digital photography to save lives. Above all, to think most teens have one incorporated in their cell phones nowadays, even more so in the future.

3.6.4 Stepping over the edge of the world

I recall that in the CAM community we had often talked about how we as humans can only really relate to God, or make sense of God literally through our senses. God has given us the awareness of self and environment. We perceive the world through our senses. It is interesting to note that we sing songs asking God to

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[109] This is Bianca's story reinterpreted for the purpose of this discussion. See heading 3.6.2.2 for the extended account.

open our eyes or help us to hear Him clearly, asking Him to embrace us. Apart from this figurative speech, we even refer to ideas that are more abstract in terms of our senses when we say that something gives us a *sense* of security or a *sense* of peace. The arts in our congregation have therefore linked up with this idea in terms of ministry vision in choosing for its vision, "Tot volle sintuiglike belewenis van God!" (Full sensory experience of God). In so doing, the arts would like to help us see or experience God ever clearer. Not only do the arts help us experience God better. However, God helps us experience his work of art better through our senses.

I refer to these cursory ideas about sense above as it also surfaced in an account that Bianca gives pertaining to a weekend youth outreach with *MES-aksie*[110] in Hillbrow Johannesburg. The all girls group were exposed to a variety of art activities that the people at the shelter does. Together with the shelter children, They had done some drawings. Other art activities include making *stress balls, clay cattle and painting on material.* Bianca explains to me that this is how the people of the shelter get to interact with each other, through the art, furthermore through doing such art activities people get the chance to show their emotions. For others art is there means of survival by selling their talents, decorative painting, and so forth. I then asked Bianca how this relates to art in her own life. She explained to me that through the arts that the crossing of worlds took place. She then makes the link between arts and senses by referring to all the things that she experienced (including art) through her senses. In a sense, one might say that through the arts Bianca has stepped over the edge of her world to the people of the shelter. Inversely, the shelter children stepped in to Bianca's world (that also of the congregation); through the outreach girls taking on a Christmas project. For this project Bianca's digital camera again came in very handy when she had cut out of the digital photographs she had taken the faces of the children at the shelter. These were then hung on the leaves of the Christmas tree in the

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[110] Middestad Evangelisasie Sentrum (MES) is translatable to inner city evangelisation center.

church foyer where everybody could, bring Christmas presents for the children behind the faces in accordance with the idea behind the project.

Bianca testifies that through this experience informed also by the arts she could look past the all the loneliness, and dejection and just see the person, the human being. In the tradition of the book the *Writers Journey* I asked her, what the *elixir* is that she brings back, to which she replied that it is her testimony: "God is already there."

3.6.5 Rhythm is a Dancer

I remember back in my high school years after I had started getting into the dancing thing, the song entitled "Rhythm is a dancer" was a big favourite. This contemporary, partly rave/ rap song to me personally makes me think about scripture such as John 7:34; 10:10, and so forth speaking about having life in abundance, enjoying life to the max. I thought of times in my own life recently ensuing conversations between Bianca and myself concerning music. On one of these occasions, I asked her if she wouldn't like to go and think about the role of music in her life. At this stage, she had already indicated that music is a big part of her life.

The next week she placed a little pink paper in my hand with seven songs that at that time, some of which still does play an important role in her life (Listen to these songs in Media 5.3.1 *Songs*). "Rhythm is a dancer" as performed by the artists called *Snap* was one of them. This song Bianca says exude a sense of energy and life, which is exactly that which Problem wants to steel from her. The group *Tweak* has a song called *House Party* that reminds her of past things that had happened. When she feels alone she will at times listen to *Britney Spears'* song *Every time.* The 2003 rendition of *Dolazi Oluja* from *Colonia* imparts a sense of summer and freshness. When there is a sense of discouragement and sorrow she might listen to *Five for Fighting's* song *It's not easy to be me.* Lastly, two songs from Steven Curtis Chapman radiate a sense of victory titled,

Declaration and *Bring it on.* Let me here just briefly note that none except the last artist is a self-proclaimed, specifically serving the Christian audience artist.

At one of our meetings (2004/09/13), Bianca had just then bought a CD from Christian artist Jason Upton; I quote her on her experience on listening to this *free worship*[111] music genre. This she had written in English:

> When I listen to Jason Upton's cd, it's like there is a presence around me and in me, so big that I can't really understand. It makes me feel that God wants to change the world through me. In addition, when it plays I can feel that God is holding me in His WONDERFUL arms and that makes me feel SO, SO, SO safe. Safer than any protection the world can ever offer! It's like I can feel the presence of the angels He sent to protect me. Like God orders them to in Psalm 91:11, "He ordered His angels to guard you wherever you go." It's like having God's presence on a CD
>
> <div align="right">(Bianca 2004/09/13)</div>

At this stage, I should also note that this is how she sometimes would interact with the art of music, by sitting in front of her computer and start writing words: She really makes the song her own by writing out the words of the song so that she can interact with it better. In addition, she writes what she feels because of the music. She states that music is not just about the lyrics but also about the rhythm and/or melody. To her it's about the combination between music and words. Through this combination of words, music gives expression to her feelings. If typing out the words is one way in which she reacts to the lyrics, then dancing is how she sometimes reacts to the rhythm or mood of the song. She dances with the angels she says. She carries on from the above paragraph to write the following prayer as a response and testimony to her emotion.

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[111] Free worship could most often be described as an expressive moment in the praise and worship experience where the band repeats a certain harmonic progression while the congregation is given the opportunity to sing their prayers aloud; thus, giving life to there feelings towards God in a very explicit manner.

All honour and GLORY, Power and Majesty belong to GOD. I love YOU
JESUS!!! Thank You for never letting go… Thank You Jesus… I pray
Lord that You will use me, take all of me, and do what You see fit and
what is in Your will. Don't ever again let it be about me, but about You.
Because you are all that I need, You are all that is worthy of all the praise
in the whole galaxy and more!! Thank You Jesus what I may have the
privilege to know You and the privilege of Your GREAT mercy and love.

<div align="right">(Bianca 2004/09/13)</div>

For Bianca music aids her in living in the presence of God. This to her as a
Christian, knowing that she has a long-standing relationship with Problem is very
important. She admits that there might be tough times but in the presence of
God she will survive, or as she states: "Al voel dit ek kruip op dorings rond weet
ek ek is in nie alleen nie. Dit help my om beter beheer oor Probleem te hê."

3.6.6 Simulating life

The following week (2004/09/21), we informally started talking about how our
weeks have been. She then mentions that she's gotten the latest version of a
new computer game that she really likes. However, sadly she does not get it to
work on her computer.

I've heard the name of the game a lot, *The Sims2* (Sim City) but did not really
know what its about. Cursory stated it's a game that simulates real life. Being
able to control people was the reason Bianca figured its one of the most popular
and best selling games on the market. Somewhere in our discussion Bianca
dropped the idea of relating it to what we are busy doing. My curiosity caused
me to question Bianca, as a cunning *Sims1* veteran player, about the possibilities
of this game. I became so intrigued that I borrowed the game from her, which on
my computer specifications only just worked. How much fun it was responding to
people that I'm playing a game for my PhD study?

The player gets to instruct characters and families to execute specific tasks relating to a variety of spheres relating to being human: hygiene, romance, recreation, work, raising a family, how to become smarter etcetera. It's a very sequential game in that one won't for instance be able to buy a house if you don't have any money etcetera. On the other hand, there are things that the player cannot rule over. One object of the game is to care for the characters, for them to have a healthy balanced life style; characters could for instance die earlier than they're suppose to as a direct consequence of the player's negligence).

Together we discussed what the positives of such a game might be in relating it to especially therapy. The gaming experience could be a form a externalisation: As externalisation most often creates a safe blameless environment in which people can talk openly about volatile issues, so the gaming experience creates an environment wherein it is safe to explore the world and relationships. Apparently, it is possible to create characters and scenarios more or less similar to what one might find in certain therapeutic situations. In this sense, Bianca says that one can experience life without having to get hurt. A great deal of causality is built into the game. Consequently if you want to explore what your parents might do if you do something displeasing, you'll find the effects to be that they will indeed get angry or sad and so forth. Imagine asking a child to save the game at some point where the situation is even only vaguely similar to the issue at hand. Then telling her/him to go explore the possibilities of what might happen if they choose to take another course of action in the future and play that out. Then maybe following up with asking them which actions best matches there hopes for their relationship with their mom, dad and so on.

3.6.7 Problem's voice on compact disc

I've mentioned earlier about the sermon in which I used the CD of the voice of Problem as experienced by Christo. The young lady that came to me afterwards

was Bianca and that which she has shared with me in respect of Problem is found in heading 3.6.2.1 a few paragraphs above.

About a week after this on 2004/08/10 we had gotten together to explore the voice of Depression in her life. We've discussed how Problem looks different in everybody's life. In her life, she refers to diabetes, depression, her big fight in hospital, and all the generally bad times in her life as the *faces* of Problem. Listening to the voice of Problem for the first time helped her to brake through that certain mode that she had described, like moving through a barrier, a threshold (in *Writers Journey* language) that keeps one from life

This form of art (media) had Bianca and myself realise anew (as evident from what Bianca says in the aforementioned passages), that there is a certain power in Problem if he/she/it goes around masked as our own personal negative truth. It seems that the cunningness of Problem should be met with things that unmask its voice in our lives.

3.6.8 Story as art - A survivors journeying testimony

As with all the co-participants in chapter two, a story could be written by following the guidelines of a *Writers Journey.* One of the ways in which narrative practise (story as structuring metaphor for human experience) interact with the arts in this research is through story as a subjective interpretive tool. In this sense story becomes an art form: Story as a tool (art) starts playing a part in the grand narrative experience of human emotion: Art (story) becomes part of the narrative. So then, in Bianca's story, a story that can be described as a survivors journeying testimony, we present the outline as follows:

In the world of common day, the *ordinary world* Bianca the *hero* has struggled enduringly, extensively with Problem. In this battle for life and death, she could not tell whom she was up against as Problem evaded her time and time again.

This evasive nature of Problem had her *refusing the call to adventure* at numerous times.

In a sense, Bianca sought me out as a *mentor* and *ally*, by responding to the audio CD that she had heard. This relationship of *mentor-hero* is not one in which the mentor knows exactly what to do next. It's a relationship of dual discovery. This relationship signifies her acceptance of the *call to adventure*. She had accepted the call to adventure the moment Bianca had seen a glimpse of Problems strategies.

The only thing that struck accord with the hero in terms of the *potion* idea in mythical storytelling is the audio disc, serving as an encouraging potion to the hero on her journey. The *first threshold* that the hero, Bianca, had to overcome (in terms of this telling of the story) was when Bianca started braking the silence by telling about the suicide attempts (referring to the stories behind 'Images of hope').

That whole previous year when Bianca was removed from her friends and so forth served as the *approach to the inmost cave*, wherein she was scouting for meaning and hope. The *ordeal* took place over the period that she had heard the voice of Problem for the first time. In this ordeal she had gotten a grip on Problem by unmasking him for the first time, being able to call it's obedience to her will to survive.

The *elixir* that she had acquired as a result of facing Problem's unmasked appearance was the elixir of testimony. Included in this testimony is how she now knows that God (as she experiences Him largely in music) has been her biggest *ally* on the journey.

On *the road, back* she is now in a position to help people observe Problem in their lives. This journey had made her even more sensitive, to be able to notice suffering, to listen and try and understand.

This scheme could also be made applicable to specific incidents: As we would meet week after week, we would just sit and talk about the past week's hi-low. In relating it to the *Writers Journey,* it became evident that the story structure provides a conceptual framework for things that happen. Therefore, a received phone call becomes the *ordeal*, or at other times the *reward*, friends and circumstances becomes *allies or enemies*. Doctors and parents sometimes become *mentors* as you try to make sense of what had happened. Letters or emails become *heralds* announcing the good or bad news. Therefore, we can go on and on.

3.7   Christo's crossroad with the arts

3.7.1 Practical exposition of Vogler's model in Christo's involvement

The following presentation of Christo's story will be told with the aid of Vogler's (1999) story movements and characters. In *The Writers Journey,* Christopher Vogler (1999:xiii) suggests that one will find elements of the following story movements and characters in most stories across all cultures but expresses the concern that these story movements should not be used as a formula. Consequently, I will be led by Christo's own chronological sequencing which is embodied in the characters and movements that Vogler (1999) suggests.

Note the reason I use this model: The idea about the use of story theory, in this case Vogler's (1999) model was instigated by conversations with professor Hagemann. It has helped me in thinking about participants' stories in terms of sequence, characters, events, and so forth. Whether this was helpful to Christo, was for him to decide.

3.7.2 A Story of victory – outgrowing disappointment by *Christo & Elmo*

3.7.2.1   Act 1: Setting the stage

The roots of me and Christo's interaction can be traced to a couple of meetings we had a year or so back. Christo showed the courage in approaching me with regard to the negativity that had wormed its way in to his life. From there he joined the drama ministry for some time that performed in the Sunday services every now and then.

These encounters paved way for Christo's participation as co-researcher also owing to the fact that he does not experience me as a typical pastor, more so as he does not experience a friend as a typical pastor, Consequently I will start my telling from the incident that had set of our joint research venture.

It was, up to that point of the afternoon an *Ordinary day* till I received a call from a *Herald* nearby their family residence stating that Christo had tried to commit suicide earlier that morning. This was my *Call to adventure* to which I have answered by visiting Christo twice in hospital to just extend a hand of [112]friendship.

Weeks after this incident I was curious to find out what it could mean to Christo and to the research if he were to be part of the research team. After discussing what this would entail we agreed to meet weekly. This to Christo served the purpose of joining the research adventure, although I would not say that this was his own personal call to adventure as I will illustrate later. We set sails with the

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[112] I should note that I felt out of place in the hospital, strangely different than what I would imagine some of my colleagues would. Being a minister dedicated to the role of arts I hardly ever, from a traditional ministerial role get to see the inside of a hospital. Christo mentioned that he would have thought of an excuse if it were any of the other ministers. I wondered about the perceptions that people have about ministers and the church that could especially cause young people not to seek help at congregational ministers. This theme was however not a dominant theme in the research.

main idea of retelling the story and exploring the landscape of meaning behind what had happened.

As with many of us, the *Ordinary world* that Christo found himself in prior to the suicide/hospital account and till well into our research discussions was that of a certain understanding of himself and life. In this *Ordinary world,* a character by the name of The Problem struck hard and unexpected. The Problem was labelled the main villain in the story of victory. Problem stood right in the way of what Christo seemed to be wanting for his life. Christo told me that the feeling of disappointment opened the gateway for Problem to surface. Part of Problem's big strategy was to convince Christo to take his own life. Christo said that it was 'disappointment' that caused him to drink poison just after 24:00 that week morning in his 'one man apartment' a phrase by which he refers to himself as somebody that feels comfortable with being by himself. A while after being persuaded by Disappointment to drink poison Christo started to feel bad. Realising that he had done *'n dom ding* (translated to: a stupid mistake) as he says he woke up his mom, were taken up into the intensive care unit. Through that morning, he had experienced two heart attacks.

The previous evening literally mere hours before the battle for Christo's survival against Problem, he received the instigating phone call from Nadine braking off the relationship. She mentioned that she is in effect what she calls a 'player' that has had a second relationship for eight months at that moment. She even said that she went to London with yet another guy, neither you nor the person with whom she has been with for eight months. Of the four months, that they were together Christo suspected that something was wrong already two months prior to this hospital incident referring to a symbolic wall that has come between them. Even though one of his good friends from Cape Town told him to brake up their relationship before Nadine does, Christo mainly reasoned that he was over reacting.

The 'player' mentality of Nadine shone through even stronger with the immediate betrayal of his broken heart with Jaco. The following Friday Nadine phoned and sought his forgiveness where after they have watched movies together. At this meeting, Nadine asked for Jaco's number.

The betrayal seems even bitterer in the light of events; for Jaco one of his friends was the first whom Christo notified of the incident and first to visit Christo in hospital. Jaco was the one that phoned Christo and told him about his 'fling' with Nadine asking Christo if they could still be friends. This further disappointment led Christo to erase Jaco's number from his phone thereby symbolically deleting him as a friend.

While still in hospital one of the nurses offered to phone someone upon which Christo requested that she phone Nadine.

Asking Christo about what he might call this whole episode, he referred to it as *die dom ding*. He also mentioned a book that he recall is named, *Is jy slim of is jy dom?* (translated to: Are you clever or are you stupid?). If Christo could write a play about what had happened he said that it would aptly be called – not like Jim Carrey's movie *Dumb and dumber* – but *Dumb dumb and dumber*.[113] "What would you want to say through this play," I asked him. "It's not worth while to do it" came the answer.

3.7.2.1.1   Insert act 1: Description in terms of The Writers Journey

This whole sequence of events relates in a very prominent way to a phase that Vogler (1999) deems t*ests*, *allies,* and *enemies.* They form an integral part in the development of the over all story. It is here that Christo physically overcame the test of the main villain, plainly named Problem. Jaco took on the roll of a *Shadow* character while *Nadine* fits the archetype of *Trickster* like a glove.

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[113] Naturally *dumb* is not the right word but it sounds like the Afrikaans word *dom* and could be translated to stupid although the latter has a very harsh feel to it.

3.7.2.2   Act 2, The True call to adventure

At this moment in the research, we've come to a position of stuckness. It was at this moment also that I introduced what professor Hagemann spoke about in our reflecting conversations concerning The Writers Journey.   Simultaneously Christo did a bit of thinking about the process and the way forward. It was not that he experienced the journey up to now as bad. However, only talking about the incident of suicide were not opening up space for an alternative story to develop. I fear that up to now Christo in part experienced negative reinforcement on his interpretation of self. Luckily, the process was open enough for him to decide where he wants to go, what he want to talk about and so forth.

We entertained the idea of what it would be like writing a book about what had happened. I then asked what he would want to do with it. He would keep it to himself he said being afraid of what other people and so also the research team would think about him doing the "dom ding." He explained to me that this book would be a *Thriller* while a book that contain more than the initiating incidents would be a *Drama*. Christo said that he would feel comfortable with having people experience him in context. The difference between a Thriller and a Drama we explained as such: A Thriller to him is about *something* that happened while a *Drama* is about *somebody* with whom something happened as part of somebody's life story.   This reminded me about what I had heard on a documentary about how people create movies. In a Thriller, one of the main traditional tools in creating tension is *isolating* the character. With this in my mind, it became clear to me how Christo had experienced these feelings. Up till now, the telling had isolated Christo. This is isolation from the rest of his life, from his parents, childhood, and characters that could otherwise have significant influence in shaping the alternative story.

We spoke about the notions of The Writers Journey and how that might be helpful with this newly directed path, he suggested. From here on, we talked much more about his life in context of the different stages in his life. I consulted

him on how we should go about and this resulted in dividing his life experiences in pre-school, primary school, high school and lastly where he is at now, post school. Although we wouldn't leave things unsaid, about what had happened this seemed to have breathed life into our conversations and interpretations of self. In a way, this *Call to adventure* for Christo signified the beginning of the real journey. We then spent time on planning the journey. We've done so drawing inspiration from professor Hagemann's pirate example, how one would go about planning a journey (See heading 3.10.1.2 on the notion of conflict). He specifically referred to a book *Eenkant kind* (translatable to: degrees of lonesomeness, introverted or even being unwelcome etcetera) in which Jana Cilië[114] was the main character noting that she reminds him of his own life story. He then said that she had a happy ending.

I told him that I wonder what my role in this writing up of his life story would be. We then discussed how he is in effect the storyteller. My role as researcher to him is that of a storywriter helping him write his story. After asking him to elaborate he said that I will be physically writing his story but in third person. He further answered that I am actually seeing the story from his eyes ("Jy sien die verhaal uit my oë uit").

During this time, I asked Christo to draw a genogram that would reveal family ties affinities, dislikes, significant incidences in the families life etcetera, and encouraged him to make use of his own symbols. Conventionally within a therapeutic context, I should have done that myself but I felt that by asking him to do it for research purposes runs closer to the use of art in the process. Interestingly Christo had a brother that also fought against Problem but sadly lost the battle to Suicide. I asked Christo about the influence of all this on his story. He did not think that its entirely the same so the process of social constructionist

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[114] Throughout our conversations Christo made mention of a couple of books that they had read at school which indicated to me that our decision of using the *Writers Journey* is quite suitable. We later also exchanged thoughts on Barry Hough the writer of numerous Afrikaans books including *Vlerkdans*. Barry Hough did sadly around the time of conversation with Christo commit suicide.

research required of me not to proverbially scratch where it does not itch. On the path of *The Writers Journey* are many characters with different functions. In Christo's story, they became local characters incarnated by those whom he has mentioned in the genogram. In this movement, we were able to re-member Christo so that the story can be experienced as an unfolding *Drama* and not a *Thriller* in which the main character is eventually isolated.

It was in this movement that the problem was externalised to Problem and although sounds more or less the same it opened up a different way of speaking. This was especially true in bringing Problem into the *Writers Journey*. Suddenly Problem was a character, the main *Villain* with a physical and psychological function in the story. In story language, the *dramatic need* of the main villain of Problem is the destruction of the *Hero*. This is accomplished primarily by Problem binding himself to the Hero. Christo said that the advantage of this type of 'binding' relationship between the Hero (Christo) and the Villain (Problem) is that the person who's Problem it is will ultimately be the only one that truly knows what the Problem is, who the Problem is what he's/her aim is and how he/she operates. We have discovered that a story can be told from the villain's perspective as well; that the villain also has tests, allies, and enemies.

Christo mentioned a sermon that he had heard one evening about *baggage*, those emotional things that people carry along with them in life. He realised that these things in the bag are all Problems allies. In Christo's story, Problem's allies consisted of the things that Christo says and thinks about himself. This is exactly the kind of language we then realised that Problem would want to hear from Christo's mouth. Christo mentioned that its not that Problem became to big (Problem in this sense relates to the narrative of Christo and Nadine) but that they became too many and that it is this ability of Problem to almost multiply that sometimes causes people to underestimate the power of the villain.

3.7.2.2.1   Insert act 2: Description in terms of The Writers Journey

To a large extent, this whole cycle of conversations can be understood as *Crossing the first Threshold.* It was only after this threshold that we were able to really get a hold on Problem through a process of externalisation. It also seemed that it was here that amongst other possible *Mentor* figures my role as artist was accentuated.

3.7.2.3   Act 3, The Road back & Rebirth

After having exposed the true colours, the human qualities of Problem it started to become easier for Christo to talk about things. The true *Hero's* test was when Christo had to face Nadine once more, shall we say in a final battle in which it was evident in his reflection that he felt the victor. This moment, passing the final test was like the realisation that Christo was reborn (relates to Vogler; *resurrection and rebirth*).

It was also on this *Road back* that we realised that stories are always linked somewhere. On the *Road back,* we came across other paths relating to the post-school phase I was referring to.   Having to fulfil what Christo calls society's expectations is one of the first big Thresholds that one has to overcome after school. In a way, the actual story that relates to the research fulfils the role of a *Threshold Guardian* in what Christo calls the story of growing up. According to the *Writers Journey,* the best way to approach a Threshold Guardian is to align yourself with it/him/her to gain a safe pass. He explains the realisation of this Threshold by relating to the phrase, "Ons was nog klein toe's ons groot" (Translated to: We were small and all of a sudden, we are grown up).

3.7.2.3.1   Insert act 3: Description in terms of The Writers Journey

In a sense, our effort at *meaning making* could be termed the *Ordeal* wherein the *Reward* that was taken back in the *Inmost Cave* was that of having to face Nadine again. She suddenly appeared out of the blue after seven months trying to make amends. For Christo the *Reward* was the feeling of nothingness. He wasn't at all angry as he thought that he might be. No underlying emotions stirred up in him from seeing Nadine again. Not reacting emotional to him was a

direct consequence of our conversations. He realized in that unexpected final *Test* that he was the victor, that he was stronger, have more confidence, and was more mature now. He also mentions that he now feels more comfortable and positive about himself. He says that he now knows that he can survive. The *Return with the Elixir* is embodied by the realization of a different self and in the cathartic movement that had taken place in his own mind. This notion of an acquired elixir is further reinforced by Christo's knowledge that dismantled the tactics and strategies of Problem whom in this story took on the form of suicide.

In this stage of Christo's life, the post-school era he thinks a lot about what to do and accomplish. It is evident that the acquired elixir has something to do with his choices. He was wondering whether to do a service year for Christ ("diensjaar vir Christus") or just a Christian outreach program. Obviously this is not the only choices but if the first mentioned were to realize I asked him how this new knowledge or experience would benefit those around him. He stated that he is now in a good position to talk and listen to people that had at some stage thought of committing suicide or running away from home. Precisely how he would go about would depend on how Problem looks and operates in that person's life. It is like Christo said that every Problem has its own effects and every person have their own escapes from these effects ("Elke Probleem het sy eie effek en elke persoon sy eie uitweg"). I started to realize that although we have been speaking about only two dominant choices, that of the open door and that of the closed-door people have different connotations, and ascribe different meanings to both these doors.

3.7.3 Closure

I gave Christo the opportunity to reflect on what I write here and not only on our conversations. After I have read the story as a whole back to him, he said that it reminds him again of everything that has happened. He says that he now thinks before he does something. Listening to everything it makes him wonder again, why he would do such a 'stupid thing' not knowing what he wanted to accomplish

at that time.   Maybe it was just a position of stuckness he proclaimed.   In retrospection the choices that was made does not reflect the Christo he now know he is.   The research has offered him the opportunity to move past the position of stuckness by developing an alternative understanding of self.

The phase where Christo is currently in can be understood as *The Road back* (Vogler 1999) in which I am simultaneously busy writing up the research making this also the road back for one segment of the research project.

3.7.4 Creative interaction in Christo's involvement

Most notable in Christo's story is the compact disc with the voice of Problem we had created.   Other than this, our thoughts also consisted of the use drama, the use of books (inclusive of Vogler's journey model), the genogram, and two multimedia presentations.   These will now be presented consecutively.

3.7.4.1   Problem, an audio media presentation

This audio presentation about the voice of Problem was part of a sermon that I presented in a nearby congregation specifically on Problem's influence on the life of Christians.   The Christian tradition and God himself is the big ally for the Hero on his journey.   This experience at the church me and Christo hailed as part of the 'Resurrection' experience in Writers Journey.

Playing this audio presentation in public space, in the church was part of with what the Hero eventually returns, being the *elixir.*   I asked Christo about what he had felt while in church.   He answered that the people around really listened and that it would not have had the same effect if somebody would just have read the script.   I wondered who would have benefited the most from listening to the undisclosed voice of Problem.   Christo said that it could undeniably mean a great deal for both parents and children.   This audio presentation functions as a reality check for people asking them not to underestimate Problem in their lives.   People might now realize what they are up against.   Christo had also heard this audio presentation, as a final product in church for the first time.   He explains that this

has been a differentiating moment for him. For the first time he has heard Problem speak loud and clear. He states that he understood the choices he had made better. After this evening, one of the youth congregants from my own church came to talk to me about Problem and relating her story of attempt to suicide with what she has heard. Christo was glad that this had opened up the way for someone else to approach me. On the one hand, he said it helps me in my research and on the other hand, it makes him feel good that someone could benefit saying that this could be a growing experience for this person. After that evening, Christo wrote me a letter based on his experience of the context of the evening, which included various art forms. I shortly provide a translated account:

> First, I thank you that I could go along Sunday evening. It had made me realise that suicide is not the way, that there are people that can quickly help. [He then refers to a small drama sketch in the sermon]. I don't want to be like the netball player that never practises with the team and just sits on the side watching the team play. I want to choose the closed door. I want to do something to try get rid of Problem. I realised that I cannot do this on my own though, that I need help.

I include the following translated script for the voice of Problem as it serves as a good overview for what we have felt; the tactics and strategies of Problem consist of:

3.7.4.1.1   Problem, the personification

Problem: I am Problem.

I am going to convince you that your life falls apart in my presence.

I know that you can't make the right decisions for you're a sissy and you cannot stand up for yourself

Normally I would anyway team up with so many allies that I put on bag around your shoulders that I know you can't face *me.*

I know that you know what the right choice is, but I am here to tell you that you only have two choices. Alas, I have to be honest about this:

They are. The open and the closed doors. Now I know that you would want to choose the closed door; that this is the right thing for you to do.

However for as long as I am Problem, over my dead body will I allow you to even attempt opening the closed door.

For this reason, I am eager to tell you exactly how difficult the closed door is. So, take the open door, it's the easy way out, then you will show them. They will be sorry. You should do this alone for you are capable of this, or aren't you?

If you had only known that I flourish, that I get stronger and you weaker when I get you so far as to ignore me. I get stronger still when I get you to underestimate me.

I must say, I am often successful in getting you so far to say things about yourself that makes you think even less of yourself.

"Ag shame," you think. Well this is actually my voice.

"There's no way out!" It's my voice.

"I'm stupid," This is my voice.

I am the villain in your story some might say but according to my view, I'm always right. You are actually my villain.

So if you feel bad, I feel good.

If you cry, I laugh.

If I can convince you that you're no good, I get more status!

If you die, then I live.

However, if you live then I die!

3.7.4.1.2   *CAM community on Problem*

In one of our creative arts, ministry meetings I played the audio disc of Problem to the team and asked about what it does to them? To give an overview: There

was the experience that it was a manifestation of Problem, following with, the mere fact that one is able to hear it's voice releases one from it's power. Goosebumps were felt from the realisation that it (Problem) speaks to them and that often people does not realise it. Problem is now out in the open as one said: "Dis nie meer 'n suggestie nie." There is also a certain power given back to the person that experiences Problem in this way: One can simply just press stop whereby Problem is symbolically shut up.

One of the narrative counsellors asked if she could use the disc. Not minding at all, but I replied that I should just ask if it would be okay with Christo. To run things ahead of the research at that stage but I also noted that this presentation was based on Christo's experience and that one should rather be not-knowing about how Problem operates in somebody else's life.

At this meeting reference was also made to the media presentations that Marinus and I had compiled for the launch and marketing of the different ministries in our congregation. One particular media compilation stood out, one that the youth minister and Marinus compiled that had therapeutic value. This presentation that also to a degree reveals Problem was incorporated in the Quest Care youth counsellors course (See Media 4.1 *Quest youth ministry presentation*). This course is run by Berna and is informed by narrative principles.

3.7.4.1.3   *The making of Problem*

From all the discussions, that Christo and I had on Problem I compiled, from the reflection letters that I had written, the effects of Problem on Christo's life. The content was not something that I had derived at from the blue. It contains phrases that Christo himself used in our conversations. It also contains interpretations on my part of what Christo had been saying. Therefore, I presented the script to Christo to verify the content asking him for anything that he would like to add or subtract from the script. After we were satisfied with the layout, phrasing etcetera I recorded (at my home) Christo's voice reading the

script.   Christo was comfortable reading the material himself.   Prior to the recording, I told him that I would mask his voice a little, and played a piece back to him on how it would eventually sound when it was masked. I also had him listen to the background music that I felt I would use to support the idea behind who Problem is.   Christo was in effect giving voice to what Problem (in first person speech) had been up to in Christo's life.   Hereafter till the next day evening I spent time on editing, synchronising speech and music (atmosphere), and finally cutting it to compact disc (CD).

This whole process was to me a very enriching experience. For the first time I could really feel the power of music for reasons other than aesthetic pleasure. This experience resonated strongly with my whole life music story. I must admit that the digital music technology course I had done proved to be very worthwhile not only for my own pleasure.

3.7.4.1.4   The road back

In act three, the first movement in Writers Journey is called *The Road Back*. It is at this stage Christo's journey that we meet up with him again. The beginning of this stage of the journey was signified to us by an event that Christo told me about. He had seen Nadine recently, the lady that had caused so much heart ache several months ago. On the day that Christo shared this with me, we started to talk about gardening and planting as I had recently moved to a new residence and were seeking input from anybody on the subject of gardening. It's not surprising then to think that this being on our radar would influence our discussion 2004/09/16.

The incident with Nadine after so many months had made me curious about what the effects of our journey might have been. Embedded in this journey as a crucial part of course was the previously mentioned audio presentation about Problem.

He had mentioned that to his surprise he did not get angry at all. "What do you make of this?" I asked. He then explains that this can be ascribed to the influence of the journey;

the arts and our discussions about everything in relation to that. He remarks that the ability to stand tall was an enjoyable feeling. Somehow he would have reacted differently he says, he recall that he would have been emotional if he had not embarked on this journey.

In the following set of conversational exchange, the metaphor of gardening was established. He refers to himself as a plant, a succulent to be more exact. All our conversations had served the purpose of watering the plant. He thought a lot about what the ground might be before assuring me that the ground is the knowledge that now he will be able to survive, as he says "Nou kan ek oorleef!" This survival include that he knows there will always be tough times but that these times will make him stronger.

3.7.4.2   Dramatic action

Being part of the church's drama ministry for a while served for Christo as an exploration of the alternative story to being the lonesome child ("eenkant kind").[115] His participation in the drama ministry leads us to consider ways in which drama could be healing. Writing a script on his life in which the attempted suicide event would be recounted would serve the purpose to him of reliving the experience.

This reliving the experience would be different in that it would serve as a symbol to having changed. Whilst being a mirror of events the drama would also be a mirror of change. The drama would in other words not be a spot light in which we only find the illumination of the negative.

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[115] Christo says that he has always been a loner, someone able to keep himself busy. The term *eenkant kind* is the name of a book as the reader will note shortly.

The act of physical play would be a way to him he says in which he would get the stones of his back. The drama would direct the unconstructive energy that the negative feeling of attempted suicide reminds him of. Seen in this way to Christo the advantage of drama over a book would be the situatedness in the moment.

3.7.4.3   To book or not to book

Often when referring to the doctoral thesis and his part in it Christo had spoken of "your book*."* From a narrative participatory point of view, I always tried to speak in a way as to include him in the equation, speaking of our book. Somehow, to the contrary he derived a sense of worth in *helping*, although then with *my* book. The narrative way of speaking instilled a sense of worth in this case and not as I had thought, ownership.   In the bigger picture, certainly, research is *my* responsibility and Christo had helped me in keeping a balance between much needed and valued participation from his involvement and ownership of the research story on the other hand.

Christo did not prefer one manner of interaction with the arts over the other but he does view that books have the distinct benefit of being something tangible. "'n Boek hou verewig…   [thinking a while] tot mens hom verbrand," he says. Besides the tangibility of a book, Christo connects a book with stories and stories in books describe a beginning, how it was, and how it could be; "…'n begin, hoe dit was en hoe dit kan wees" he says. A book is to him the carrier of a story, a form of externalisation if you will.   Furthermore, it is a transferable object or container that one could put away for as long as one needs to.

With regard to a book being a carrier of a story he spoke about Jana Cilië's *Eenkant kind.* This book carries a story and characters that Christo not only relates to but in a sense lives through. The primary character presents a journey that Christo embarks on for as long as he needs. He noted that the story did have a good ending and that this is in a way a call to adventure.

His second view on the use of a book is that of what I call a transferable object. This entails the writing up of a personal journey as we started out to do. Here we did not use Vogler's model per se although I should add that its influence could be noted in the questions I asked in relation to Christo's preferred story. I asked him about the structure of a possible personal story book. He then divided it into four significant times in his life. For a few weeks, we fleshed out the story by way of things that he could find that came from those times. We never got to physically write the book. Nevertheless, I asked him what he would do with it. He answered that he would hide it away. In conversation about this answer, we realised that his story would have been transferred to paper. He notes that the tangibility of the story would enable him to get closure on a time in his life.

3.7.4.4   Vogler, the ultimate solution??

At our very last conversational interview (2005/09/26), I encouraged Christo to be frank about what had worked for him or not. Here it should be noted that Christo did not derive much worth of Vogler's model in the manner Moré for instance found it helpful did. When probing into the reasons why, I realised that it has nothing to do with a particular dislike in the model. The primary reason for its apparent insignificance has to do with not getting behind the gist of the model. I realised that different people need to interact on different levels with such a model. Some like Christo would like to thoroughly understand Vogler's model before they feel that it would be of benefit. Others like Moré or Marinus (CAM community members) are more comfortable perhaps in interpreting it for themselves and then use it. I also realise that we had started using Vogler in our CAM community discussions every so often. We probably, through our social interaction developed a shared understanding of the model whether this was congruent with Vogler's intention or not. Christo, not being a CAM community member did not share this socially instigated familiarity with the model.

I conclude that the criteria whereby one might use Vogler's model has to do with local consideration. How does the person or organisation relate to the model?

To what extent do they own the terminology through which they ascribe their own meaning? These are possible considerations. Vogler could therefore be very helpful but will surely not be the ultimate solution… that is if one could speak of 'solution' at all.

3.7.4.5   Genogram

The genogram is one of many devices that according to my understanding have been relied on greatly with those who practise family therapy or have been involved in narrative therapy in the times when most therapists were informed by systems theory.[116] The way in which it is often used is by means of the therapist asking questions about the family and then draws what resembles the idea of a family structure accordingly.

Partly for my own understanding of Christo's story and the characters involved, I asked him if we could do something like this. The reason that I shortly include this in the study is that the manner in which I proposed to him that it could done differs from usual genogram practises. I showed him what I meant but then I asked him to give his own meaning to this exercise and do it only and in a manner, that pleases him.

He chose to stay with the usual ways in which one present a genogram (circles, squares, several lines). However, he presented it much more colourful and also on coloured paper. It is not customarily but I suppose one could also draw a genogram with pictures, which was what I had hoped for. I thought that if pictures were involved as medium it resembled something of Furth's (1988: xix) notion of impromptu or spontaneous pictures. Hereby one could then engage in discussions about art therapy as it is specifically found in Furth's application, and so forth.

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[116] See Müller 1996:151-157, for various examples.

Christo said that it was useful in one way only; it reflected something of his family in a way, which he had not considered. Apart from this, he did not ascribe any meaning to it and said: "Dit het nie veel beteken nie." Although it was not significantly useful to him, still to me his line drawings helped to position myself in the story of his life. In addition, an interesting relationship emerged between Christo that tried to commit suicide and his brother that did commit suicide when Christo was young. I did not pursue this for two reasons: First, I judged that this would situate us in a therapeutic context instead of a research context and secondly narrative therapists are circumspect of therapeutic authoritative interpretations. I felt the correlation between Christo and his brother was more interesting to me than to Christo. Christo noted that this incident of his brother does not relate to his situation. I accepted his answer for various narrative practise informed reasons but psychoanalytically informed research wouldn't have.

3.7.4.6 Media Presentations

There were two PowerPoint presentations that I had presented to Christo specifically in respect of this research. The first one I remark about is one that the CAM community had to build for presentation in the congregation drawing on an excursion to home for the disabled, *Phyllis Robertson home* (See Media 4.3 *Phyllis Robertson home*).

3.7.4.6.1 *Informed by disability*

It was in the weeks prior meeting Christo on 2004/08/19 that the topic of disability was on the radar of the CAM community. Berna, Marinus, Martje (the church outreach coordinator), and I went to Phyllis Robertson house for the disabled in Pretoria to compile a marketing video and do some interviews. This video was scheduled for release that Sunday service.

I took the opportunity to ask Christo what he thinks of the presentation since I was hoping to possibly acquire his insights on the use of art in the congregation. However, this propelled us into a discussion on disability. With this piece of art

(media) as backdrop to our discussion, we ended up exploring the variety of ways in which disability can be understood. Therefore, we said that there are individual physical disability, mental disability, and functional disability in all families, situational disability, and so forth.[117] Why this differentiation was helpful or unhelpful, I can't really say. We figured that it might be helpful knowing that one of the effects of Problem in ones life is that he/she/it instils a kind of emotional disability in a person's life. It's emotional disability that leads us to believe that things are not worth while, or as we would say in Bianca's story, lead us to believe that there are no *Images of hope.* This could be very unhelpful outside of narrative practise in the sense that the belief that one is disabled emotionally might contribute to a problem saturated story.

We also discussed how Afrikaans writer Barry Hough that at that time had committed suicide could have done what he had done. The media art presentation paved the way to talk about disability but it was mainly this incident of Barry Hough that had caused us to wonder if suicide attempts are the consequence of some kind of momentary disability in our lives.

3.7.4.6.2   *Framing life, a silent photo montage*

What stood out to me was the manner in which Christo could frame his life through rearranging the photos in the silent photo montage.[118] For him the meaning of the exercise was to create a picture of his life, of how it was and how it could be. One could determine a progression in the rearrangement of the photos. This progression was informed by his own views on his story and was determined by what whichever segment or incident he chose to portray. He noted that one could also zoom in on a specific part of someone's life for instance, only looking at the attempted suicide incident that instigated his involvement in the research. Since, as elsewhere noted this notion of focussing on the problem incident was depressing to him. This is the reason why he chose

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[117] For more discussion on this see reflections on Gladys Agulhas.

[118] Please see the section on *A Silent photo montage* under the CAM community's involvement for background information.

to depict something of his life story. It was very creative that he not only did this according to some theme whereby drawing on the content of his life but according to the colours of the pictures and the emotion behind it. Partly this resembles Moré's manner of expressing her feelings through the colours of the beads.

The idea of being able to arrange the photos resembles the intention of narrative practise that participants should themselves be the primary author of their lives. In Christo's case I did partly play a directing role in selecting, the initial photo's but we discussed how we could have used pictures from his own life. These could then be scanned and rearranged, have music put to it, be projected onto a 3X3 meter wall and so on.

Drawing on Christo' remarks it is the social logic by which the pictures are arranged that is important. Psychoanalysts on the other hand might have sought for hidden meanings in the pictures that in some way are representative of the unconscious psyche.

Presentation programs such as PowerPoint are very user friendly and this has the benefit of being manoeuvred easily. It could be presented in extremely creative ways. A few digital projectors could make an emotionally piercing moving exhibition on gigantic walls. Informed by this research the choice for digital media would be my preference over drawing or painting. Naturally there are important considerations in the choice of medium such as participants' preference, age, aim of using a specific medium over another, the desired input that the participant might require of the therapist, whether the arts in therapy is viewed as process or product and so on.

3.8   Moré's interaction with the arts

3.8.1 Practical exposition of Vogler's model in Moré's involvement

The following presentation of Moré's story will be told with the aid of Vogler's (1999) story movements and characters. In *The Writers Journey,* Christopher Vogler (1999:xiii) suggests that one will find elements of the following story movements and characters in most stories across all cultures but expresses the concern that these story movements should not be used as a formula. Consequently, I will be led by Moré's own temporal sequencing which is embodied in the characters and movements that Vogler (1999) suggests.

Note the reason I use this model: The idea about the use of story theory, in this case Vogler's (1999) model was instigated by conversations with professor Hagemann. It has helped me in thinking about participants' stories in terms of sequence, characters, events, and so forth. Whether this was helpful to Moré, was for her to decide.

Christo leaves his involvement in the research with a sense of closure about what had happened in his life. He is happy for being done with helping me in what he refers to as my book ("jou boek").

3.8.2 A Story about Spring by *Moré & Elmo*

Moré and her parents started coming to our church not many months ago. Soon hereafter, she decided to join our creative arts ministry. Through her, I met Mark, her fiancé at that time. Moré approached me with regard to her relationship with Mark. Not long hereafter I saw Mark separately and both of them together before they ended their relationship. Their *Ordinary World* was one in which they truly enjoyed each other's company in the previous three years gone by. In their *Ordinary World,* it seemed that they had a lot in common. That's why their betrothal moment made sense as a natural development of their friendship and love.

In general, Vogler (1999) notes there will always be a *Herald* character to set a story in motion. It was Moré's perception that in fact it was since their betrothal that things started taking a downward spiral.   In Moré's story, it was their betrothal that set everything in motion. She argues that she and Mark have been fighting a lot about many things since the betrothal. Consequently, she decided to bring me in the picture and thereby react to the voice of the *Herald-* function in her story.

The Herald spoke of concerns about especially how Mark and Moré's kids would be raised. Mark has been a practising Roman Catholic devotee and Moré spend most of her life with her parents in progressive Dutch Reformed Churches. Another point of concern to Moré related to where they would stay after they have gotten married. Moré still stays with her parents and has high values concerning standing together as a family, which to her meant certainly staying close by her parents. Mark on the other hand work and stays an hour or so away from Pretoria.   Mark largely insisted that the kids be raised Roman Catholic which would require them to move to the vicinity of where Mark attends church.

I expressly acknowledged their commitment to each other in allowing me to join their journey at this point in time.   However, this meeting served more the purpose of what would be expected of a *Trickster* type character in a story. Their expectations were that of wanting to work towards the resolution of that which the *Herald* spoke of. However, this conversation produced the seeds from which a *Call to Adventure* would be born soon.

In was to a large extent due to our conversation and what happened there that they broke off the betrothal and therewith their relationship. Braking off the relationship was Moré's personal call to adventure.   It was only during the following weeks that I was curious to know what it could mean to Moré if she would allow this research journey to sojourn with her story about Spring.

Spring in this context serves as a metaphor for faith… a type of faith that knows it will be all right. It is this faith that allows Moré to keep on going on, knowing that the rains of spring will soon appear. It is also a symbol for growth.

This does not imply that every thing is okay. Moré do experience moments of *Refusing the Call* to adventure. This is times that she feels immensely sad about how things had worked out and wonders if she and Mark should not try to reconcile. In this story, the research serves as a *Mentor* wherein the healing properties of talking everything through lies; the aid that the *Hero* figure sometimes acquire from a *Mentor* figure. Surviving the ensuing days would then also be the movement in the story signalling the *Crossing of the first Threshold.*

Up till now, Moré has tried to delete Mark from her life. She has put photo's of them away, stopped her hobby of scrapbooking, gotten rid of the parrot that Mark gave her and doesn't make contact at all. She and Mark even danced Ballroom competitions together which she now started doing with an instructor. She has been using her creative talents such as cross stitching, beading, writing her life story, keeping three diaries mostly to forget about Mark. She has also been going to gym, doing her dancing, and going out with friends a lot lately. She expressly mentions her home cell at church that means a lot to her.

Other significant people, old friends, parents, home cell, but also dancing, going to gym and so forth she says fulfil the role of band-aids to the pain. These abovementioned people are her allies on the journey while her gifting, talents are potions that the great Mentor himself, and namely God has given her.

Moré especially uses diaries on her journey. In the first one, she writes down daily living things, in the second all the bad things and in the third all her dreams. So far she has written up to grade eight. It became clear to me that the notion of deleting someone from your life, as we have also learned in Christo's story could

become a metaphor for handling the immediate pain. This suggests a way of thinking that will enable a person to carry on through suffering. Moré admitted to herself that forgetting is not a good thing and that the art of this journey is surviving our memories. This is why we have used Moré's creative side actively, in particular beading, as a reaction to facing the *threshold guardian* motive, that of handling the immediate days ahead without Mark.

Moré's experiences on the arts are perhaps the best to illustrate the purpose of the arts in structuring or storying lives, well her life. In one of our latter informal discussions I asked her, why art? She went on to explain that to her the arts (beading, journaling, writing stories, stitching and some others) was a way in which she organises her life, making sense of it all. It was interesting to remember after this remark from Moré, Gregory's comments (1997:132), referring to Mali culture that music is believed to harmonize the forces of the visible and the invisible world. Moré's story seems then to touch the Mali culture and I'd even say most human beings in that we seem to long for a sense of harmony, peace and structure in various degrees. All these being activities through which we make sense of the world. For Moré her creations, whether beading or poems connects her to her own story and people in her life. This resembles the ever more importance of relationships, connectedness being one of professor Sweet's contentions as earlier mentioned. According to Tillman (2000:10), most religions show a love of peaceful connectedness. Or, closer to Moré's story: Music has the central power to make "…connections – within the body, human being to human being, humans to the natural world, human beings and the natural world to God or the spiritual" (Tillman 2000:9-10). This sense of connectedness is a direct consequence of the arts' influence in Moré's life. What I have noticed with Moré is that she really lives in and through creativity. Art is almost not a medium it becomes her. This way of being carries her. I commend her for participating with zest in this study through which she later in our final interview 2005/09/21, avowed that she had the realisation of just how important the arts are to her.

3.8.3 Moré's interaction with the arts

It was astounding to see how the arts and crafts could help story her life. On the one hand we used Vogler's model (1999), sometimes more explicitly than other times. On the other hand, the arts played a significant role in illuminating parts of this story. Specific detail of her Vogler informed story was augmented by for instance beading. Later she augmented her experience with writing poems and short creative paragraphs about certain beads (or characters) that had significantly influenced her life. She also noted how valuable Vogler had become to her in her personal writing of fairytales letters and so on. As a result of the influence of Vogler in discussion with Moré, I would quickly like to revert to her story in relation to Vogler (1999).

3.8.3.1   Story as art

As I have stated elsewhere the story in itself (that of Vogler's model) becomes a work of art in its own right. Thus, all of the individual participants' stories has been partly also rewritten with this model in mind. There are however, various possibilities of what in a story could be seen as an Ordinary world and so on. These possibilities are determined by both the participant and my involvement. The following is a cursory account of one possible telling of Moré's story in Voglerian terminology.

The *Ordinary world* or the *world of common* day as it is also referred to in Moré's story is a world in which was generally happy with how things have been going with Mark and her relationship.   Their betrothal marks the period in their relationship to her where things have started to unravel, the announcement of the voice of the herald, was heard her initial hunch that things started going off track, their fighting and so on. The initial meeting between Mark, Moré, and myself served as a *trickster* event: This event they had hoped would bring them on track. To the contrary, this event informed their later decision to part ways. This realisation that something is terribly wrong the shadow a her *call to adventure* that they would eventually be driven to the point of braking up. Obviously,

adventure in this sense signifies the unknown. *Refusing the call* resembles times in which she thought that they should get back together and give their relationship another chance. Surviving the following weeks mark the idea of *crossing the first threshold* and indeed she had done so significantly with the aid of all the discussions, we had and artwork that she had done, these serve the purpose of *mentor* phase. Indeed, she is on *the road back* with better insight, true allies, and *hope* as her *elixir* for a better *ordinary world* to come.

3.8.3.2   Crossing the threshold

Moré is a very creative person with personal resources enabling her to survive. It is this creative streak in her that comes to her aid. In Vogler terminology, the arts help Moré to cross the thresholds in her life. Therefore, it has also happened in this story.

She had tried deleting Mark from her life and we had spend time on the concept of deleting someone from one's life. It seems that in the end this does not really help. It is not a lasting solution to discontinue scrapbooking (as this contained a lot of photo's of Mark), get rid of the parrot, stop dancing and so forth. The harder road seems to be the one worth while being busy with, integrating this time in her life as part of her personal story. In this regard, she can recall all the good times that she and Mark had together. She crosses this threshold by spending time with friends, going to the gym but also through the arts: She writes in three diaries, one for day to day life occurrences, two for bad things that had happened and three, writing down her hopes and dreams. She actively writes her life journey, and does cross stitching and beading. The role of the arts in her story seems to be a contradictory role. On the one side it helps her forget, which is an immediate short term solution to sustain her in the now. I specifically remember us talking and her saying that in the long run to forget is not the best thing to do and that the idea is that of surviving our memories. On the other hand, it helps her to frame experiences that she indeed would like to remember like making and naming a porcelain doll after someone that she had to take care

of at one stage in her life. This person served as an affirmation of her self worth resulting in the doll becoming a reminder of this feeling-good emotion.

3.8.3.3   Moré on Beading

In the suite of Moré's creative skills as referred to above, one form of art stood out above the rest, the craft of beading. The way in which the craft of beading assists narrative conversations to me was just incredible.

There is a remarkable resemblance, practically speaking, between beading and the description of story being events, linked in sequence across time according to a plot (Morgan 2000:5). Beading makes memory concrete. Moré chooses specific gems and stones to be representative of people, past experiences, phases in her life and so forth (*events*). Beading gives Moré a handle on the *sequence* of events in her life: She can take stones out, add others, and change order, therefore plotting them *across time*. In all the beading that she did during the weeks we talked, there was a pivotal icon, a cross in the middle of every necklace that formed part of the great *plot* of her life. This middle icon represents the place that Moré's relationship with Jesus takes in her life. By placing the cross in the middle, she illuminates some of the reasons behind the tension leading up to the plot of the story of Moré and Mark. Indeed, it was obvious in our conversations that through all the times in her life, her personal relationship with God carried her through, as it is being reflected in the necklaces.

She made several bead works. The first, tell the story about her relationship with Mark. The second elaborates on the story of her life: mainly focusing on the greater movements. The third is specifically about the people in her life. It was this third bead necklace that she enjoyed the most as it revealed to her that there still are significant people in her life. Lastly, on her own accord she beaded one about a very good friend that she knows from primary school. Even after completing our specific research interviews, she tells me she is still busy with other beadworks. In the last work that she had done for research purposes, the

one about a long standing friend, every stone signifies something of her friend as a person. We noticed how one might use the beadwork by reaching into a specific area of interest in Moré's life. For example, it can be seen very clearly that the beadwork about her relationship with Mark fits in to a greater part of her life. Each stone can be augmented with people, places, feelings, and meaning. One could also cross reference from one beadwork back and forth to the beadwork on the story of her life.

The possibilities in beadwork seem endless. It is something that one can physically interact with. One may decide to wear it for a time in order to come to grips with the story of the relationship. Wearing it together with the beadwork of the influential people in one's life re-members one to powerful positive feedback from special people. The 'story of my life' beadwork reminds us that the total of one's life does not amount to certain bad incidents. Interestingly Moré relates differently to different colours: When she puts in a black bead it is to her a symbol of getting closure on some bad experience, "Dit is om dit vir God te gee" she says while the opposite is true for especially blue beads which signifies something that she treasures. When I asked, her how this revisiting of the good with the bad made her feel and she notes that often she would cry when busy with darker colours. About this, she feels comfortable: "Al is dit sleg is die bead 'n manier om te help ontlaai" (translated to: Even if it is bad it still helps to unpacks/ expresses/ get rid of…).

Furthermore, beading reveals patterns and ways of interacting with the world. She would look at the work or areas of the necklace and notice how certain things in her life kept reappearing, or she would say this or that time (generally moving her hand over part of the work) was a good or bad time in her life.

Bead work seems even more fascinating when considering the custom amongst some Christian young people wearing beads that tell the story of salvation: Yellow signifies heaven, green for growth, red for salvific work of Christ and so

forth. Alongside this wristlet developed with the various acronyms F.R.O.G, *fully rely on God* and W.W.J.D, *what would Jesus do*. Randomly asking people about it, it generally seems to indicate an expression of something important.

Ultimately, it becomes a declaration of who we desire to be in this world. In keeping with this idea, beading in narrative practise sustains our preferred identities and it may provide us, as for Moré with a sense of Mastery over her life.

3.8.3.4   Moré on music

There are interesting similarities between beadwork and the way in which Moré interacts with music. She expressly mentions two audio discs of Leon Ferreira (See Media 5.1.1 *Songs*). The song *Sonskynkind* directs her memory back to a time in her life when she had to take care of several children in a foster home. Particularly four year old Chantelle made an impression on her, leaving her with vivid, lasting memories and feelings of affection. In what way does this relate to bead work? As every stone directs Moré's memory to a person or time in her life, so does particular songs. The song connected with the memory evokes powerful emotions.   Stated above, this particular song and the memory of Chantelle radiate the feeling of affection and appreciation. Being able to assist this child in some way made Moré felt appreciated. Moré coined this memory by fashioning a porcelain doll, which now is referential to this sense of appreciation.

Different songs speak to Moré differently. She reacts to certain negative feelings by exposing herself to positive musical input. She will listen to *My pa is die koning* (My dad is the king), a song declaring that God is our father, that he is our king and that we are his children when she feels subjugated by a negative self image. She connects Stefan to a song called *Die wenner in jou* (The winner in you) a song whereby one is encouraged not to blindly trust one's feelings. When upset she's likely to listen to *Al reën dit nou* (Even though it rains) in which it is said that our suffering is temporary and that God will let the sun shine on us again. In general, for reasons other than entertainment purposes she describes

the effects of music in her life as cleansing her from the inside ("Dit maak my hart skoon van binne").

3.8.3.5 Elementary school teachers and narrative therapists

In our conversations, an interesting analogy developed between the role of the preparatory school teacher specifically between Moré's perception on elementary school teachers and that of a narrative therapist. This came about through exploring the role of arts in Moré's profession as a preschool teacher. The use of stories is vital to Moré. It is through story that her children are taught. This takes a tremendous amount of creativity as should be noticed that she develops her own stories. Naturally, this appealed to me as a minister and I reminded myself that the bible says that Jesus did not teach people unless it was through parables (Matthew 13:34, and throughout chapter 13). The *Multivertaling* bible (2004; *Matthew* translated by Joubert) interprets the greek text even more beautifully in referring to *beeldryke verhale* (image rich narratives). Sweet (1999:203) reminds his readers of this fact by saying the communication style of Jesus were a narrative style in which the truth lies in the telling, literally. This telling says Sweet (1999:203) was dominated by mental pictures that conveyed more than words. This narrative style of communication included parables, analogies, figures of speech, and startling metaphors to stir the sediment of people's hearts and open their eyes to the deeper meanings of life (Sweet 1999:203). Paul Ricoeur (1975:29-148, according to Sweet 1999:203) has shown us that parables combine metaphoric process with narrative form. In other words, a parable is a narrative metaphor grounded in experience and carries heavy symbolic cargo (Sweet 1999:204).

Narrative therapy has always struck me as a very open sort of therapy, open to creativity and creative communication. What is therapy other than a learning experience or facilitation of growth? The difference in this regard with teaching as a profession is that the therapist does not work with a set curriculum or hidden agenda. The idea of growth speaks to me: Biologists might say that any

organism, which is not growing in some sense, is a dead organism. Any living thing therefore grows. I asked Moré about what her reward is in working with children. She said that helping them to develop sufficiently, helping them grow and develop so that they will be ready for the 'big' school physically, cognitively but also emotionally and spiritually gives her tremendous pleasure. We spoke about how she handles children that get hurt and that in relation to emotional growing. Eventually we said that the concept of growing emotionally is a never ending concept. In this sense, Moré is growing through a difficult time in her life. With reference to the idea of growth in the preparatory school context, she mentioned that the beading to her that week (2004/09/22) was especially upsetting and difficult to do. She did however pursue and finished up the bead necklace of which we had spoken the previous week. By doing this, in spite of the upsetting experience had enabled her to get a grip on the greater story of her life, to grow as her elementary school pupils grow. She was in effect, as I had heard professor Hagemann say with regard to movement, telling her story from a different perspective.

We concluded by remarking that Moré's personal teaching philosophy relates to narrative practise: Moré seeks out children's potential, their special abilities. She focuses on children's uniqueness. Narrative practise is local practise looking at the uniqueness of people, that which to people constitute their world, their realities. In the same way, we also want to reinforce, through people's own skills and abilities those realities that significantly render their lives meaningful.

I asked Moré if there is anything she would like to add to what we have already discovered about how art contributes to her growth. She reflects on our conversations saying the arts make things interesting, at times; it was a safe haven from reality. Ultimately, she concedes that it made her felt good, enabling her to get things out of her system and that doing something physical/ concrete aided her in expressing herself.

3.8.3.6   Various other crafts and its therapeutic use

At one of our later discussions, I asked Moré to mention all artistic things that we have been busy with.   Apart form the above mentioned she noticed cross stitching, Stories and Journaling, Dance, and Porcelain. I then asked her these might have been therapeutic to her since she had on previous occasions alluded to its therapeutic use.

I will not attempt to write at length about these. They are however significant in differentiating between the use of different types of involvement with the arts (crafts in this sense). It became a very prominent idea in later discussions that the specific medium that is used opens different ways of thinking. The act that is of least significance to Moré in so far as we refer to arts therapeutic use is cross-stitching. This comes as close to a recreational activity or hobby as it might get for Moré. Even still, cross-stitching serves to her as a metaphor of getting things done. As she works at stitching to get to the big picture once the work is done, so it strengthens something that she stands for; being someone that persists in what she does so she can eventually stand back and look at a beautiful picture that had emerged through her persistence at some or other task.

She mentions that she had made a porcelain doll that resembles a little girl that she had looked after who has been deserted by her parents. This porcelain doll reminds her of the worth that she embodies, being able to mean something of worth to someone else. When I asked her, she noted: "Ja ek sou graag die porselein poppie vir haar wou gee as ek kon." Sadly, she had made the doll only a while after the girl had to move to a foster care facility intended for bigger children. She noted that giving the doll to the little girl would have communicated something about reassurance, promising the girl that she will always be thinking about her.   "What is different in making having a bead for the girl and having made a porcelain doll?" I asked her. The beading had a specific connection with reminding or assimilating feelings while to her the porcelain doll had a strong connection with the feeling of love situated specifically in utterly fragile medium of

porcelain. She relates another example by saying that only recently a girl at her elementary school whom had given her chocolates previously had given her a paper flower at this occasion. While the chocolates connote the idea of saying "I like you," the paper flower says, "I know you like me." Moré took this gift as saying that as the child needs only love not water since a paper flower does not need water. In her own words: "Die blommetjie is dalk op 'n manier 'n refleksie van die kind deurdat die kind sê dat 'n papier blommetjie het nie water nodig nie, net liefde."

Writing stories and doing journaling to Moré seems almost like breathing. She does this regularly. "Dit gaan oor my dag tot dag gevoelens. Ek sal dit opskryf en vergeet en net soms weer daarna kyk" she notes. Even if she were a very outspoken person, she says she would write. Often this happens before she engages in sorting things out verbally. As noted earlier this is the means by which she structures her thoughts. If for instance she would not have time to write prior to having to sort out some personal issue with someone she would still write afterwards. She would then merely include by way of reflection what the person has said. What is important here is to note that the arts is not necessarily an aid to verbal ways of expression, it becomes the adequate expression for Moré. The difference in stories and journaling is that stories often find its way in public expression without reference to the instigating experience while journaling is much more a private matter. Even more private is writing poems she says. I respectfully include these very private poems in this study with Moré's much appreciated permission. She would like us to realise however that her poems reflect her deepest desires.   In her own words: "My gedigte is my diepste hartsbegeertes, normaalweg sal ek dit vir my self hou want gedigte is wortels wat diep in jou hart geplant word."

3.8.3.6.1   *Resonancy with Charlene*

I had planned to have Charlene on the research team. Jo spoke of Charlene and her quilt work that she does. Jo then invited me to listen to the story that

Charlene was going to tell one evening at a counselling course. I attended and afterwards discussed things relating to this study with Charlene. I had also written a reflection letter (03/09/20004) wherein I recounted our conversation. Although we had spoken a couple of times, Charlene could not throughout take part in the study.

Quilt work has made a significant contribution to standing tall in Charlene's life through extremely difficult circumstances. She tells of how she weaved the memories of significant people (See Moré's beadwork on significant people) into her quilt work. Somehow all the good and bad makes a picture in the quilt work.

It is interesting though that for both Moré and Charlene their craft helps them to forget. The discourse suggests that one needs to work through some bad experience; face it, so to speak. This does not seem to be the case. Meaningful remembering and active forgetting aid the healing process of these women.

3.8.3.7   Moré and dancing

At the CAM community discussion 2005/09/15, we briefly entertained the idea of dance therapy with a twist; the twist being that we referred to couples dance therapy as in social dancing, or accepted Latin and Ballroom dancing. This idea was extended by Moré on 2005/09/21.

One need not only think of dance therapy as in accepted dance therapy practices. This line of thinking surprised me and I was intrigued about the manner in which Moré as dancer of note says that she consistently relate to certain dances. I will only briefly mention these relations here but note underlying these connections lies a great deal of time spent in interviewing.

Tango: When she's feeling cheeky. (This is her favourite dance)
Waltz: Has positive connotations.
Boogie: Corresponds with feelings of excitement. ("Opgewondenheid")

Foxtrot: General happy to neutral emotions.

Rumba: She relates this to the waltz but mentions its connotation with love.

Samba: Exuding aggressiveness.

Cha-Cha: Handling discontentment or angry feelings.

Eastern swing: No specific connotation ("Net 'n lekker dans")

Mambo: No specific connotation ("Net 'n lekker dans")

Most of these dances have a twofold function: It could be danced as an expression of something, as she would dance the Samba, or handling or directing an emotion. These might seem similar but the first is used to *dwell* in the emotion (forthcoming: Hagemann on *swelling* the moment; heading 3.10) and the second, a way of *getting rid* of or trying to do away with emotion. The latter also has a significant connection with technique and I asked Moré about technique since this was also a theme in my conversations with Gladys Agulhas. A certain emotion encompasses a certain technique; or rather, it assists the dancer in having the right attitude towards a specific dance.

Besides the difference between dance as *dwelling in* or *directing emotion,* it should also be noted that emotion can aid technique as much as technique can bring on certain emotions.

"How come one experiences certain emotions with certain dances?" I asked Moré. According to her, this has a lot to do with the *music* (including rhythm of course) that has come to be associated with different dances and the type of *movements* that is required by these dances. The cha-cha requires sharper, faster movements, which is accompanied by lively music and staccato like rhythms. The waltz has a pleasing effect on Moré since this requires more flowing and eloquent movements.

We laughed when I asked Moré on how she thinks these dances could be used in therapy. She notes that one might start with a dance that resembles the

feelings of the participants at that time and then along the way change the music and the dance. This doing, would also encompass talking about what happens.

Concerning all the creative things that Moré was busy with over the months she attests to the doing part and not the talking part that has been of more significance to her. However, she notes that the talking part was also important and that the doing needs to be brought into relation to the talking.

3.9   *Marinus and the Multimedia landscape*

3.9.1 Practical exposition of Vogler's model in Marinus' involvement

The following presentation of Marinus' story will be told with the aid of Vogler's (1999) story movements and characters. In *The Writers Journey,* Christopher Vogler (1999:xiii) suggests that one will find elements of the following story movements and characters in most stories across all cultures but expresses the concern that these story movements should not be used as a formula (Vogler 1999:xii). Consequently, I will be guided by Marinus' own temporal sequencing which is embodied in the characters and movements that Vogler (1999) suggests.

Note the reason I use this model: The idea about the use of story theory, in this case Vogler's (1999) model was instigated by conversations with professor Hagemann. It has helped me in thinking about participants' stories in terms of sequence, characters, events, and so forth. Whether this was helpful to Marinus, was for him to decide.

3.9.2 A Story about a Multimedia dream by *Marinus & Elmo*

Marinus' *Ordinary World* consisted of being an IT manager at a grocery store. Upon an open call to join the arts ministry, he then responded. From the story of an arts ministry perspective Marinus climbing on board refers to allies on the arts journey. However, as far as his own story goes this involvement takes on the movement of accepting the *Call to Adventure* not knowing where this would lead

him. On this journey, the environment of the church in connection with the arts ministry fulfils the role of a *Mentor* figure. It is here that his passion and experience along with feedback on the journey is the teacher. His journey crosses the arts journey where we realised that he became a friend and sojourner to the arts and the people involved in the arts team and the congregation.

Along the road, all the different projects fulfil the role of tests; people in the congregation who might not appreciate this art form, *Threshold Guardians,* rather than enemies. The growing realisation of a feeling of discontentment at work along with the realisation that the things he does at church is actually, what he wants to do, provide for a strong villain type energy in his story.

This intersection between discouragement at work and the fulfilment of a multimedia dream serves as the *Second Threshold* prior to the *Ordeal*. It is at this junction that Marinus decided to come and see me. Out of this feeling of discouragement, we realised that some reconnaissance work would be required in terms of financial and emotional perseverance and strategy. This reconnaissance work is in most cinema stories a natural occurrence in some or other way in the movement *Approaching the Inmost Cave* after which the *Ordeal* follows.

Neither[119] the outcome of my own, nor his journey is secure but it's a battle in which we are determined to see each other through. In very real terms, the *Reward* for Marinus would be that moment in which he would realise two things a) that he is in a position to fulfil his dream and b) living the consequences of this dream.

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[119] This dream of a multimedia company or ministry is something that I share with him. The company that we had started, *eminent multimedia productions* is directly related to this research; it has its roots in considerations and discussions revolving around this research and the arts, but also having had compiled and aesthetically attended to the multimedia disc and some of its content.

Marinus, heading the multimedia ministry in our congregation became involved; responding to a church bulletin invitation I had placed. As time went by, he became increasingly consumed by his passion for multimedia, a passion that I share with him primarily from the possibilities that multimedia offer as an art form to be used in narrative practise. He developed to such an extent in skill and enthusiasm that he seriously considers leaving his current post as an IT (information technology) manager for the multimedia industry.

The above mentioned involvement with the arts department can be seen as his call to adventure. At this stage, the first threshold has to do with financial and time considerations. He would like to do more of what he does at church, making presentations, doing digital videography, editing and so forth but his job simply does not allow this.

The primary theme in our discussions concerning multimedia has to do with the question: "In what way is a presentation, video etcetera used in the church" For instance when listening to White (1997:9) there is an interplay between words and images. Biblical art especially would not have been speaking so effectively if it was not for the biblical narratives on which they are based. Listening to professor Sweet one should be cautious not to step into the trap of the image being an add-on to words. While speaking to someone from a sister church at professor Sweet's conference she 'points' out that PowerPoint in most churches is still power 'points' referring to the ways in which in a modernistic framework media would be used.

3.9.3 A Multimedia journey

I was curious about how Marinus would go about using multimedia to say something about his own journey. After a few weeks he presented me with a video (See Media 5.2.1 *A multimedia journey*) and the following descriptions that I had translated to English (See Addendum K3.):

My initial inspiration for the presentation came from Vogler's, *Writers Journey.* The reason for this inspiration is found in that I saw my own story in the movements that is described.

The video presentation starts with an *ordinary world* that I try to depict. Something was missing though in this ordinary world: I came to the realisation that without God and prayer in my life, I am in fact almost nothing and I get nowhere. I knew that I had to start listening to what God wants to tell me. In this, I found my *call to adventure*. The Lord through his Holy Spirit guided me and I begun to see where he wanted to use. This is a difficult road that I have to take full of fear and enemies. Still, by trusting and continual praise, I experience his almighty power and do I keep on going.

Then it is as if one enters a dream world. God sometimes works in peculiar ways that one doesn't understand immediately. Yet it doesn't take too long before noticing and then one is filled with amazement. We are God's children for whom he cares greatly. He will always keep his protective hand around us. Embraced by his protection he sends us into the world to spread his word.

I realised that every person has his own way of being a witness. Through multimedia, so also I can witness and spread his word. Sometimes I try hard on my own to solve my problems and then I just make things worse. However, when I sincerely pray and put everything in his hands I receive the guidance and power needed and even miracles happen. It doesn't matter that not everything is always okay. Just keep on trusting. The Lord don't want us to go through life alone. He wants to share each moment and always be with us. It does happen that we stray and give in to temptation. He has already overcome Satan and the world and through the Holy Spirit, he breaks us free.

I cannot cease to give him praise for what he had done in my life and are still busy doing. He has brought the most wonderful people on my road through which he then also works. Even if I go through dark valleys, [and Marinus now quotes a song we sing in worship, which I will transcribe shortly] you are there in my times of need. Your arms embrace me and carry me. Through the cold of winter, nights or the dry desert my cup overflows because you are there. You hear my voice when I call on you and your peace fills my heart.

(Marinus 30/09/2005)

When reading this, one can see how Marinus sees his life and interaction with multimedia as a journey. On this journey, God is ever present although not always noticeable. It is through the journey, through trust that God becomes visible. His reaction towards God is that of praise, but then specifically through multimedia. Multimedia becomes praise in Marinus' life despite the content of the video. The performance of the art through intentionality becomes part of a reciprocal relationship between God and Marinus.

He is of tremendous worth to the creative arts ministry and consequently contributes greatly to the congregation's discovery of the ability of multimedia to direct attention towards God.

3.9.4 A Multimedia congregational story

Marinus, Bianca, and I have worked extensively from the arts ministry side, in introducing and using multimedia in the daily life of the church. Surely, we have made mistakes but my personal aim has always been the augmentation of the larger story of the church.

Our church has opted for a network model as opposed to a hierarchical business structured or pastor centred approach. To a large degree, the core ministries of

the network are also the core of the church. These ministries at this time of the journey are referred to as i) Youth ministry, ii) Outreach ministry, iii) Family care, iv) Arts and Creativity, and v) Equipping ministry.

In an effort to accentuate and market these ministries the arts ministry was requested to help in this regard. Marinus and I decided to use movies and story movements to bring about understanding of these ministries. On the media disc, we have included and example we have used for a promotional presentation about the Creative Arts ministry. We did not see it fit then to elaborately explain the analogies between the film *What dreams may come?* to the Creative Arts ministry. Here too suffice to say that the Creative arts ministry is about entering a world wherein the impossible becomes possible, dull becomes colour; sorrow becomes joy (See Media 4.2 *Creative arts ministry presentation*). Undoubtedly, so there were voices of discontentment succeeding some media presentations. Most of those of whom we know experienced it very positive.[120]

Most important information is also referred to in the digital bulletin/ diary that Bianca and Marinus prepare. This digital bulletin is screened prior to the service and sometimes in the offering. This serves the bigger purpose of connecting the congregation with the story of the church as it breathes in and out from one week to another.

There are also a team of volunteers that assist the preacher in compiling a visual presentation of the most important movements in the sermon. Lately however I've come to realise just how modernistic this notion of presenting sermon 'points' really is. For my own sermons I have started moving away from illustrative 'points' to rather using images in a postmodern paradigm (See Media 2. *Points versus Images*).

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[120] For interest sake: For the Outreach ministry we used the film *Pay it forward*. For the youth ministry although edited for the narrative youth counselling course we used *Lord of the Rings* (See Media 4.1 Quest youth ministry presentation), for our skills ministry we used the concept of the opening and closing of doors in *Monsters Inc.*

3.9.5 Describing multimedia

When thinking about multimedia we not only refer to everything that could be done on a computer. The term is inclusive of television, videos, photography (printed or digitally preserved). In this regard, Minette Varí's art is multimedia as well as Bianca's use of digital photography, and so also the printed photographs from the Arts and Reconciliation conference. Media more often than not requires the use of some form of recognised technology, mechanical or digital. I regard photography (phototherapy) therefore more as being situated within multimedia and art therapy as situated within visual or fine art irrespective of final content.[121]

3.9.6 Following up on Photography

Bianca's interaction with photography was especially interesting. Her creative resilience is what seemed to have saved her from the taunting voice of death at that time in her life. Quite unexpectedly, this led to my first encounter with phototherapy; amazed I was to find that there is such a thing: There has been since 1975 when professional photographer and therapist Weiser was asked to come up with a title for this process of using clients' pictures in therapy. Six months later saw the birth of the first International Phototherapy Symposium in Illinois (Weiser 1993: xiii).

Elsewhere I have referred to the influence of depth-psychology in the arts therapies. So also according to Weiser's (1993) reference, it might be traced in the use of photography and even drawings in art therapy. She states: "Some theorist-authors [by names of Akeret and Lesy: *own insertion*] base their entire practice on the assumption that they already know what people's photographs are about, and that they can instruct readers to decipher a photograph much like a book" (Weiser 1993:xvi). "Similarly, many postmodernist art theorists and critics suggest that it is possible to decode and mentally take apart the visual

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[121] This is a helpful distinction as appreciators of art might know recall movements such as realism and photorealism in modern art where it was aimed to reproduce objects and photographs as realistic as possible (See Arnason 1986:23).

"texts" of photographs according to pre-established rules for interpretation" (Weiser 1993:xvi).

I do concede with Weiser (1993: xvii) that it may be possible to at least partially explore some embedded meanings in this manner. She refers to advance guidelines and mentions amongst others a specific awareness of the privileges of power, culture, gender, race, and so forth that will enable one to understand and translate according to those given rules. "Nevertheless, in such case, your "truth" will still be only relative to the reality of the person who authored those guidelines – and thus may be totally irrelevant to someone else whose values system is altogether different" (Weiser 1993:xvii). This strongly resonates for me with a social constructionist approach wherein truth is *situated* truth that might not be applicable to different communities. It is for these reasons that she says that her book (1993) does not give reasons on how to read meanings of someone else's photographs for them. She advocates what she describes as a *collaborative therapist-client approach to the journey* where the image can permit people to bring to light their own associations and feelings about the picture (Weiser 1993: xvii). The framework in which these associations are brought to life corresponds to each position a person might take with regard to a camera: "…as the *subject*, having a picture taken of yourself by someone else (who arranged or chose the moment to capture); as the *photographer*, doing the picture-taking (of others, scenery, objects, or whatever else caches your eye). As the *photographic director*, posing for a shot of you, but making all the choices involved (including control over the moment the shutter pushes). As the "*curator*" of the photos in your own personal collection that have special meaning for you, such as those found in albums, on desktops, or on the walls of your home. Finally, as the *reflective viewer* looking at photos of your own, shown to you by others, or "found" in magazines, gallery exhibits, in greeting cards, and the like" (Weiser 1993:xvii-xviii, *italics;* own insertion for emphasis). The five techniques of phototherapy however relates more directly to the possible relationships between person and camera or person and photo: "These are (1) photos taken of the

client, (2) photos taken by the client, (3) photos of the client by the client (self-portraits), and (4) biographical snapshots, often of groups of friends or family, in which the client may or may not be included (parties, weddings, family gatherings, and so forth) (Weiser 1993:13). The fifth technique is what Weiser calls the projective technique (as in projective onto photographs), in that it deals with the ways and reasons that a person gets any meaning from any photograph in the first place (Weiser 1993:13). Weiser (1993:14-15) lists numerous ways of working with photos and even related media such as video therapy that entail the use of multiple techniques in one process.

3.9.7 The return of The Good the Bad and the Ugly

Often one finds sequels to films: *The Fast and the Furious*, resulting in *too fast too furious*. Matrix, Star wars, The Lord of the Rings, Harry Potter all serve as examples. Themes are often picked up in prior films. This entails the notion of reincorporation (Kopett 2002:85) which according the theory of story is a good device. So then, it is also throughout the writing up of this research project that we mesh past present and future. Here we consciously return to the abovementioned heading as it relates to photography.

It was interesting to encounter this idea in the phototherapy techniques as described by Weiser (1993). She begins her book by acknowledging this view of the unity of experience, stating its evidence of the past, present and a possible future:

> Photographs are footprints of our minds, mirrors of our lives, reflections from our hearts, frozen memories we can hold in silent stillness in our hands – forever, if we wish. They document not only where we may have been but also pint the way to where we might perhaps be going, whether we know it yet or not. We should converse with them often and listen well to the secrets their lives can tell.
>
> (Weiser 1993:1)

She brings this in relation with how meaning is formed. She asserts to the strong visual component to our experiences, and to our memories of these experiences. In this re-visioning [own interpretation of her process] of experience through primarily visual stimuli establishes a *meaning making* process. In this regard, "…meaning doesn't really exist "out there" apart from us, but rather in the relationship between the stimulus object and the perceiver" (Weiser 1993:1). She further underscores ideas put forth in chapter one by following that it isn't just beauty that is in the eye of the beholder; our idea of reality itself is based on our perceptions. If we notice something, it is because it has some kind of meaning for us. If we don't notice it, it hasn't stood out as distinct; in some ways it doesn't exist for us at all. When we first perceive an object, it is already etched with our personal meaning (Weiser 1993:1). A meaningful present and future is therefore under construction, informed by things and people of significance in the past.

Informed by Bianca's experience I admit that it is quite plausible that most of us think, feel, and recall memories not in words directly, but rather in iconic imagery: inner, silent thought-pictures (sometimes accompanied by kinaesthetic or other cues), and visual codes and concepts" (Weiser 1993:3).

This significantly relates to Bianca's digital photography experience: Life once might have been good, it became bad (diabetes, depression, social unconnectedness) in this informed her of an ugly future. However, she said that now when Problem overwhelmed her she could decide to take a blanket lie on the grass and take digital pictures of everything (people and things) that she recognised as worth living for. I would describe this as making a statement in favour of life; a statement in favour of a future in which she wishes for ongoing significant connectedness or relationships with things and people she does love or espouse as worth living for.

3.9.8 Responses to Photographs

Weiser (1993:4) relates how in her experience people respond to photographs[122] being a curious thing, a thin piece of paper. This piece of paper people perceive three-dimensionally, as if alive, as if existing in the moment: "The moment we look at, inside its borders, is *now*; we are *there,* within the space and time of that image, as if really physically there ourselves (Weiser 1993:4). A photograph becomes a transitional object that a bridge without our even realizing this is happening. "Looking at a photo of our relatives of a hundred years ago, we conceptually process the image as if we are seeing them alive in front of us at that moment, and we are right there, across from them, looking on. Our mind achieves a cognitive leap that equates looking at the photo with being in the actual scene (Weiser 1993:4).

This sense of being in the scene, the transference of the self into the photo has for Weiser to do with emotion:

> Someone once told me a photo was paper with "emotion" all over it; of course, he meant emulsion, but the malapropism stayed with me. Photographs are emotionally charged, as if electromagnetically etched. Indeed, we can never view our personal photos dispassionately. In fact, these small pieces of paper are empowered far beyond their apparent value; their significance resonates to and from people, over the past and into the future.
>
> (Weiser 1993:4)

A photograph she concludes has the special quality of being simultaneously a *realistic illusion* and an *illusory reality*, a moment captured – yet never fully captured. She explains it in the following manner:

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[122] It might be worthwhile for the reader to have a look at some of the photographs included under the Fatherhood project, heading 3.13.7.1 or see Addendum F. For best viewing see the enclosed multimedia disc (Media 7.2).

We use film to stop time, which cannot be stopped. These aspects are crucial for an understanding of why (and how) Phototherapy works: it permits the complex examination of a slice of time frozen on film as a "fact," and it also allows and endless variety of "realities" to be revealed as each viewer responds to it differently. Every snapshot has stories to tell, secrets to share, and memories to bring forth.

(Weiser 1993:4)

Extending this argument she notes that frequently the meaning of a snapshot, as interpreted by the viewer turns out to be far less significant than their explanations of *why* what they know is true and *how* they know that it is true (Weiser 1993:5). A conversation about a photograph then consists of interpretations and remarks on two levels, what a photo is about emotionally as well as what it shows visually. It is apparent that meaning seems to grow from the interaction with the photograph. This growth says Weiser (1993:5), is related to the exploration of the context of the picture. I would like to extend the argument of *contextual influence* to its plural form. What I mean by this is that meaning seems to grow in relation to the exploration of the *contexts* involved. This relates to the notion of re-figuration becoming pre-figuration for the next inquiry that extends through configuration to refiguration, which is again pre-figuration for the next inquiry and so forth. See Addendum P and heading, 3.5.5.1.5 on exegetical considerations. Weiser underscores this idea when saying: "No matter how large the photograph, it is never more than a detail of an even larger picture of life in space and time. Its significance grows as we learn more about its context" (Weiser 1993:5).

3.10 Professor Hagemann on the arts

Throughout our discussions professor Hagemann referred to different kinds of theatre such as Playback theatre and Echo theatre, these relate to Forum theatre.   This had me thinking about the term Industrial theatre that I have heard in my conversations with Henk from *The Learning Theatre*. Professor Hagemann

felt that drama in Industrial Theatre more often than not merely have a normalising function, to rather ease the way for leaders within a hierarchical structure to state their leadership intention. This use of theatre amounts to brainwashing the audience. Previously he had been involved in Industrial theatre. He refers to an incident that he had with a big recognised organisation. Upon learning of some of the dilemmas within the organisation wanted to stage the conflict and wanting the employees take part in whatever solution might present it. This to the leadership was no option for they wanted to propagate their own solution. According to this idea or paradigm of leadership (that of a top-down approach) theatre would then take on the function of softening (normalising) employee's emotions. Professor Hagemann felt that Industrial theatre is very much a non-dialogical approach. It's used almost like given someone something to eat in order to silence him or her. However, professor Hagemann corrected me (2005/05/19) in saying that my account of his words is a bit over defined. He explains that "Industrial theatre is usually very didactic in its nature but it doesn't have to be. So what I'm saying is not that it's the nature of the theatre that's at fault but the way in which it is used." We were then of opinion that this is probably most, often the way in which Industrial theatre is used. He elaborates by saying that this is probably the context in which Africa and particularly South Africa is finding itself, referring to the new shifts in power; structures that capitalism has brought with it. "Since the borders of the country has opened up there's new imperatives, and globalisation I think is disturbing many people; the way it doesn't regard borders, and it washes across countries." In the context of his comment we noted that Forum theatre would most likely be the type of theatre that narrative practise would use; which is open to different voices and not easily used in a didactic, moralizing fashion.

Over against this top-down approach, we encounter Forum theatre in which the idea of theatre is not misused and reduced to having mainly a normalising function. Professor Hagemann told the story of Boal Augusto's use of Forum theatre. In Rural Greece, there once was a young woman whom according to

custom could not go and walk about in public without the permission of a male, a girl's father. With her father being permanently absent she faces a dilemma for the only other male in the immediate family was she little brother. Consequently, she now has to ask her little brother's permission every time she wants to go about in public.

With the use of Forum theatre, this whole scenario was sketched in the community. The actors played out the scenario up until the moment of choice, to where the young nineteen-year-old women needed to appear in public. At this point, a joker person turns discussion towards the community and the different opinions were played through. Soon one could see how ridiculous the situation really is. It was granted the young woman to in the future ask her uncle instead of her little brother to appear in public.

This story had me thinking about the criteria for narrative practise in corporate organisations. This would certainly imply that the narrative facilitator adhere to its own paradigm by which he might lose valuable clients in the corporate environment. Following these thoughts I realised that *The Learning Theatre* would not fall strictly solely in the category of Industrial theatre.

In our exploration of the interaction between Narrative and Drama I at one time asked professor Hagemann why 'drama' and not just help people tell their stories. This led us repeatedly to the idea of movement. Professor Hagemann is of opinion that we have in our urbanised way of living started to deny ourselves the bodily experience in relating to each other. Non-urbanised people it seems most of the time act things out such as would primitive or non-westernised cultures. Merely speaking to each other is very much an academic pursuit. Accordingly the things that we say and the way in which we say it asks for a logical arrangement in order for it to be experienced as true. In this sense, causality is very much the inheritance of a modernistic paradigm. However, through stories as an art form in its own right it is possible for even conflicting

moralities to coincide. In keeping with these ideas to professor Hagemann the arts incorporates the whole body in the same way as the body experiences a dream as real. However, a dream may be very bizarre and we'll find that in the telling of the dream a critical reflection kicks in meaning that we need structuring which relates to helping people tell their stories. In this example, drama serves the function of thickening the moment and Professor Hagemann commonly used the word, the 'swelling' of the moment. In all this, the telling of the story is not true to the experience of life but is an act of plotting our memory. Through the use of drama story becomes a 'body experience' that of 'being in the moment'. The use of drama in this way as explained by professor Hagemann ricochet, catches up, and pulls together experiences.

I asked professor Hagemann what his life might have been like without drama. This to him was a difficult question at first replying that he has no idea. He then explains his fascination with drama:

> My fascination with drama is the exploration, of others, of stories, of events of why do people do things like that, can they do things differently. The way in which I've walked into the world has always been *why* and I've spent a lot of time looking before I move or act. I think I would have still asked those questions and found other ways of answering them. Drama is quite nice though because you can pretend and go through the experiences.
>
> (Professor Hagemann 2005/05/19)

Although many case studies could be told, I have chosen only one that is found at heading 4.9.1. Apart from this one, which I regard of importance on the interface between story and drama, note that it, is the local stories that is of importance in the first instance.

3.10.1   Conversational Interaction

What stood out to me about our discussions was the idea of movement. As the research process was augmented with other interviews and voices, I began to understand more of this notion of movement. *Movement* in conversation with professor Hagemann related to inward movement such as having a cathartic experience based on for instance stories. It extends further however to *how* inward movement effects physical movement and vice versa... This is also a dance therapy perspective. Our conversations did not just encompass movement themes. Following is thoughts on memory, conflict, creative thinking, story theory, quality of art (relating to professional skills) and interpretation.

3.10.1.1   Selective Memory

It stood out to me that professor Hagemann affirmed the narrative idea that any given story does not reveal/ tell all there is to know. It's almost as if it is part of our memory to have to forget. This resonates with what I have been referring to in chapter one that a metaphor obscures almost proportionately to the amount that it reveals or discloses. Consequently, the arts used in a metaphorical sense will always shut out certain happenings.

3.10.1.2   The notion of conflict

"Drama survives on conflict!" professor Hagemann says. This is an interesting statement. We then talked about conflict in therapy and he imparts the idea that one would supposedly try to postpone conflict as long as possible. Conflict should here not only be understood as, for instance, two people quarrelling. Professor Hagemann explains himself in the following illustration of how conflict could be postponed to the benefit of a therapeutic co-participant: The therapist might start by saying: "Well I want to be a pirate. Okay, lets all be pirates. What do pirates wear? How do they talk? If we are to attack another ship, what do you suppose we do first when we get there, draw our guns or what?" This serves the purpose of engaging the imagination first prior to letting the conflict take

place, creating energy that might instigate change. Conflict seen in this way is similar to the Action phase narrative research the follows an ABDCE approach.

In a previous part, I referred to Boal Augusto's work following professor Hagemann's reference. The notion of conflict is also evident in working with Forum theatre especially referring to the example of societal values. Professor Hagemann was relating this to the idea of *multiple possibilities of moment of choice*. According to this idea, a scenario could be acted out using Forum theatre until the critical moment of conflict. By pausing, the act it now becomes possible for people to see multiple possibilities in that moment whereby better choices could be taken.

3.10.1.3   Six thinking hats

In the following part, we will look at the *Six Thinking Hats* of Edward de Bono. Although we arrived at this from our discussions on conflict professor Hagemann considered this to be of value in considering how it relates to conflict in corporate meetings. I have mentioned to him at times that I find narrative therapy/ practise in general to be a creative practise that always tries to explore possibilities and alternative helpful realities. He then remarked that Edward de Bono is certainly one of the greatest creative thinkers of our time and that one can't afford to overlook his work regarding anything creative whether this be in regard to a creative therapy (as narrative therapy), corporate facilitation and so on.

In the CAM community discussions, participants commented on how it is interesting to note that family members display an inclination to one or the other way of thinking or feeling. Elna noticed how this was especially interesting to realise that she uses a certain hat while her husband mostly another.

I provide the following summary as a background to the six thinking hats:

Early in the 1980s, Dr. de Bono invented the Six Thinking Hats method. The method is a framework for thinking and can incorporate lateral thinking. Valuable judgmental thinking has its place in the system but is not allowed to dominate as in normal thinking… The six hats represent six modes of thinking and are directions to think rather than labels for thinking. That is, the hats are used proactively rather than reactively.

The method promotes fuller input from more people. In de Bono's words, it "separates ego from performance." Everyone is able to contribute to the exploration without denting egos as they are just using the yellow hat or whatever hat. The six hats system encourages performance rather than ego defence. People can contribute under any hat even though they initially support the opposite view. The key point is that a hat is a direction to think rather than a label for thinking. The key theoretical reasons to use the Six Thinking Hats are to: encourage parallel Thinking, encourage full-spectrum thinking and separate ego from performance.

(Sylvie Labelle[123]: http://members.optusnet.com.au)

The biggest contribution of the six thinking hats to our discussion concerns its use as externalisation. Through this, people are given the freedom of expression without being labelled as a dreamer, judgemental and so forth. Thus, the apparent reason for its use in therapy, as the reason for its success [124] in organisations could possibly be that it creates a safe/ unthreatening environment for participants' experiences. Herewith one might better engage in discussion and explore ideas, feelings, or beliefs concerning delicate problem saturated topics.

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[123] See References for full website details.

[124] "Organizations such as Prudential Insurance, IBM, Federal Express, British Airways, Polaroid, Pepsico, DuPont, and Nippon Telephone and Telegraph, possibly the world's largest company, use Six Thinking Hats"

It seems that a prerequisite for this type of being together is the commitment or to the process or at least contentment to the basic agreed upon values of the specific community.

The White hat

White is said to be the neutral hat. While wearing the white hat we ignore arguments and proposals. We examine that which is understood by the community, organisation, and family as the facts, figures, and information that we have, and identify what information we don't have, and how we might get it.

Examples

What information do we have here?

What information is missing?

What information would we like to have?

How are we going to get the information?

The Red hat

Red connotes feelings, hunches, and intuition. It allows people to freely put forward their feelings without the need for apology, explanation or attempt to justify them. Intuition may be a composite judgement based on years of experience, and it can be valuable even if the reasons behind it cannot be spelled out consciously.

Examples

Putting on my red hat, this is what I think about the project…

My gut feeling is that it will not work.

I don't like the way this is being done.

My intuition tells me that prices will fall soon.

The Black hat

The black hat is the logical negative. It is the hat of caution and critical judgement. It is the most used hat, and perhaps the most valuable hat since mistakes may be disastrous. At the same time, it is very easy to overuse the black hat; it is easy to kill creative ideas with early negativity.

Examples

The regulations do not permit us to do that

We do not have the production capacity to meet that order

When we tried a higher price the sales fell off

He has no experience in export management

The Yellow hat

The yellow hat is for reasoned optimism, wilfully seeking the logical positive view of things. While wearing this hat one looks for feasibility and how something can be done rather than just saying that things are not possible. It looks for benefits though they must be logically based.

Examples

That might work if we moved the production plant nearer to the customers.

The benefit would come from repeat purchases.

The high cost of energy would make everyone more energy efficient.

The green hat

The green hat stands for creative thinking, new ideas, and additional alternatives. Putting on the green hat makes time and space for creative effort. This is where we engage in lateral thinking and other creative techniques. This signifies a collaborative effort and commitment from the group to inquire from each other different possibilities.

Examples

We need some new ideas here.

Are there any additional alternatives?

Could we do this in a different way?

Could there be another explanation?

The blue hat

The blue hat is the thinking overview or process control hat. It is usually used by the chairperson, facilitator, therapist, and so forth. This hat sets the agenda for thinking: It suggests the next step for thinking. This hat asks for summaries, conclusions, and decisions

Examples

We have spent far too much time looking for someone to blame.

Could we have a summary of your views?

I think we should take a look at the priorities?

I suggest we try some green hat thinking to get some new ideas?

At a CAM community discussion (2005/09/15), Berna noted how Jo (a narrative therapist on the research team) used hats and scarves at a previous workshop to reflect something of where they were at, at that certain moment of the workshop. People could choose which hat they want to wear. We wondered if it would be possible to use this type of method of Jo together with the coloured hats. Hereby a certain character that is played would also assume a specific thinking pattern (colour) that could eventually even be acted out.

Talitha remarked about how the coloured hats allows for the free expression of emotion. It provides the safety in which one could explore different emotions. The six thinking hats could therefore run parallel to role-play or drama. For Berna's next workshop session with Jo they need to dress *in character*; the character should reveal something of where they are at emotionally, at that moment.

Whether it concerns acting or putting on different hats, Talitha is of opinion that it might some times be useful to be *out-of character*, taking on a role or hat that one would not usually do. In this sense, again she asserts that the hats provide a safe place from where to explore feelings, attitudes and so forth.

3.10.2   Quality of art in narrative practise

At some stage, I had a compelling concern for the integrity of the artist and art form if one were to explore its possibilities narrative process. It is very easy to say one employs what arts therapies have to offer without respecting the art form or the artist that underwent extensive training in her/ his craft. Consequently, the artist might feel belittled and feel that her craft is not used in excellence.

From this, the question arise with regard to what is more important, the process (such as a therapeutic process in which the arts might be used), or the regard for the skill in the arts that is being utilised. In my experience most therapists, facilitators and so forth exhibit a certain disregard for the full potential of a specific art form. As long as the process is a good process, they are happy with the lesser form of skill in art. For instance, as long as having a child drawing a picture serves some or other purpose they might never consider using a real painter.   Therefore, it becomes a trade off between the process and the skill/quality of art. If by now, the reader still thinks that this research is only about having children drawing pictures and how this might work in narrative therapy, or using clay in organisational facilitation this part will hopefully clear up that grave misunderstanding. This study wants to take the artist and his work seriously.

The desire that this study expresses towards the credibility of the arts and artist was acknowledged by professor Hagemann. He championed this idea by clarifying from his experience that the better the quality of the arts (and measurement of skill thereof), the better the therapeutic process. Certainly, it is not said that skill is a requirement if the arts were to be used in any type of

therapy. However, as professor Hagemann says one should try to "embody character with skill." Consequently, the more skill embedded in the process, the fuller the experience. Quality and skill result in a more compelling experience for the participant. This point is illustrated by professor Hagemann from the world of cinematography: When watching a movie one's whole body is accessed in the sense that although we know an event is not real, our bodies still reacts to it physically as if it is for that moment real. Professor Hagemann proposed that embedded or parallel to the therapeutic process one might have a "skills period" that might instil a sense of realness. Furthermore, this would also make it safe a person to express him/ her with confidence in the art form. This makes sense, since for many people the use of the arts creates a sense of anxiety and it is thus experienced as threatening although they will consider going to arts therapists.

Professor Hagemann exclaims that in our western culture we have become uncomfortable in expressing ourselves in bodily fashion. Hereby, our comfort zone has decreased to the spoken language, from where the discourse of the importance of verbal communication is sustained. It seems that for some the only magic potion in the world, the final answer to any problem is the ability to communicate, a discourse that is being somewhat[125] deconstructed in my own life ensuing from being busy with the arts.

It is indeed also felt that the perceived primacy of the spoken language should be respected and that one should be very careful in using the arts in any therapeutic practise, facilitative processes etcetera. It is also in this context that the aforementioned *skills period* was mentioned. Professor Hagemann states that when considering to use the arts in any transitional growth period (be it therapy or facilitation in corporations) one might be making a grave mistake "to engage people in action without preparation." He supported this argument by illustrating

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[125] I do think that we will always need verbal communication but indeed to some degree. Verbal communication is not the alpha and omega of therapeutic practise. Stated somewhat lyrically but interpretations can be painted, reflections can be danced.

that some people might be more comfortable dealing with "imagery of their life" as used in sand or play therapy as they would be with bodily expression.

To summarise these paragraphs then: Skill enhances the quality of the process. A skills period will help people get comfortable and confident in expressions through their chosen art form. In aspiring to skill in any process, whether it comes from outside (like a skilled artist participating in the process, such as *Learning Theatre* involvement) or internally through a skills period or modification of the idea one should be sensitive to peoples preferred manner of expression. While some might risk dancing others will prefer stationary art, painting, sand play, sculpture, music, and so forth.

3.10.3   Interpretational

All our discussions, also those with other participants made me realise that as a creative arts minister I should ask better questions. I should help people interact in more significant ways with any given artistic representation in the congregation. It is not enough to merely theoretically approve of allowing people to interpret. Informed by Professor Sweet one should also try instilling a sense of participation (Sweet 1999, E**P**IC: participation). In a sense, although not the aim, this is what narrative therapists, ministers and facilitators do; help people interact better with their preferred realities, hopes, and desires.

This enhanced interaction could result from specifically asking more creative questions.   Professor Hagemann, in reference to any art form remarks that instead of merely asking "What is there?" one should extend the interaction to "What could it be?" These questions resonate strongly with the six thinking hats and the idea of parallel thinking advocated by Edward de Bono (2004). Following the language of the s*ix thinking hats,* the first question is an observational question (statistics, figures, perceived facts – typical white hat thinking). The second question exemplifies green hat thinking or creative thinking, seeing alternatives and possibilities.

This line of thinking positions the arts in an interpretational framework that is very comfortably attuned to narrative practise and social constructionist ideas. Professor Hagemann shares his thought on interpretation. He alludes to the idea of *reception theory*. It was not uncommon in the past that the artist wanted to communicate X in doing a certain work, making artwork Y then serves that purpose. Success is then achieved if audience group C understands the content of what Y says about what X's intention was. Professor Hagemann explains that nowadays many artists acknowledge that any given work of art speaks back to us while working on it as if to guide us on how to complete it. Furthermore, the work is open to interpretation as soon as it is released in public, whether this public is knowledgeable or not with regard to the work and the medium. Herein lies a distinct difference in utilising the arts in therapeutic or facilitative practises over against "art as semiotic fact" as it is introduced by Mukařovský (1934) in his paper of the aforementioned title as translated by Titunik (1976:x).

> Mukařovský (1934) arrives at the conclusion that the objective study of art must regard the work of art as a sign involving (1) a perceivable form created by an artist (i.e., signans), (2) an internalized signification (i.e., signatum), and, moreover, (3) a relationship of an oblique kind, metaphoric or other, with the social context to which the binary character of sign refers (i.e., designatum). Thus the work of art is viewed as an intermediary between the creator and the community capable of meaningful interpretation of the artefact. Mukařovský (1934) warns that failure to recognize the semiotic nature of art, with its indissoluble structure of signans and signatum, subjects a work of art to potential distortion or loss of meaning.
>
> If its semiotic properties are disregarded, a work of art may appear as a mere design of formal constituents or, at the other extreme, a kind of psychological or even physiological case study or a piece of evidence about ideological, economic, or social conditions.   The work of art,

Mukařovský' insists, precisely owing to its semiotic character, stands in a special relation ship with its social context, and only after interpretations of that oblique relationship can the work's "documentary value" be properly assessed.

(Titunik 1976: x)

Professor Hagemann and I talked about the idea of art as *semiotics* (See Index sub voce *metaphor*)*.* Our views can be discerned from this following reflection letter I had written to him:

Let me just conclude by saying that I'm also uneasy about the concept semiotics if understood from a structuralist point of view to which it is mostly attached, whereby everything is put into nice little boxes of understanding. From a post-foundational point of view I would just understand semiotics to imply that every work of art says something, it can never *not* communicate. What exactly it stands for is open to interpretation.

(E-mail to Prof. Hagemann 2004/07/17)

We were in accordance with this abovementioned ideas on how we perceive the notion of semiotics. Relating to this, art can be detached from its creator or social function; it depends on the meaning arrived at by the person connecting with it. The work of art as is stated above results in having a life of its own brought to life by any viewer. Through different perceptions and interpretations the meaning of art becomes fluid.

It was a surprising encounter when meeting artist Johan Conradie, a master's degree student at the faculty of visual arts at Pretoria University. Johan's work is also exhibited in the Reconciliation exhibition (2005) though not included in this study. Yet our encounter presented valuable material that is of relevance.

I went to the visual arts department (2005/09/26) with the intention to speak to Dr. Elfrieda Dreyer, curator of the Reconciliation conference exhibition to talk about how to reference works of art since this is presumably not something that one may find often in the department of Practical Theology. There I bumped into Johan also waiting to see Dr. Elfrieda Dreyer. While we waited we soon found common ground in the arts and started commenting on the notion of interpretation. Based on that which is written in this thesis I asked him how reserved or valid he is about his own interpretation of his work in relation to that of other people. He notes that with art one can never restrict an interpretation only to that of the artist. He did however emphasise that it is important to him that the viewer is thoroughly familiar with the artist's interpretation or desired intention to communicate something. That which a work of art is a sign for (reconnecting with professor Hagemann's conversation) is thus determined by the viewer as well as the artist and consequently has social constructionist integrity in the sense that the interpretation is not radically derived at by an individual. The latter way of working with art would be constitutive of a radical postmodernistic approach and relativistic at that. This study does not promote such an approach.

In Titunik (1976) we find reference to various systems of signs, literary, pictorial, sound, and so forth and these systems are spoken of as resulting from common knowledge within a large part of a culture or social group. This common knowledge is of course informed by shared interpretations. Something of this could be seen in Chinese theatre:

> Chinese theatre has devised a complicated and precise system of signs carrying a large and categorically diverse range of meaning. The emergence of the system was made possible by the nature of the repertoire; the number of plays is relatively small and they are familiar to most of the audience. The Chinese play is of little significance from the literary point of view; performance is paramount. The components of the

structure appear simple enough, but individual elements within the structure carry numerous obligatory signs standing for referents that are often very complex.

(Břusák 1939, in Titunik (ed) 1976:60)

The elaborate system of signs evolved has enabled the Chinese actor to give a comprehensible portrayal of the most varied actions without having to re-create reality on the stage. He is able to manage with a few props, chiefly relying on his own performance. For example, to act riding on horseback he uses a whip that represents the horse. The colour of the whip denotes the colour of the horse. Thrown at random on stage, the whip represents a horse grazing. Riding by carriage is indicated by an assistant carrying a banner on both sides of the actor, usually a yellow banner marked with a circle, the sign of a wheel; to indicate alighting, the assistant raises the banner.

(Břusák 1939, in Titunik 1976:64)

It could happen that the system of sings becomes detached to its meaning by bringing the arts into a context totally different from its intended audience. Still an uninformed person might or might not derive meaning from such an artistic experience based on a system of signs from within his/her own culture, familial story, personal history and so forth.

3.11 Informed by Henk - A Learning experience

Having had Henk on the research team benefited this research in that he is situated in the interface between the arts and organisational life. Thus, I will first reflect on the fieldwork I conducted in their company's organisational involvement. We will also venture into themes such as considering *dramatic intervention as externalisation*, inquiring about *artistic focussed intention*, and

remark about the *awareness wheel* used to explore stories and eliciting information of use for dramatic representation.

3.11.1   The Learning Theatre

I was given Henk's business card through one of my colleagues. Learning that he is involved in a company called *The Learning Theatre* my immediate interest had to do with in some way expanding the expertise of the Drama track in our congregation. The more I spoke to Henk the more I realised that we are sitting at the same dinner table feasting on related ideas about Drama and Story. From this point of view it seemed that Henk became interested in what I was busy with, a PhD study in the field of narrative practise. I became intrigued about these ideas and I was suddenly relieved that I did not decide on focusing the PhD study solely on a single strand within the arts. To the contrary it was at that time that I started to entertain the use of different concepts in the PhD topic, such as extending the research to include organisations and not just therapy and also use the term the arts and not just a single strand within the arts. I feared at that time that this was too broad a topic until I realised and explored the idea of narrative *practise* as opposed to narrative therapy. It was on account of this movement in the research that I started thinking in terms of the values of narrative practise although my frame of reference thus far had to do with therapy and narrative research. In thinking in terms of values in narrative practise and also core metaphors it is possible to extend the scope of narrative to other practises (See chapter two).

Relating narrative ideas to what Learning Theatre does and the type of values that they use had me entertaining the thought if what Learning Theatre was in fact doing could be deemed narrative practise in some ways. What specifically instigated these considerations had to do with the ideas behind externalisation and that of an inquisitive attitude to story development that they use with clients. In considering with the clients what to do (how the story goes) determines how

actors might portray certain ideas that in the end might become a form of externalisation.

To explore this idea of similar views between Henk and me I asked to attend one of their projects. I devised a letter that explains my participation, which they presented to the specific people in the organisation with whom Learning Theatre was consulting. In a first phase they were consulting and interviewing management with regard to what the idea behind the whole two-day meeting was and how these could be addressed. It seemed that the organisation wished to take the managers of a specific region on board in taking a look at what the future might hold. Also there were concerns about the conflict and competition between certain distribution channels.

During these two days of fieldwork I had ample time to chat to Henk, the actors they used as well as the meeting attendees and off course see first hand what Learning Theatre is all about.[126]

Broadly stated, I understood from Henk that they were giving visual representation of ideas and issues and that they are addressing emotional barriers such as fear, resistance, and perceptions. Rica practically referred to the fears of some like mothers with children that had to leave their families for the two days. She further noted that having learning Theatre present will give both the more experienced and new manager's equal chance to be heard.

Attendees were to be seated at certain group tables conducive to team work. Each individual group had a facilitator and were asked to negotiate ground rules.

The actors were asked (through theatre sport games and improvisation) to amongst other themes put the values of the company on the table. These short

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[126] I should acknowledge that there are much more to Learning Theatre than that which I have witnessed. However, my attendance had helped in keeping our conversations practical.

specifically humoristic drama sketches served as the basis for the group discussions throughout the conference.

Conflict between distributions channels were addressed by Learning Theatre through the means of using the metaphor of a pizza diner with a call centre. Different scenarios based on the company's slogan, Today Tomorrow Together were acted out or as Rica unknowingly in narrative fashion stated that Learning Theatre will be helping them to explore their company values. The organisational leadership and the possible future environment had to do with integration. Each group were asked to draw a picture for how they perceive, relating to what they have experienced in the drama sketches the future might look like be.

The audience or attendees were allowed significant input in some sketches through deciding a setting, an argument or scenario and specific characters for the three actors present. One of the values were called fairness and so the sketches were based on how a typical scenario might look like with and without this value using the setting, argument and characters that the audience proposed.

Attendees were also asked to write a story of which they are the main character. Although the desired outcome was already provided it was up to the individual to decide how the company would get there and how the discussed values could make a change. Some of these stories were also later published in an organisational letter. At this stage, attendee's could consult with the actors on how to write a meaningful story.

Day two of the conference was kick started with a short humoristic drama reflection on the previous day. Organisational leadership and Learning Theatre used the previous day's emotions, high's, and low's to reflect on what they were busy with up and till then. It was also this notion of reflection by means of drama

that triggered my curiosity. I was intrigued about how this relates to narrative reflection and what might come of this.

Throughout the conversations I had with Henk I was wondering whether Learning Theatre was in some way busy with narrative practise. Although it is not easy to tell, for them to be doing business with a certain viewpoint, relating to ideas in narrative practise such as reflection, externalisation and making use of story, connects our journey inescapably.

This had caused on the one hand for this research to be strongly influenced by the world and ideas of drama and storytelling and on the other hand narrative practise were in some way formative to Henk's ideas. Henk for instance made use of narrative literature amongst other books in writing an article for their website. It was my contact with Henk that opened the door to use literature in his possession.   In narrative, social constructionist fashion these books were in principle not accessible to me until the research partners paved way by introducing me to their world.

3.11.2   Introductory fieldwork remarks

On the 11th and 12th of February 2004 I conducted fieldwork at a conference at which Learning Theatre was involved with Bank SA on a strategic planning weekend. I was an observer to the way in which Learning Theatre were part of the conference. The following remarks I obtained from four sources, Henk, the Organisational Developer, the actors involved and employees of Bank SA that attended. I recount the comments in approximate translation. (See Addendum K4.1 and K4.2 for Afrikaans transcripts).

Henk remarks…
1. The drama helped on an emotive level to address concerns (anxieties), resistance, and perceptions.

2. The humoristic approach in drama caused conference attendees to relax and be more susceptive.

3. The drama was conducive to small group discussion.

4. Drama helped to secure the concepts of core values, strategic and intended integration

5. New ways of understanding conflict was presented through seeing what takes place from an audience position.

Rica (OD) asserts …

6. Learning Theatre caused people to be susceptible to the direction the organisation is taking.

7. Emotionally, fears were addressed.

8. Drama served and explorative function pertaining to what our values mean.

9. Drama's advantage in the organisational level over other arts is that it functions at a behavioural level.

The actors

The actors involved noted that the purpose of drama for them in the corporate environment has to do with...

10. participating in creating an 'awakening moment' or 'wow moment'

11. it is "making people receptive,"

12. "its illustrating,"

13. In addition, "it's entertaining."

The conference attendees

I specifically and informally spoke to different groups that were representative of different races, and sexes. I asked them for comments on the drama experience:

14. "They keep us awake."

15. From "This is what we will remember" to, "This is the only thing that we will remember" to (humouristically stated) It's all that we look forward to ("Dis al waarna ons uitsien.")

16. "We can relate to this."

17. "The actors were spot-on with their lingo and,

18. …also with the content of the acts."

19. It "appeals to our senses."

I asked whether it would have been different with some other form of the arts. They answered that…

20. It simply would not have been that much fun.

My comments to Henk consisted of opening a discussion on possible congruency between narrative epistemology and Learning Theatre practises. In this regard, I inquired about:

21. Externalising and probed as to what the similarity between theatres as externalising might be in relation to what I had explained to him narrative externalising means.

22. narrative being situated in a paradigm as opposed to being handled as a tool; that this paradigm dictates that the problem is the problem and not the person

23. The seeming comfortability that the attendees spoke about issues.

24. the idea of reflection as a narrative stance in relation to drama as a type of reflective practise

I then asked about…

25. my impression that I still experienced a very hierarchical structured approach and I wondered

26. whether this had anything to do with Learning Theatre being told to do things in a certain way and the relationship between the two organisations in what and how things are being said

27.   Whether the skills and competencies of the employees could have
        been used more.

(Compiled and sent to Henk on 2004/02/25)

I was particularly fond of this part of the research seeing that conversations on drama and narrative were stimulated greatly by the intersection between Henk, from Learning Theatre and professor Hagemann at the drama department. From discussions with Henk, I thought extensively on narrative practise trying to differentiate between narrative and story as a tool as it might function in corporate situations.

Initially my hesitation in whether Henk's ideas about narrative and my own are similar was informed by the idea of what a non-directive approach really entail. The corporate firm in which the participating company works as interventionists determines a great deal of what happens and on what grounds Theatre or story is employed. Simply stated, if a corporate firm (hierarchical leadership) does not like a type of non-directive intervention the participating company is 'out of there'. As Henk says, if they work with a company they are standing on that companies stage. This to me clashed with essential narrative ideas; being non-directive and not knowing.   The participating company it seems is expected to be knowledgeable and directing.   However, I came to see things different on grounds that no therapist, facilitator, company, and so forth cannot, not be influential. Even if we employ Echo theatre, which is said to only mirror back a certain scenario, value system etcetera, it is still influential in that the audience base their interpretation on what they see. Sometimes standing outside the 'chaos', for the first time. In a sense, every representation is asking the audience to either agree or disagree with the lenses that has been given to them.

Theatre does not sell the answer but the problem according to Henk. The problem is one that evolved from interviews that a company such as Learning Theatre does long prior to any performance. In this interview, descriptions of the

problem, reasons, interpretations will surface that is useful in dramatic representation. For this interview in organizations, he reminds the interviewer that he or she should get the story and not necessarily the facts. Learning theatre by doing these interviews seeks to address the issues from the right angle. In reference to the ideas that surface in the interviews, Henk refers to a type of collective memory in the minds of people that are employers of organisations. Henk in an article on their website it in the following manner:

> Theatre provides a three dimensional and comprehensive representation of the truth. Story, as building block of theatre, offers the flow of events, emotions experienced, mindsets, beliefs, and assumptions about the relevant business strategy in a concise format. Clear illustrations for fresh insight, powerful images to mobilise people and compelling learning events can be provided, and that can often make or break the successful implementation of business strategies.

> (www.learningtheatre.co.za)

Our conversations had also impacted on Henk's views as is evident from a publicised article on their website wherein they list narrative therapy amongst their, described as *key methodologies*: organisational development, emotional intelligence, (cognitive) psychology, narrative therapy and performing arts (www.learningtheatre.co.za).

It is evident that drama could surely play a role within narrative practise as indeed can be seen in the following quote from White and Epston in Freedman and Combs (1996: Narrative therapy – *The social construction of preferred realities*) that Henk uses:

> White and Epston explain the rationale of narrative practice as follows;
> 'The success of this storying of experience provides persons with a sense

of continuity and meaning in their lives, and this is relied upon for the ordering of daily lives and for the interpretation of further experiences.'

(www.learningtheatre.co.za)

In a copy of this article, that he had sent to me on 2004/05/26 drama is considered as a valued adding business partner to other approaches. In this article it is said that drama is an affiliate member but are not accepted as a full member of, as he calls it the *Chamber of Value Adding Business Tools*. The problem discourse around drama in the business world is a discourse that seems to relate to all the arts. It is as Drama (personified), in this article says to Cell [phone]: "I am frequently used to educate low level staff – in your terms Cell, standard functions – about general topics such as HIV/Aids and Safety. Often I am not even considered for more complex applications such as Transformation that involve integrating diverse methodologies" For this reason affiliate members of the *Chamber of Value Adding Business Tools* feel: "…disempowered, manipulated and angry" by these business discourses.

3.11.3 Dramamatic representation as externalisation

Throughout our conversations, Henk revealed a specific interest in externalisation. Somehow, this resonated with what Learning Theatre was doing. I remember that from my earliest reflection letters to Henk (2004/03/11) this was a reiterating theme. Henk answered that they do not make use of externalisation consciously and then propose that there are levels of externalisation in what Learning Theatre does. He differentiates between the way in which representation of certain ideas are played out on stage ensuing themes from interviews and the way in they would personify abstract ideas like lust (Lust) and control (Control) in HIV related theatre. The first thought connote the idea of the arts providing an externalised environment to which someone can react, and in the second place the arts (through dramatic representation) becomes the externalised object such as a dramatic characterisation of an idea, belief or practise.

3.11.4   Art's focused intention

Henk makes it clear that he works with several partners in Learning Theatre and that his contributions draw from a business psychology background. He has teamed up with drama as an organisational transformative tool convinced by its ability to address emotions about eight years back. Since then he has realised that their partnership with corporate firms does not only serve an emotional purpose.

Thus, for Henk from an organisational perspective the arts (specifically drama), has a specific focus, other than entertainment or aesthetic logic.   This corresponds with the CAM community's views (2005/09/15) on arts in church, as serving a purpose other than entertainment. Obviously the right to the arts; existence does not stand or fall by whether it serves a purpose outside of the pursuit for aesthetics or entertainment. The specific focus of the arts is to a large degree directed at the "social fabric" (as Henk refers to it) of society: It has the ability to attend to concerns that are truly vital in society, really making a difference. To illustrate the contrary to this Henk refers to the program *Yiso Yiso.* In this program, the story is merely a reflection of the world. A program like this might be popular due to the idea that it is something people can relate to, it is sad however that that is all that it does, mirror negativity, establishing society's problem saturated story. To do well, the arts may entrench itself in having an informative voice, maybe even a corrective voice to the social injustices. I liked the manner in which Henk explained that to him there are two different energies relating to theatre, one that uplifts, and one that offers a bleak future to its audience. Too often in the past Henk states that Industrial theatre has merely been "skok-teater" (translated: shock theatre) especially when there is no facilitation or space for interpretation given to the audience. In narrative terms, one might say that no opening space questions (Freedman & Combs 1996) are being asked. To add from the mouth of professor Hagemann: Industrial theatre is a very non-dialogical approach. Hereby the audience are forced to see only

one truth that of the director in which no room is left for alternative story development.

In what follows one finds how theatre (acting and drama) were used in facilitative work by Henk on the research team. It is interesting to see that Ted Wharam (1992:82-96) in a drama therapy book alludes to what he sees as the building blocks of drama, not only in therapy but also in *organisations*.

3.11.5 Awareness wheel

Henk, from Learning Theatre uses what he refers to as the *awareness wheel,* in conversations with employees of companies prior to any theatrical involvement with a company. The awareness wheel presumably originated in the field of marital therapy about the 1960's he says.

Accordingly, our awareness is stimulated by 1) our Senses, 2) Thinking 3) Feelings 4) Expressed needs and 5) Action. In the first instance, this is related to the *hear* and *now*. I mention this here since it resonates with the process of the six hats, which allows for different modes of expression in a safe environment.

The five spikes of the awareness wheel could be rewritten in question format: 1) What did you see or hear, 2) What was going around in your head. Do you think it was good or bad? (Evaluative) 3) How did you (they) feel about it? 4) What do you need or want?   5) What might happen because of having seen or experienced what you have?

Our accounting of Learning Theatre's involvement in organisations paves the way to now consider the facet of facilitation in organisations in relation to narrative practise.

3.12 Narrative practice and organisational facilitation

On the 18th to the 21st of October 2004, I attended a course in facilitative leadership, presented by the Church and Community Facilitation Network (CFN). After viewing the invitational content, I was intrigued about the apparent congruency between narrative practise and facilitation.

3.12.1   Introductory CAM community remarks

I asked the CAM community what they think a facilitator does, and what they might suppose the possible similarities or dissimilarities are between facilitation and therapy. Elna said the facilitator is someone that give someone else a space of safety to live in ("…iemand wat vir iemand anders veilige ruimte gee om hom uit te leef"). Talitha went further to note that the facilitator stimulates the process by presenting new ideas and opportunities for growth ("…hy help die proses aan, verryk die proses deur nuwe idees to gee en geleenthede vir groei te bied"). Moré noted that the facilitator has a significant role in helping people express their emotion ("…om hulle emosies uiting te laat gee").   Berna notes that a facilitator should give basic guidelines, background and expectations and that he could take part in the process herself/ himself ("Hy moet tog basiese riglyne, agtergrond en verwagting gee, hy kan selfs meedoen"). According to Fransien a facilitator does not take part, s/he is also not directing. S/he does however set group interaction and process goals and help achieve these. This however does not relate to content of discussions or answers. A facilitator is also as Fransien describes it a diffuser ("ontlonter") who releases tension or conflict and furthermore determines the confines of the discussion. Hannetjie states that the facilitator's role is very much like that of my own as an interviewer. The facilitator is in addition the person that plans the process, gives guidelines, and creates space for initiative. The facilitator helps the group to keep within the context and purpose of the reason for facilitation. Lastly, this person should make sure that everyone knows what to do.

According to Elna's perception, a therapist is someone that gives answers and a facilitator is someone that helps you sort out your own issues. However, most of the CAM community is to a greater or lesser degree informed about the differences between narrative therapy and *perceptions* of conventional therapy as giving answers. Accordingly when I asked them about the dissimilarities between facilitation and therapy as they have come to know it they could not think of any differences. Berna noted with regard to therapy and facilitation that these processes should not be one in which the participant becomes the *looked at*, it should involve action. ("Die proses moenie een wees waar iemand die bekykte is nie. Dit moet 'n gedoente wees"). Hereby, she signifies that neither the facilitator nor the narrative therapist is passively or overly actively involved. In narrative fashion the therapist – and drawing from this discussion 2005/05/15 – also the facilitator is described as having a decentred role but unavoidably influential. Hannetjie agrees with this from a narrative point of view; the facilitator and the narrative practitioner create a platform for conversation.

3.12.2   Exploring the relation between narrative practise and facilitation

The notion of the facilitator being essentially non-directive with regard to content but knowledgeable about process resonates with sayings in narrative practise/ therapy, as for instance: The client is the expert and assuming a not-knowing position (Anderson & Goolishian 1992). This idea of a not-knowing position relates in turn to the following description of facilitation: "To facilitate means to enable people to discover how much knowledge they already have, generate their own further learning, explore their potential, and consider the options they have open to them (Rooth 1995:9). In addition, the idea of a problem-saturated story corresponds with the notion of stuckness. In their study guide, material Newby and Smit (20004:11) [127] describes stuckness as a particular situation where people experience an inability to make progress with things such as problem

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[127] Note that at times I will refer to CFN (community facilitation network) instead of the facilitators Smit and Newby.

solving, conflict resolution, future planning, broken relationships etc. It can be experienced by any entity be it individuals, families, groups, organisations, communities or nations (20004:11). In their advocation of a facilitative leadership style, they assert that outcome focussed solutions often lead to conflict and one should shift focus to a participatory process. This latter focus is said to be slower but that a deeper level of reflective participation increases ownership.

With regard to the roll of the facilitator, Newby and Smit (2004:11) argue for listening as the primary activity of the facilitator. They advocate activate, attentive listening which involves constant rephrasing and clarification of understanding. This listening activity is important in light of their next contention.

CFN prefers a process that is emergent in nature (as does this research). Hereby they do not favour the enforcement of strategic blueprints and/ or ready-made models on a community. Newby and Smit (2004:77) speak in unison with narrative practise then when saying that they further prefer to come to a deep understanding and to stay in touch with a community's story, identity, culture, and dynamics while they discern the way forward collaboratively.

This idea of stuckness relates to the way in which we try to solve the variety of problems with which life confronts us (Newby & Smit 2004:11). Note however that the mere existence of the problem is not stuckness but the way in which people get together makes it stuck. The course attendees described their experience of stuckness with words such as abstract, relative, situational, interpretive, and personal. (Newby & Smit 2004:12).

3.12.3   Facilitation, basic points of departure

Underpinning the hopes for a life beyond stuckness lies the facilitator's basic points of departure which reveals commitment to developing processes, steering away from helping people to make plans and manage programmes (Newby & Smit 2004:76). The points of departure in developing a process concerns:

i.   A S*ystemic* focus: This entails working in a holistic and inclusive way. To the best of her/ his ability the facilitator exercise the discipline of being sensitive to and aware of all the people and environmental dynamics at play in a given situation and to use that to the benefit of the process.

ii.   *Process-oriented:* Providing that people are able to adopt and foster a learning attitude and culture it is CFN's belief that each group of people has the potential and capacity to deal with its own particular situation. Therefore, we learn from what we do and we do in the light of what we have learned.

iii. *Dialogical*: Listening and sharing are essential ingredients of communication in order to maintain a culture of open dialogue. The nature of "…communication and conversation in facilitation processes should be of such a nature that the discovery of new meaning becomes possible. Common ground is found and new visions are discovered when real dialogue starts to happen"

iv.   *Biblical*: It is CFN's hope to uphold an approach that is rooted in the faith community's story and vision as conveyed to us in the biblical narratives

(Newby & Smit 2004:76-77)

3.12.4   A four-fold perspective on process design

Considering the relation between facilitation and narrative practise, I allude to their recommendation that a process be viewed from four different but complementary angles. Furthermore, apart from the proposed link facilitation/ narrative practise, I regard it a worthwhile exploration since it seems thoughts on process design bring the arts closer to possible use in narrative practise. I summarise the four angles on process in table format: (please see next page for table)

A. The process from the leader or facilitator's point of view.	B. The process as it dynamically unfolds for the client, community, or organisation.
▪ Becoming aware of the need for facilitation ▪ Gathering information about the need ▪ Gathering information about the community ▪ Develop a strategy to address the need	▪ Preparing for the process ▪ Growth in knowledge and understanding ▪ Growth in discernment and vision ▪ Clarity about priorities, process and strategy ▪ Implement and maintain the change
C. The process *dynamics* as an experience of emergent understanding with lenses.	D. The process as a *guided journey* through the application of methods, tools, and techniques.
▪ Story-telling ▪ Stuckness ▪ Roller-coaster ▪ Force field ▪ Size transitions ▪ Polarities ▪ Triangulation ▪ Emotional Space ▪ *Imaginative Bible study*[128] ▪ *Clay* ▪ *Jenga* ▪ *Nails* ▪ *Video* ▪ *Metaphors for conflict* ▪ *Inventory* ▪ *Trust walk* ▪ *Conflict escalation* ▪ *Body representations* ▪ *Writing visioning* ▪ *Gallery walk* ▪ *Case studies* ▪ *Appreciative Inquiries*	▪ The ability to design a process ▪ Sensitivity for the flow of an emergent process ▪ The means to gather relevant information ▪ Tools to help with the sorting of information ▪ Techniques to promote effective decision-making

Table 2-2 four angles in process design (adapted, Newby and Smit 2004:80)

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[128] The italic additions stem from personally having attended the course. These are not found on Newby and Smit (2004:80).

The above scheme, which is concerned with the design of a process, starts out with the facilitator's point of view.

3.12.4.1   A facilitators point of view (Table 3-2, Column A)

The facilitator is the one that through personal interviews and techniques develops an understanding of the need for facilitation. S/he would want to find out more about the authorities, decision-making processes, and leadership structures of the client (Newby & Smit 2004:81). Often the client organisation may expect a written proposal that needs to be approved formally by a representative authority. Such a written proposal will give an indication of costs involved. Most importantly the flow and structure of the *process*: restating the need for facilitation (as agreed upon in initial negotiations). The outcome that will be pursued, what methods, and instruments will be used?   Providing a preliminary timeline for the process, and an indication of the people that need to be involved.

3.12.4.2   An unfolding process (Table 3-2, Column B)

An elaborate journey with a client organisation will involve five stages that take place:

3.12.4.2.1   Preparations and organisation

Phase one consists of preparations and organisation: The process is announced and communicated in the organisation. Support is raised, motivation is done, questioning and criticism are being dealt with, and arrangements are finalised and communicated. Vitally, a strategic work team and/or working groups are selected. The composition of these teams will be inclusive of the following: status (different levels of responsibility); racial and gender diversity; various age groups; beliefs, which include people with a sensitivity for the tradition and people keen to explore the future; people with skills regarding communication, strategy etcetera. (Newby & Smit 2004: 82-84)

3.12.4.2.2   Analysis, diagnosis and interpretation

Phase two marks analysis and diagnosis: Narrative practise is circumspect of so-called objective analysis the idea of diagnosis and so on. However, Newby and Smit (2004:84) assert that the client organisation is involved in descriptions and interpretations.   This might take place through questionnaires, story-telling exercises, partaking in focus groups and the conducting of personal interviews.

Helpful in deciding who to involve in the process is considering the following questions and I include these here since they might as well have been research considerations. Take note that these considerations extend to people beyond the team of people mentioned in faze one. The questions that Newby and Smit (2004:84) put forward are:

- ▪ Who knows?   Possibly people with experience who can help with diagnosis but also those who know what is going on, who can provide valuable information.
- ▪ Who cares? Possibly people who identified the problem, who bear the pain, who care about the outcome.
- ▪ Who can? Possibly, people controlling resources or who are in a position of authority.

Near completion of this phase the strategic work team ensures that all information is properly documented and in a state to be analysed and interpreted. It is again at this point that from a narrative lens there is sensitivity to: Who makes the analysis; and if this analysis – even if it is acknowledged as an interpretation – were to be conducted by one person (the facilitator), will other participants be able to reflect on this interpretation.

3.12.4.2.3   Discernment and vision

Phase 3 involves discernment and vision: The key task is to facilitate a dialogue between the current realities as investigated and interpreted and the community

or organisation story and vision (Newby & Smit 2004:85). If the community is a faith community, as opposed to an organisational community this phase is about making spiritual meaning of the concrete circumstances in which the community finds itself. "In the broadest sense it is about asking about the presence and activity of God in contextual human realities. And it is about studying, praying and discerning about the calling of the congregation, about finding a place in God's redemptive work, about participating with God in his Reign" (Newby & Smit 2004:85).

3.12.4.2.4   *Priorities, process and strategy*

The preceding phases might have renewed clarity about issues of mission, vision, and identity. From these questions about current practices and the necessity of new priorities will surge key questions marked by faze four (Newby & Smit 2004:86):

- Focus areas: What do we need to work on?
- Process: How do we translate these priorities into workable processes?
- Structure: With what structures or patterns of organisation do we need to support and promote it?

This phase might be an ambiguous period in the process. In turn, a heightened level of excitement about a renewed sense of purpose may be noticed. Yet, anxiety levels may soar because of the unlearning of old practices that need to be undertaken. This phase may also unexpectedly enter the danger zone of stuckness again.

3.12.4.2.4   *Implementation and maintenance*

Phase 5: Implementation and maintenance

Unequivocally Newby and Smit (2004:86) state that the process often fail at phase five due to a lack of follow-through. It is crucial that responsibility is

accepted for implementation and maintenance. Whoever manages the process at this point should take care of the following (Newby & Smit 2004:86-87):

- Regular feedback
- Monitoring of progress
- Making the necessary adaptations

At the course, I asked about the seeming linear nature of the approach. According to Newby and Smit in (Newby & Smit 2004:87), the approach is in reality not linear at all. They remark that it should be seen as circular in nature. This can be related to the simple drawing of a fish and tail.

> Initially the scope is broad (like a fish's tail). After which it becomes narrowed down to a clear focus or sense of direction. (Like the zone between the tail and the body of a fish), to be broadened again when new priorities are considered. (The body), just to zoom in again on the processes and capacities needed to maintain the movement (the fish's head).
>
> (Newby & Smit 2004: 87)

3.12.4.3   The use of lenses (Table 3-2, Columns C & D)

Angle three (C) and four (D) relate both to the use of lenses. Angle three is directed at process dynamics and four at process as journey. I do not pay attention to the difference since various lenses are used under angle three and four. Our concern is with lenses and not journey versus dynamics. Prime in the use of these lenses is trying to understand a faith community within its own particular context. It was my experience during the course that these lenses were not used solely as tools since they were always embedded in the larger group process and story.

"Some of these lenses are appropriate to be used publicly during a process, e.g. story-telling and the roller coaster. Other lenses are there to enhance the facilitator's understanding of the dynamics, e.g. stuckness and emotional systems" (Newby & Smit 2004:88). The basis on which ever lens is used is that facilitators would want to learn the skills of bringing people into a process with the optimal level of trust and cooperation. Some of these lenses are also very useful to narrative practise, several of which relate strongly to the arts. I will now elaborate briefly on only those that are found to be very useful and relates to narrative practise in some or other way.

3.12.4.3.1   Clay work

We were asked to use clay work to portray what we see as our vision for facilitative leadership and we were given a half an hour for this. This happened in a very specific way: It was imperative that we feel guided by the clay in some way. This guiding happens by keeping on moulding and not making the first thing that comes to mind. It was thus not suppose to be only some kind of creative expression of a preconceived rational idea. Since we already had, small groups we got the chance to exhibit each person's work: One person would put his work in the middle of the circle. Each person would then get the chance to creatively guess what it is and what it might stand for. I personally found this input vary validating of myself as a person. After each got the chance to reflect on the work in the middle without talking to the creator of the work the creator now got the chance to explain his work and relate his experience of listening the other people in the group's reflections. It was important that someone in the group should explicitly ask the question: "Is this a valid and useful metaphor for facilitative leadership?" upon which everybody was to affirm this aloud by saying yes. Then someone in the group would pray for that person. After everyone in several small groups had the opportunity to reflect in their small group a gallery walk were done whereby one person in a small group stayed behind to explain consecutively to each small group that came passed about what all the works was. Each round a different person from a small group would present her/ he's

group's works. Apart from being a fun exercise, it really helped people to listen attentively since they know they are going to be accountable to the small group for portraying each person's work in the right way.

3.12.4.3.2   *Body representations/ sculptures*

This relates in some ways to my experience also with the drama therapy workshop at the Arts and Reconciliation conference.

Under girding this simple illustration in body representations lies is the idea that not everybody are equally articulate about problems, stuckness etcetera (Alluded to in the research gap). In a big open area workshop, participants were asked to reflect in their body something of their attitude towards conflict. The facilitator would then stand at a certain place calling himself conflict. People need not be actors for this and everyone is in a position to commit to whatever level of sculpture or acting wwith which s/he feels comfortable. Afterwards a discussion would be facilitated about some body sculptures with people that feel comfortable doing so. The way in which people portrayed their attitude towards conflict was fascinating. Some stood arms crossed facing the Conflict, some didn't even really sculpt anything; just by their distance from Conflict they already portrayed something. Others went to sit in the shade saying something in the likes of seeking a safe place; still others looked elsewhere whereby some kind of avoidance is again portrayed. Personally, I found the notion of externalising the problem useful as this physically directed emotion away from persons to Conflict as having a life and standing in a relationship with people.

3.12.4.3.3   *Games*

Games were also incorporated; sometimes with an outsider witness that just observed the interaction of the players. Of particular interest was the game Jenga. Jenga is a game consisting of small rectangular wooden blocks. Each person in the small group could get three chances in taking a block from the piled stack and repositioning it on the top. The third chance must be executed. The group that holds out the longest until their stack fall are the winners.

Interpretations were then provided from everybody in the group about how people interacted. The interpretations from the observers were often most interesting. Interpretations ranged from people that withdrew, others being to directive, some were blaming and so forth.

3.12.4.3.4   *Story wall*

A story wall is an interesting lens that could be used rather early in facilitation or therapy. It relates to practises in family therapy wherein one uses drawings, maps etcetera to plot and interpret events, view relationships, and so forth. This could be helpful in providing a picture to people about the broader stories involved in the life of an organization, family etcetera.

The story wall consists of various levels or tracks. In our workshop, the first track was used for the global story, the middle track for the national story and the bottom track for the familial story. The story wall covers a certain time span dependent on various contextual factors. It was not said that it is imperative that the story wall consist of three lines. I suppose there could be more although one might not want to clutter too much. One could also choose that each line signify something different than mentioned above. Yet, it should be noted that it should not be seen rigidly: On the bottom familial line it may well be that it portrays some personal feeling that an individual had at the time. How this is represented is with nine small cards on which a person may right a legible word or phrase. The canvas is prepared with an adhesive spray so that participants could attach their phrases easily. The spray also allows one to move your input to another place without tearing the paper (story wall). The primary idea of the story wall is that it helps us to see the things that might be influential on a personal level. It might stand out to a family or group that certain incidents relate to what happened to their community at an approximate time and so on. Important: It is not the objective observation, as it is the subjective interpretation of how things are connected that matters in narrative exercise.

| 1960 | 1970 | 1980 | 1990 | 2000 | 2001 | 2003 | 2004 | 2005 | 2006 | 2007 |
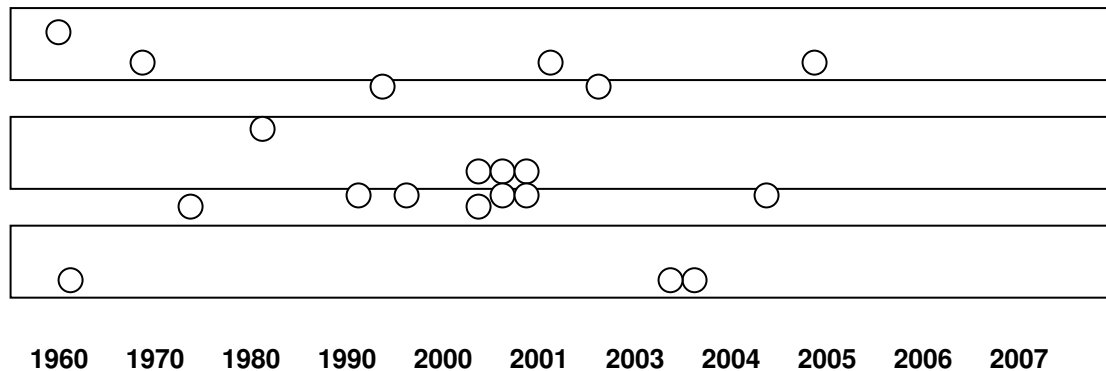
Figure 3-5 Story wall

A useful differentiation is made by Bridges (1997:3) suggesting that the concepts of change and transition does not imply the same thing. Change is said to be external often situational such as a change in demographic distribution of a community or change in organisational structure. Transition however signifies a psychological process people go through to come to terms with the new situation, what is experienced to be the consequences of the external change (Bridges 1997:3). In this sense the notion of narrative and in this case, the storyboard helps us make informed interpretation.

Through participating and the ability to afterwards stand back and make sense of the big picture that emerged aid the *meaning making* process. The assimilation of meaning will (speaking from a narrative paradigm), result in the storying of an alternative narrative.

3.12.4.3.5   *Theoretical concepts artistically redesigned*

Over against practical 'tools' such as the story wall there are numerous lenses that are more of a theoretical nature such as the roller coaster, force field analysis and so forth. Without much effort, these could also be represented artistically and participatory. Newby and Smit (2004 2004:26) mentioned that concerning the roller coaster that has to do with understanding and positioning oneself, family, organization within changes that take place one could lay out a

big bell curve with appropriate material. People in the organization could then be asked to stand at a place that represent in some way where they view themselves in relation to the change-taking place.

Newby and Smit (2004:28) align themselves with Rendle (1998) that took Kübler Ross's model for grief and adapted it accordingly to a model for change in congregations. Just remember that this might better be described by way of referring to transition as opposed to change. The following representation is presented as another example from a narrative point of view assist people in making sense of changes taking place.
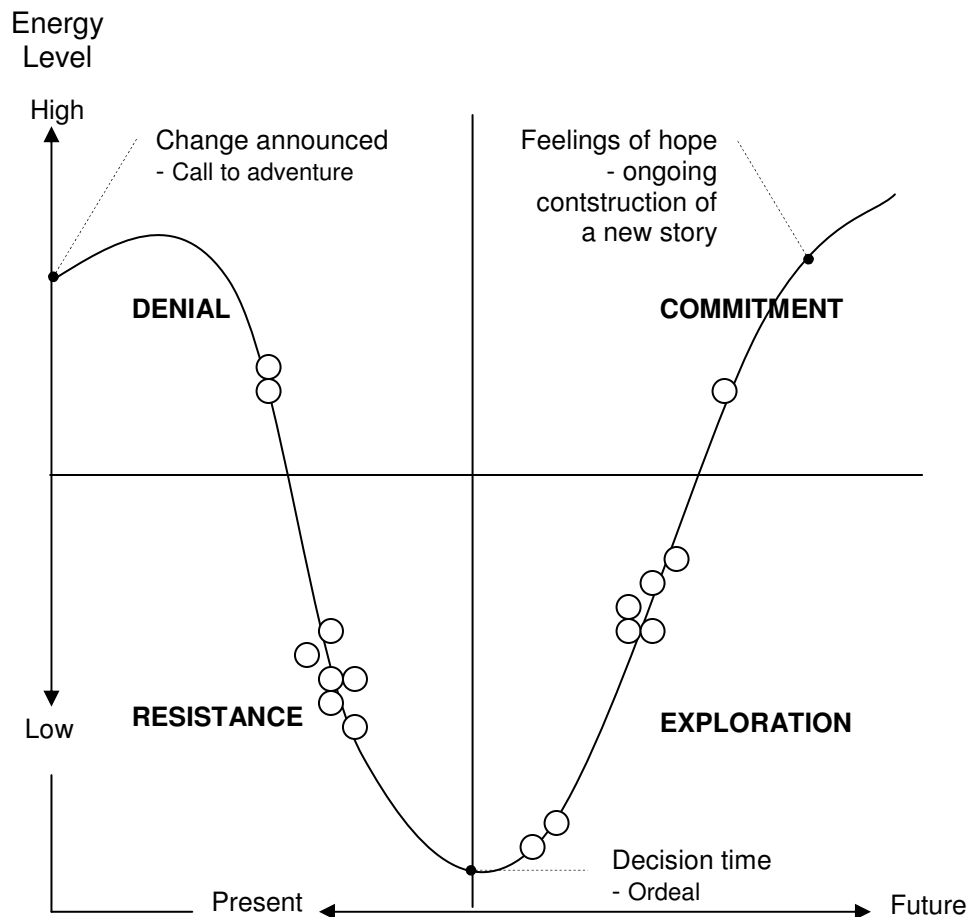
Figure 3-6 the roller coaster of change (adapter, Newby & Smit 2004:27, 30)

3.13 Arts and Reconciliation conference, 14-20 March 2005 – a reflection

It was strongly proposed by some on the research team that I should attend this conference. Personally, I also felt this way in wearing two hats, head of arts department in the congregation and researcher on the arts. Sadly, one could not attend all the tracks as they ran parallel to each other. I therefore had to make the choice to expose myself in a greater extent to some. While story and drama came forward in having significance in this study, I chose the tracks and workshops accordingly: first attending drama and film being one track, and in addition dance, video art and few others I judged to be of worth.

To me the notion of reconciliation relates to this study's broader semantic field namely growth, healing, learning, and wholeness etcetera. For our purposes, I would like to work with the word reconciliation in a somewhat detached form, from its South African, 'apartheid' stricken political connotation. I prefer to first think of reconciliation in a religious informed sense since this is my ultimate reality. In this sense, reconciliation is close to concepts such as wholeness. God restores us humans to wholeness through Christ, growth; through reconciliation with God, there are never ending horizons of growth potential in our relationship with him. Learning, reconciliation enables us to enter into a learning relationship wherein the Spirit guides us in learning more about God and his grace extended to us through Christ. Naturally healing, it is only through reconciliation that healing in an emotional and spiritual sense can ever take place, whether this is through the metaphor of reconciliation or in a spiritual sense.

I will consequently only refer to those things in the Reconciliation conference that is related to this study and not wonder of in political remarks of what reconciliation could mean in the South-African context. Where it is of importance I will briefly render account of the South-African context.

3.13.1 Tuesday 15th March, session one

Presenter and theme: Professor Lynn Dalrymple from the University of Zululand gave a lecture on *Dram Aide: Arts for Social Therapy.*

3.13.1.1 DramAidE: Arts for Social Therapy.

Professor Dalrymple acknowledges the possibility of the arts in having learning, entertaining, and healing properties. It's her opinion, which I share that even more the cut boundaries between disciplines are disappearing (forthcoming: heading 6.2.3: Dissemination of boundaries). This is in part related to the voices of people on what the arts is about or should supposedly do. She refers to the one side of the continuum where one finds *art for arts' sake* and on the other the disappearance of arts, engulfed by arts as *cultural expression*.

In using the arts (drama) as social therapy the importance to her lies in art as process and not as product. This reminded me of what Hon. Justice Albie Sachs said at the official opening of the Art Exhibition, Arts and Reconciliation conference (2005/03/15), that reconciliation is always a process and not a destination. In this alluding to the concept of process professor Dalrymple says that the benefit of arts as process is situated in peoples' ability to see more clearly that their choices have consequences. This process of involvement through the arts is coined as a process of becoming (forthcoming: heading 4.4.1.2: Notions of character).

It is important to note that drama therapy for some might relate to certain psychological models such as social skills behaviour modification. It has also been noted intermittently that Jungian psychology exerted influence in arts therapies. However, while setting out to enable the same kind of behavioural adjustment to behavioural approaches, drama therapy works in its own characteristically drama therapeutic way (Andersen-Warren & Grainger 2000:219). Other examples are the meaning-orientated drama therapy and personal history approaches that the above-mentioned authors discuss in

chapters six and seven. These deal with the same kind of subject matter as, respectively, cognitive behavioural intervention and personal construct therapy. Chapter four, on masks looks at the therapeutic effect of drama in a way that is comparable to, but quite different from, psychodrama (Andersen-Warren & Grainger 2000:220).

Professor Dalrymple (2005/03/15) underscores that the word performance should be re-defined. Hereby it moves from its connotation with skill and relates to power. Performance is defined by through way in which we present ourselves. We are therefore able to transform ourselves through role-play and from there the connotation to the idea of becoming. In the process of becoming people, gain a sense of power. In this regard, she relates forum theatre with power. Power is spoken of in a positive sense as in 'empowering', as opposed to implying authority. Power she says is *expressed* and *created* whereas authority comes from a top down position and stifles growth. Ultimately, authority expresses itself as a monologue whereas power expresses itself in dialogue and interaction.

Professor Dalrymple (2005/03/15) mainly works with groups as in a school context. For the facilitative role she fulfils she emphasises the importance of trust in creating opportunities for learning and healing and refers to the necessity of icebreakers to ease everybody into a session. She states that she expressly draw on methodologies that are theatre based, interactive, and entertaining.

The idea of distancing is furthermore very important. She illustrates by saying that when working in a community with some contentious issue one might ask: "Does x happen in your *community*? Why?" Then move closer with "Does x happen in your *family*? Why?" Only lastly one engages in discussion on change by asking: "How should it change?" With such questions often, strong emotions are elicited. She contends however that it's through real emotions that are elicited through drama/ role-play etcetera, whereby people had better experience

the consequences of their actions.   It is therefore to her important that participants should understand what is happening in the session and get closure.

3.13.2   Tuesday/ Wednesday 15/16th March, afternoon sessions

Presenter and official theme: *Drama Therapy in Group Context*, presented by Kirsten Meyer

3.13.2.1   Drama Therapy in Group Context

The aim of the workshop was

> …to review some important working methods of drama therapy, by focusing on the therapeutic processes of distancing and projection, as well as storytelling and playing with objects. The facilitator, Kirsten Meyer, holds a post-graduate diploma in drama therapy from the University Of Hertfordshire (UK) and is a registered drama therapist in both South Africa and the United Kingdom.
>
> (Arts and Reconciliation conference guide 2005:33)

The idea of the group as with professor Dalrymple is important to Kirsten Meyer. This is one of the obvious differences she notes between drama therapy and psychodrama. The concept of learning from a drama therapy point of view is in turn dependent on group interaction. Andersen and Grainger (2000:219) as elsewhere mentioned augment the understanding of healing by shading it with the concept of learning which takes place in-group interaction. The notion of learning fits well in a social constructionist understanding of how we create our realities. Knowledge is emergent in nature as it emerges from a learning process which is always a co-constructed approach. Again, this relates to the subtle deconstruction of therapy as the reader might find in this study. The blurred boundaries from what is conventionally understood as healing or therapy is, looking back on the research one of the reasons I was attracted to Learning Theatre. It now makes sense that change and learning relates to each but that

can also add within the sphere of this study extend its meaning to incorporate therapy, growth healing and so forth.

Pertaining to healing, learning, and hereby relating its understandings within the group then the following remarks from Andersen-Warren and Grainger (2000:219):

> [F]or 'healing' read 'learning'. Drama therapy helps us to understand its healing comes via its ability, at all levels, to teach us about the ways in which our personal worlds meet and interact. Just as it works against any kind of systematic reduction of individuality, so it militates against a solipsistic interpretation of life. Drama therapy teaches us who - and where— we are. Again, it does this by opening the door to discovery of self and other, setting the scene for enlightenment.

Owing to the concept of learning Andersen-Warren and Grainger (2000:219) asserts that the ideas and practises, to some extent all its tools are relevant to teachers, group leaders, community workers, mediators, social enquirers and facilitators of all kinds, managers as well as nurses, doctors and therapists of every description.   Inclusively speaking it is for anyone who's purpose, professional or not, is the promotion of personhood as it offers a way of opening up a *shared* universe.

We now embark on the exposition of a foundational base for group work, as is often the case in drama therapy. In reflecting here on the primacy of group work in drama therapy (also dance therapy) one cannot help to think of the idea that the relational process is central to the understanding of the social constructionist process.   In an in-depth discussion between Theology and Social Constructionism, Gergen says in his reflecting paper: "For me the pivotal concept in the constructionist movement is *relational process.* The significance of social

construction largely derives from its replacement of the individual as the fundamental atom of cultural life with relational process" (Gergen 2002b:286).[129]

This pivotal aspect is in drama therapy seen in-group work. In a group work participants are "involved in a network of personal relationships whose meaning is drawn from their individual histories, to be lived over again in the specially protected – and protective – circumstances of the group" (Andersen-Warren 2000:226). The difference between drama therapy group work in relation to related group work practise lies in the basic nature of drama - that it is something done, *acted* out. Drama therapy group work does not simply allow past things or people to imaginatively be present; it actually presents events encompassing different people as if they are happening now.

The source of drama therapy's power to heal is not located in a psychoanalytical sense of talking, but in the dramatic action itself, the realisation of relationship in imaginative settings consciously created for the purpose by the people taking part (Andersen-Warren & Grainger 2000:227). Andersen-Warren and Grainger mention that writers that write about group therapy from the 1960's onwards have seen much more in the experience than simply an opportunity to analyse the psychic processes of individual group members. They therefore position themselves accordingly in that group healing for them lies in the affective sharing of ones inner world, but more so, this personal experience is maximised by theatre and drama which they assert to be the most powerful and more essentially human ways of communicating the reality of our personal experience (Andersen-Warren & Grainger 2000:228).

This embodying of our imagination is what Moreno had in mind when inventing psychodrama (Andersen-Warren & Grainger 2000:228). There are however significant differences between psychodrama and drama therapy, the first being

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[129] In conversation with the articles in the reader (2002) that Gergen's theological colleagues had written it is interesting to note that (Gergen 2002:273-289) chooses these three points for consideration, Toward morally generative practices, Resistant Realisms and the Self, and The Relational Real/ization of the Sacred.

that psychodrama uses drama in a much more direct and intensive way. So then drama therapy will not in the first instance, if at all focus on the circumstances of an individual's personal experience, harnessing the imaginative potential of everybody present for the purpose of creating a living autobiography of the protagonist (Andersen-Warren & Grainger 2000:228). Although the dramas and scenarios that drama therapy works with emerge from the imaginative life of those present, just as they do in classical psychodrama their subject matter is unlikely to be conceived as an individual's personal story. They assert that many of the people whom drama therapy aims at reaching and helping would be greatly alarmed by such an idea, and probably refuse to take part (Andersen-Warren & Grainger 2000:228).

Andersen-Warren and Grainger (2000:228) refer to the experience of 'like me but not me'. This is what makes drama therapy work since it allows for resonance of one's own story in the expressions and experiences of another person.   This involves imaginative identification with some other person or situation *in* the drama, not imagined as is sometimes the case in narrative therapy.   This identification also referred to as appropriation calls directly on our imagination and empathy rather than being engineered into it in accordance with some set of original specifications (Andersen-Warren & Grainger 2000:228).

It is Andersen-Warren and Grainger's (2000:228) experience that drama therapy's effect can at times be as powerful as psychodrama.   The upside however is that it is always free (not too direct or personal) and more authentically theatrical. It is certainly true that psychodrama clients are shielded from drama therapy's kind of public exposure, but they assert that the emotional impact of the psycho dramatic experience can be overwhelming for very vulnerable people. Allowing yourself to get involved in things that are happening to somebody whom you perceive as 'like me but not me' is much less threatening and may be equally effective. (Andersen-Warren & Grainger 2000:228)

The 'like me but no me' experience infers that drama depends on the ability to identify with other people. This 'like me but not me' idea may be described in a number of ways, some of which may permit it to be explained according to a particular psychological model as, for instance, social learning, reinforced behavioural response (in which the imagined scenario provides the conditioned stimulus), psychological modelling or a distributed form of psycho dynamic transference (Andersen-Warren & Grainger 2000:228). Yet, in light of the actual experience of drama therapy, none of these explanations quite fit the bill. This is because all of them tend to regard dramatic structure as a way of providing opportunities for learning new patterns of behaviour (Andersen-Warren & Grainger 2000:228). Hereby drama is simply a convenient tool for learning by conscious association, or unconscious identification.

From the perspective of drama therapists, these latter explanations are not sufficient. Drama is stated to be more than this:

> The conscious action of identification, which identifies genuine dramatic experience, is neither intentional nor automatic. The drama invites this kind of understanding but in no way imposes it. The learning that takes place - or does not take place - in drama is learning by discovery. We discover that a situation speaks to us or that a person reminds us of someone we know. It is not so much a matter of the assimilation of a new learning - although that certainly happens - as the recognition of old understanding.
>
> (Andersen-Warren & Grainger 2000:229)

Shortly stated the authors emphasize that we see ourselves in a play because we choose to do so, for no other reason (Andersen-Warren & Grainger 2000:229). The 'like me but not me' appearance might not even be anybody that remotely resembles. Furthermore, the 'like me but not me' which may be people but also incidents or circumstances may be circumstances that we have never

faced, and could never imagine ourselves facing; never, that is, until now (Andersen-Warren & Grainger 2000:229). "The reason why drama 'heals our emotions', as Aristotle puts it, is because it leaves us free to respond to others - and ourselves seen from another viewpoint, understood in another context" (Andersen-Warren & Grainger 2000:229).

We now turn to some important concepts relating to the workshop. The principal idea to distancing entails that a safe environment is created for a 'client' in reliving incidents or expressing emotion whom might otherwise be overwhelmed by emotion. The entire process of drama therapy is said to contribute to the idea of distancing in the same manner that externalising practises in narrative therapy should not be used as a tool. The distancing process provides participants with an opportunity to look back on an experience they have recently undergone. This type of looking back at incidents is said to take place with a degree of calmness and objectivity, which people often cannot manage when up to our necks in things, stuck right in the middle of the action. Apart from this distance providing people with confidence they need to become involved can also encourage them to sit back and reflect on what being involved actually felt like, and how we and the other people present reacted to the situation. Related to this discussion professor Hagemann remarked about the swelling of the moment that could be a possible contribution of the arts in therapy as shown in this instance (Andersen-Warren & Grainger 2000:223).

A metaphor or story with connections to the client's problem could prove to be a safe enough distance to explore feelings. I remember each of us in a group had to choose an object of value form a period in our lives. We needed to then imagine the object as physically existing in the now time and put it on a chair in front of us. Group members could then ask questions about the object without the group knowing what the object is. Once it has been established, what the object is the person who the object belongs to would go and sit on an open chair beside the object and then become the object. The next line of questioning

would be directed at this object about the role it played in the owner's life. We then moved to the larger group and took turns in guessing what we might think our object would want to say to us. It is in this larger group that I experienced the *meaning making* process the strongest. Remarks served as affirmations of self-worth, some were reminded of skills they had thought they lost while others were moved towards some kind of decision or action with regard to relationships with significant other (Meyer 2005/0315-16).

The therapeutic process of dramatic projection "allows a connection to the unconscious and emotional processes by externalizing the confusion… [T]he client actively engages in making sense of their inner life and the relationship to the outer world" (Meyer 2004, workshop notes to Meyer 2005/03/15-16). In-group format (four per group); we had to do silent moving sketches on three questions. "Who am I?" "How did I get here?" and "Where am I going?" It was required that all the small group members partake in one person's journey at a time. These were presented to the larger group again in our small groups but not by the person whose sketches it was. The moving images or sketches served as projections, which again cannot be disconnected, to subjective interpretation.

In, *An introduction to Drama therapy* Meyer states (2004, workshop notes Meyer 2005/03/15-16), that the premise of Drama therapy is *not* that all art is therapy. It does not preclude art made primarily for creative, political, or financial purposes. It does not seek to pathologise the artist or artistic activity. However, it does recognise that artistic processes and products have healing potentials and that if worked with in particular ways in specific contexts, drama can be a therapy (Meyer 2004, workshop notes Meyer 2005/03/15-16).

Following Landy (1994), Meyer (2005/03/15-16) states that Drama therapy has its roots in the following areas: a) Play and play therapy, b) Ritual, magic and shamanism, c) Psychodrama and sociodrama, d) Psychoanalysis, e)

Developmental psychology, f) Sociological theory, g) Performance theory, h) Theatre history, and i) Educational drama and theatre.

In a description on what drama, therapy is Anne Seymour writing the preface to Andersen-Warren and Grainger (2000) tells about an incident where some people who while being blindfolded had to say what this object in front of them is, naturally by way of feeling their way around. The first person running up into its legs stated that it is a tree. Another stretched out her arms and touched its body, proclaiming that it must be a wall. A third person touching the ears noted that it must be a windmill whilst the trunk resembled a snake to the fourth person. So each had a different description based on their *exposure* to the elephant (Andersen-Warren & Grainger 2000:11).

> We think drama therapy is like this. If we stand back and look at the whole, we see something, which is made up of many different strands but in itself, forms a very recognisable unity. The unity of drama therapy lies in drama-theatre. When we speak about theatre, we are using a word, which encompasses a whole range of activities – from the Vienna Opera to glove puppets, form ancient Greek tragedy to French farce. When we speak about drama, we mean a form of communication, which all human beings use in all sorts of ways, all the time – something very fundamental indeed. In this book, we have set out to illustrate some of the essential strands, which make up drama therapy while preserving its unity as a form of dramatic creativity. This particular elephant is a talented animal, capable of imagination and sensitivity, and exceptionally good at adapting its skills to the needs of particular situations concerning people. In terms of this book, this means. None of the exercises or processes described is to be transferred from the page to the situation of an actual client, group or an individual client without carefully adapting it to meet the special needs of the people concerned…All situations involving people are different, all are unique. Therefore, you will always have to find your own way of

making sure that what we describe here will speak to the individuals and groups you are trying to help.

(Andersen-Warren & Grainger 2000:11)

In Seymour's preface to the book (Andersen-Warren & Grainger 2000:7) drama therapy is situated in participation rather than clinical detachment:

The theatre is sometimes seen as the pursuit of the bourgeois classes but this book demonstrates how it may be regarded a necessary art in the process of healing available to everyone. An essential democracy about the approaches described here allows space for exploration and development. Drama therapy as examined in this book does not assume that life can be compared with a play where there is a fixed role for each person, where enactments reinforce the prevailing hierarchy, or where outcomes are inevitable. The ethic of this book sees drama as part of being human, about truth, not deception, and most importantly about choice. It is clear then that, while scripts exist for life and plays are already written, in the drama therapy space new 'plays' are created wherein endless possibilities for experimentation lies and the outcome is always unknown…. [D]ramatherapy certainly involves role play, but it is a very different thing from using drama as a way of teaching set patterns of interpersonal behaviour or the correct formulae for what somebody else thinks is the appropriate kind of verbal response within a particular situation.

(Andersen-Warren & Grainger 2000:7, 28)

It has been noted that one of the differences between drama therapy and psychodrama is situated in the distinction group versus individual (or private experience). There are several important differences between drama therapy and psychodrama,

the most important one being that the latter presents its material as straightforward autobiography, whereas the former tends to be more circumspect in its approach to the real lives of those taking part. Psychodrama's 'plots' are actually true in all their dramatic detail. They aim to present a realistic picture of the protagonists' actual experience of the relationships, which most closely and intimately affect them (Blatner 1997). Drama therapy's characteristic approach, however, is to leave the crucial business of focussing on individual lives to the persons most intimately concerned. The processes described in this book are all ways in which individuals are encouraged to discover their own truths form their own angles. Drama therapy deliberately chooses to approach these things circumspectly, setting the scene for personal healing without prescribing the treatment for it. It prefers fictional stories to straightforward autobiography, allowing those taking part to 'sit more easily' to what is unfolding around them, choosing whether or not they want to take it personally by becoming involved to the extent of identifying with the men, women and children, animals, gods and mythical creatures who inhabit the imaginary world created by the group.

(Andersen-Warren & Grainger 2000:15)

Drama depends on being *self-proclaimed* fiction, whether it takes place in theatres, drama therapy sessions or simply in the reader's imagination. Consequently drama could be viewed as a transitional practise (forthcoming: chapter five, heading 5.3.3.26) in that its relevance to us is not immediately obvious on purpose. Its significance come more to the fore in realising that its greatest therapeutic asset lies in *being* performed. Through the performance, we ourselves come forward in the attempt to understand it. "In other words, we have to work at it in order to see it form the inside," meaning is "…hiding from us as a story about someone else; and this encourages us to come a little closer, explore a little more deeply" (Andersen-Warren & Grainger 2000:16).

The above directs attention to the idea of distancing and to recapitalise on this theme the following remarks: Drama's refusal to be explicit about its personal relevance to the local has the effect of inducing the participant to relax her/ his vigilance with regard to things one is willing to think and feel about oneself. Over against this psychodrama could be very threatening (Meyer 2005/03/15-16). An environment of safety is possible considering drama's honesty about its fictional nature and its willingness to be seen as a play. This also defends drama against the charge of being a trick, a way of getting under people's guard without asking permission to do so. Drama (as do narrative practise) always asks permission: it always manages to get across to us the crucial fact that it is only a play. This play and one might even say freedom to participate in playfulness is a way of encouraging vulnerable people to look more courageously at the challenges and rewards of becoming more involved with life. (Andersen-Warren & Grainger 2000:16-17)

On how exactly drama therapy works Meyer (2005/03/16-17) in the workshop quotes her own interpretation of Jones (1996:7):

> Clients make use of the content of drama activities, the process of creating enactments, and the relationship formed between those taking part in the work within a therapeutic framework. A connection is created between the client's inner world, problematic situation or life experience and the activity in the Drama therapy session. The client seeks to achieve a new relationship to the problems or life experiences they bring to therapy. The aim is to find in this new relationship resolution, relief, a new understanding, or changed ways of functioning.
>
> (Jones 1996:7)

I learned that drama therapy is not necessarily just about acting as a skill. In the therapeutic or organisational context, it is about relating to objects, space, and time. Most significantly there is to me a great resemblance between all the

techniques in drama therapy and the ideas behind the narrative practise of externalisation. The careful and intentional planning of techniques had left an impression on me. Great care is taken in assuring that something is externalised. It is not, as sometimes is the case in narrative therapy, that an externalised position is achieved by a few questions or a way of talking with co-participants. The way we talk is constitutive of our realities and so externalisation is an important concept in narrative practise. However in a sense I experienced first hand that in drama therapy the connection to the externalised object, feeling, belief is much stronger that talking about it. It helped me accept this reality of the life of the feelings, belief etcetera, and enter into a relationship with it more readily, and thus faster than what otherwise might have been possible.

Drama therapy's credentials is said to lie in the fact that drama itself is a fundamental human experience. Augusto Boal (1992, in Andersen-Warren & Grainger 2000:17) says it is the capacity possessed by human beings to observe themselves in action. This seeing ourselves in action is pivotal to human beings' ability to be healed (Andersen-Warren & Grainger 2000:17).

If psychotherapy's loosely defined aim is indeed partly to establish some sense of reflexivity, of seeing ourselves in action I would go along with this definition of drama therapy (Meyer 2004) by Read Johnson (1982): "Drama therapy, like the other creative arts therapies (art, music and dance) is the application of a creative medium to psychotherapy."

However, it should be noted that it is rather strange that Kirsten Meyer refers to this definition given that drama therapy's situatedness is found primarily in-group work. This latter view she also promotes. In contrast to psychodrama's often-individual concern, though not exclusively so, the drama therapy approach is not to do things to individuals, but to allow things to happen between people. (Andersen-Warren & Grainger 2000:218).

It is my understanding that as with any social constructionist practise drama therapy takes the ways in which we present ourselves to one another and to ourselves seriously. From a social constructionist informed paradigm where reality and truth is situated in the *in-between,* drama therapy could be noted as resembling the epistemological understanding of our preferred paradigm. As a result, this makes drama therapy the obvious choice of interaction concerning problems involving the ways in which we…

> …feel and think about our relationship with the persons and things that constitute our individual worlds. Feelings of hopelessness and inferiority social anxiety and personal depression. Inability to stand up for oneself or the underlying lack of confidence, which leads to over-assertion and aggressiveness. Inability to make cognitive sense of things that are happening and one's own reactions to them. Haunting memories of past failures and crippling fears about the future. An inadequate or almost nonexistent sense of self of having a personal centre, and a lack of confidence in the value and significance of one's own actions and experiences. All these things, and others like them, are the obvious raw material of drama therapy.
>
> (Andersen-Warren & Grainger 2000:218)

Andersen and Grainger (2000:219) acknowledge that drama therapy has limitations but they assert that drama therapy can certainly help to do many things, which appear at first sight to be outside its range of effectiveness. Drama therapy can for instance be important in the actual intervention of another kind, such as psychotherapy or biological medicine. They are of opinion that before real healing can take place something must be there to encourage our responsiveness and that drama therapy has exceptional value in this regard (Andersen-Warren & Grainger 2000:330).

3.13.3 Wednesday 16th March, session one

Presenter and theme: In this first session of track six on Wednesday, Dr. Gareth Higgins (Irish School of Ecumenics, Belfast, Ireland) spoke about *Fingerprints of Reconciliation in Culturally Significant Films.* It should be noted up front that to Dr. Higgins culturally significant films refers in the first instance to mainstream western box office films as this is his context.

3.13.3.1 Fingerprints of Reconciliation in Culturally Significant Films.

He entertains the idea that there are tools to be found in movies for reconciliation. Admittedly, he mentions that the movies he gets to see are the more popular Hollywood thinking informed movies. We should realise however that no film exist in a vacuum and that it would benefit to learn the tools of watching,[130] even if it's just to understand a little bit of the context. He further acknowledges his bias towards Christianity (informing his use of the word reconciliation) and being a child of Western civilisation. This notion of acknowledging where we come from sprung out to me again. Aptly everything we see in the movies, television, and so forth is filtered through our experiences. It is acknowledged that once a work of art is produced it takes on a life of its own (See heading 3.5.5. professor Hagemann on reception theory).

He puts forward an interesting reading of what he says he encountered in Kierkegaard's writings (uncited by Dr. Higgins). He alludes to what is called the indirect method. This states that the chances are good that people will not change because of *direct hearing* such as in the art of rhetoric where the aim is often to persuade. A good local example in this regard would be that of a sermon on a specific topic that addresses an issue to which there is a proposed or desired result. In a way, people prepare themselves for what they know they will hear. We change when we *over hear* as he calls it. Thus, *direct hearing* stands in opposition to *over hearing* as far as change is concerned. Movies are

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[130] This relates to professor Hagemann's proposed skills period: The better the quality of the arts, the richer the experience.

said to carry the potential for over hearing in that change is not propagated but internally effectuated.

Movies, Dr. Higgins (2005/03/16) exclaims are an aid to our journey in that it describes but also creates reality. Theology should be directed accordingly to the reflections on society and current matters as encountered or stirred by movies. Often churches is said to have tried to propagate truths and certain acceptable behaviour without listening to the context of its primary audience. Following this notion of over hearing Dr. Higgins (2005/03/16) says that popular culture is said to change in accordance with what they see through media such as movies since they are over hearing ways of being, drawing realties from characters they see on screen. These characters are however to the viewer real as it resembles something of what it means to be human.

Rooted in the abovementioned arguments of Dr. Higgins (2005/03/16). It seems to me that for viewers, meaning is enhanced at the intersection of, on the one hand understanding about the context of the movie, catching the gist of the director's intention. On the other, hand the notion to freely interpret a film from the basis of our own experiences. At this intersection, we should ask ourselves three questions: "What is the artist saying? How is the artist saying it? Why is the artist saying it?"

Dr. Higgins's (2005/03/16) presentation also allude to the notion of archetypical myths, mentioning the Babylonian myth of the creation story, accordingly our human interaction is shaped by for instance the myth of redemptive violence the myth of atonement and so forth. These ideas are constantly mirrored in films of our popular culture. This idea resonates with what professor Hagemann notes on the development of Vogler's (1999) *The Writer's Journey,* resulting form Joseph Campbell' *The Hero's Journey* which is in turn based on Vladimir Propp on the *Mythology of the Russian folk tale.*

## 3.13.4	Wednesday 16th March, session two

Presenter and theme: In the second session of the morning track Ms Benita de Robbilard from the University of the Witwatersrand spoke on the topic *9/11 and Abu Ghraib: Time, Death, and Empathy.*

### 3.13.4.1	Performance of time and related considerations

Very briefly, what had made an impression on me, and relevant to this study is the idea of the performance of time (forthcoming: notions of time in narratives, chapter five). She distinctively referred to the notion that "[t]television performs time." Television is being presented here as positioned within the broader context of media and therefore her discussion does not primarily include consciously produced films for instance. In this regard she was referring to the event of 9/11 and the role that the media had played in involving the whole world in that event, especially then through television. She referred to how briefly one could see bodies jumping from building windows and how we horrifically had shared in the final moments of someone's life through the sense of vision and even tactility. The concept that she uses, when our senses are engaged in this way is referred to as senaesthetic experience, implying a sense of immediacy to the incident whereby through media we experience the horror of an incident such as 9/11 almost simultaneously with watching it. In this argument, she refers to Chavera's (spelling) work, *The Cinematic Body*: Through films and media, it is said that the audience is assaulted, exactly so for not being able to un-see and un-hear what, in a preceding millisecond has been presented. We are willingly or maybe unwillingly being subjected to what we might not have wanted to see or hear. This resonates with what professor Hagemann and I had spoken about regarding the ability of film-media and drama to engage our senses in a way that we cannot foresee. Even in arts therapies this is a concern and thus, such as in drama therapy, the primary consideration of the therapist is that of creating a safe journey, process related thus and not content related (Andersen-Warren & Grainger 2000:19-25). Television is in a sense very unsafe as one cannot un-ear or un-see what some editor had chosen to show us. Herein also lies professor

Hagemann's critique against television, saying that it is very one sided and a very powerful image. Television constructs human narratives for them; it constructs war, the way we see dying and so forth. In this regard, we should develop a kind of critical consciousness if we want to be guarded in some way.

What do I make of Ms. Robillard's presentation as research data? It is a testimony to the ability of visual media to elicit response in the viewer or participant. Notably in the sphere of conventional verbal therapy, it is my suggestion that this response would not have been educed by talking about concerns or problems alone. I'm of opinion that in narrative practise there is enough scope for creative engagement with the use media which might be used in numerous ways to assist in the telling or the describing of life journeys (See Media 5.2.1 *A multimedia journey*), or in this case eliciting responses. Exactly what the function is that it might fulfil in narrative engagement with people, could depend on any number of things. These functions could be those alluded to in chapter five but it could also be anything else. Let me present a recent (at time of writing) example. During Easter (2005), our congregation has had three, let us speak of experiences following professor Sweet as opposed to sermons on Thursday, Good Friday and Sunday. In referring to experience as opposed to sermons, we aimed to present something of an EPIC as explained earlier. Situated in an environment full of symbolism already interpreted in the recent past, we used media to illuminate the weeklong journey that Christ might have undertaken in that last week prior to his crucifixion. In augmentation to this worship experiences one of my colleagues then read from the bible certain passages belonging to the chronology of the week prior to Jesus' crucifixion. These scenes were acquired from the available movies on the life of Jesus. They were edited to loosely fit the reading by the minister. Although the text is in Afrikaans Media 4.4, (*Capture to Cross*) will provide a good idea of how this worked. Take note however that the text you see underneath the video was not shown on the projector. Rather this was read by the minister.

In this matrimony between the *then* (visually stimulating movie clips of the life of Jesus), and the *now* (that which is being heard from the ministers mouth in that instant) somehow vividly brought Jesus' intention (of course interpreted intention) and compassion to the fore. Even if I can only speak for myself this was really an extraordinary moment: Being a minister I find that one could sometimes become so desensitised to the emotion involved in the Christ narrative when faced with it regularly. One almost starts not hearing the message anymore.[131] Still further, when an event such as Easter presents itself in which the CAM community really tries to create an EPIC, I find that I am often so engaged in the logistics behind the worship, taking on the form of a production that often a verbal message don't get across to me. However, in the preceding Easter experiences the arts (multimedia in this case) were presented with such a unity between verbal and visual art that it truly reaffirmed the Christ story and its meaning in my life.

3.13.5   Wednesday 16th March, afternoon session

Presenter and theme: Beyond the Physical Oddity, presented by Gladys Agulhas (Agulhas Theatre Works).

3.13.5.1   Beyond the Physical Oddity

One of the many interesting workshops I attended at the conference necessitated dancing. Of the performing arts, I judge myself the furthest away from dancing. Dancing and its considerations in narrative practise entered the research in a later stage than did story. Although interesting I had found it very threatening. Yet, I decided to partake wholeheartedly to derive as much meaning and benefit from it in respect of the research as I possibly could. Yes, my aim in participation would not fit that of someone going in earnestness to a dance therapist with a real concern; however, from a narrative practise informed view my wholehearted participation   was   aimed   at   incorporating   my   experience   in   reflexive

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[131] This un-hearing and over-hearing relates to Dr. Higgins and Ms. De Robbilard. As a minister due to desensitization I start un-hearing while the congregation perhaps over-hears the message.

conversations. One of the things that had me feeling both threatened (for three reasons) and in a way safe is owed to a racial consideration: A Ministry in inner city Pretoria that consisted almost entirely of African women attended the workshop. In total, I think we were about four white people. I do not view myself as advocating any racist notions, to the contrary. Although, I did at various instances afterwards wonder what the role was of the alleged 'other' factor. The threatening experience for me was also situated in that we had to do improvisations and lastly I believe the cultural perspectives on space played a role: I think that on some level maybe as far up as in Western culture we are much greedier about our space than the African culture. Referring to space, the concept does not preclude physical space in the sense that I felt we had too little space for movement and so forth. In the first instance, space refers to the space around and individual with which s/he feels comfortable with in allowing someone to enter. Our workshop, for instance for most part required physical contact with people. I think I might have felt less threatened in an environment where I had some kind of affinity to the group, such as in team building for instance wherein I stand in some kind of relation to them. With this being said, the reason that I did feel safe on the other hand is owing to the fact that I did *not* know these people in the sense that I are not related to them. One might say it was exactly their otherness that created the space for me to fully take part: I knew that I was not going to be ridiculed in some way by people I know for expressing myself in ways that I never considered.

I did derive a sense of freedom in the movement and for me it was therapeutic. It also caused me to reconsider my racial presuppositions; uncomfortable but a good thing. In my follow up conversation with Gladys, the presenter of the workshop, I shared this information and our discussion was in a sense also liberating; it allowed me to reflect on my own group involvement and feelings, discuss recommendations and so on.

Subsequently, I present the official Arts and Reconciliation introduction to the workshop and then follow the reflection letter I had written to Gladys after our interview about this workshop. In addition, I will present relevant academic voices where thematically applicable to what we have discussed.

The official Arts and Reconciliation conference guide (2005:35) introduces the workshop with the following description by saying that Agulhas Theatre Works is a professional dance company, launched in 1999 by multiple FNB-Vita award-winning dancer, choreographer and teacher Gladys Agulhas. Gladys, who studied integrated dance with Adam Benjamin, has taken her work to Senegal, England, and Switzerland. Her passion is to work with diverse groups of artists with different abilities, bringing professional dancers and the physically challenged together. Her dance company includes two professional dancers with physical disabilities. The workshop focuses on inclusive contemporary dance and aims to move people beyond their own capacity to new places of hope and inclusion (Arts and Reconciliation conference guide 2005:35).

3.13.5.2   A Reflection letter[132]

On 2005/09/16 I set out to Johannesburg to Museum Africa for a two 'o clock meeting with Gladys Agulhas. The reader might remember that I've met Gladys at the Arts and Reconciliation conference earlier this year (2005). I was also referred to her by professor Hagemann on the research team for dance related considerations.

I arrived earlier than expected in Johannesburg, which was a good thing since unknowingly a one hour meeting extended to two and a half hours; extending consequently to rush hour traffic back to Pretoria. Was it worth it? Completely!

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[132] In this reflection I will speak of disabled persons and not as I might otherwise have done, differently-abled since Gladys used the term disabled in a comfortable, non-derogative, non-categorizing manner.

In conversation with Gladys, I realised anew how fluid the concept of therapy really is. Time and again she notes that she does not want the dance work that she does, to be viewed as directed to disabled 'patients' as a type of receiving audience; 'patient' in this sense meaning the subject of conventional therapy as discourse dictates. Plainly stated her work she says is not therapy. Dance to her is not something she does to people or having people doing dancing as subjects. Rather it is an interactive participatory approach.

She persists that what she does could rightfully be referred to as art. For this reason, she did not want to base her company Agulhas Theatre Works in Eldoradopark. She did not want people to think that her work is in the first instance a type of community work. One finds behind this remark the foundational basis for her work with disabled persons that of a deconstruction of stereotypes. The discourses that inform the realities that dancers inhabit are the following: Dancers, professional dancers should be very thin. "Hulle moet sulke maer meisies wees," as Gladys puts it. Artistic dance discourse dictates that in order to dance, or even be professional dancers one needs to *not* be disabled, and all the more not physically disabled. Lingering around unnoticed in this remark lays the notion of the inferiority of disabled people. The reasoning then: Because of this alleged inferiority dance is not accessible to disabled people.

Gladys growing up in Eldoradopark was sensitised to these types of prejudices: She relates that in her community, while growing up she had several dance instructors. All of them advocated the being thin lifestyle. She's had to hear numerously that sweets, chocolates, and so forth are out of the question in order to become a good dancer. Not only was she admonished but also she relates now that one should acknowledge that different cultures and indeed different individuals have differently shaped bodies. Although a certain look is advocated, it surely is not beneficial to all types of dancing. Having stronger thighs, arms or whatever might be useful for other reasons or for other types of dance. Looking back on that time in her life, she interprets that that which was destructive for her

was not as much the advocating of being thin but not being explained to why some things should be done.

In spite of her saying that, she must have had wrong teachers she is an acknowledged professional dancer having been trained in the strictest sense in classical ballet (other styles certainly not excluded). She's done her Royal Academy of Dance (RAD) exams; also being involved as a teacher there. Her involvement with the Johannesburg Dance Foundation and Theatre (JDF/T) was her first multi-racial dance experience that liberated her to some extend beyond the limitations of the discourses described above. She also danced with the former known PACT dance company. Here she's done a lot of contemporary mainstream work, nationally and internationally.

It is also at the PACT dance company that the idea of improvisational work hooked her. Often in our discussion, I've heard her say that technique restricts a person. The idea of improvisations connotes freedom, being unrestricted and thus a very useful approach in what she calls Integrated dancing. It is not that she has a disregard for technique, which should be quite obvious being an acknowledged professional dancer in the arts community, but often technique especially in classical ballet dancing seems the lifeless following through predefined motions. At the PACT dance company, however they never did outreach work as they would with JDT. This frustrated her since that is where her heart lies.   At the JDT, they would go to schools, bringing dance to communities.   This fortified her teaching spirit still further.   In going to communities, her role was that of teacher, dancer, and choreographer. The void in her, in wanting to be busy with teaching and caring was filled in going back to her childhood community and teaching dance while on the other hand being part of PACT.

Gladys agreed that her work could be therapeutic. Yet, she just does not want to (in the first instance) be categorized as a dance *therapist*. In this regard, she

refers me to Dirk Badenhorst who is the artistic director of the South African Ballet Theatre, whom has studied amongst other things *dance therapy*. To me this was okay seeing that the PhD thesis in some sense deconstructs the notion of therapy. In fact, the ideas behind narrative therapy are in itself a deconstruction of people's descriptions of conventional therapy. It appeared to me that one way in working with the arts therapies assume the disregard for the skill of the artist. Gladys helped me a lot in deconstructing the notion of what art is without disregarding the idea of quality or skill and without the latter being applied too rigidly so that no freedom is felt. Gladys and I considered how one might use a professional dancer in the therapeutic environment. Gladys said that she as a professional dancer would want to know what I as the therapist would want her to do. I replied that this question of what to do would from a specifically narrative therapy or practise point of view be met by a collaborative answer between dancer, 'client' and therapist. Gladys noted that it might be good for her to sit in at a therapy session to experience something of the space in which she would operate; space, in this sense not meaning physical space but maybe more emotional environment. I asked whether her participation should necessarily include improvisation. I asked this for a twofold reason: Firstly, it is my experience that acknowledged dance therapists according to literature utilises this a lot, especially in the type of Jungian psychology wherein the connotation is made between imagery, improvisation and the assumed psyche. Secondly, the CAM community felt that this idea of improvisation is very threatening for someone (like himself or herself) that is not accustomed to dance. Gladys assured me that her involvement could be anything from highly structured to totally improvisational. A graphical representation might look like this:

Entirely
Structured

Patterns

Complete
Improvisation
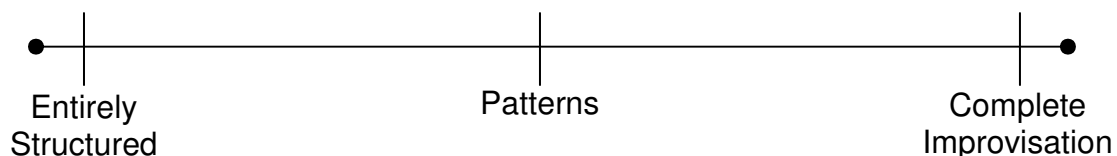
Figure 3-7 Continuum structured/ unstructured

Gladys and I however mentioned how it would probably be best if the participant to therapy give as much input as possible on the movement. Gladys mentioned that what the dancer could also do is loosely structure patterns on the dance floor. There would then be a loosely structure wherein it could be discussed what movement might be used to get to the various places in the dance space. I asked where on the continuum above Gladys will put this semi-structured approach; should it be more to the structured or more to the improvisational side. As you might see above Gladys put this in the middle.

In thinking about therapy, one could also portray the role of the dancer in the choreography on a vertical axis while the question, which does the dance, is answered by two diagonal lines.
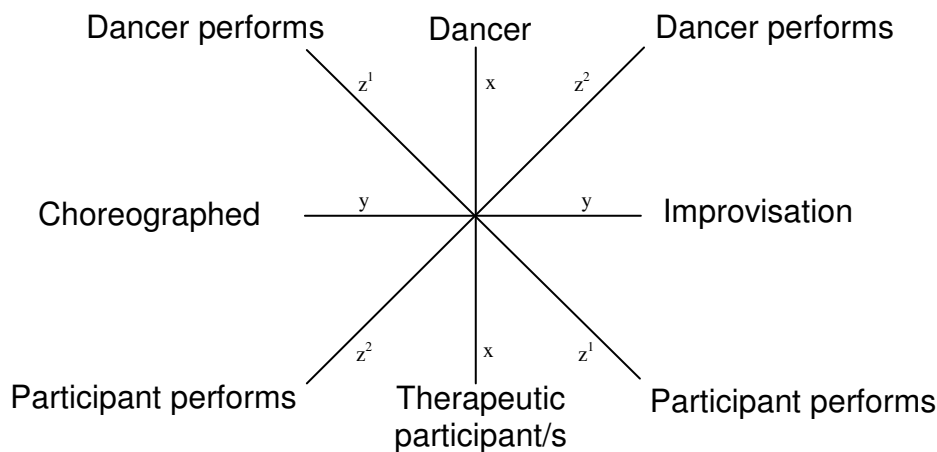
Figure 3-8 Towards role differentiation

Looking at this representation one realises there are numerous possibilities based on the following:

The 'y' axis indicates to what extent any movement is choreographed or improvised.

The 'x' axis then indicates who the person is (a professional dancer or the therapeutic participants) that did the choreography.

The z^1 and z^2 indicates who the performer is.

Consequently, a number of possibilities exist.

i.   A dance could be choreographed by the dancer but performed solely by
     the participant

ii. The participant could have provided the material from her/ his life
     (participant as choreograph) and the dancer then performs.

iii. A dance could be improvised by the participant or the dancer based on
     feelings, emotions of the participant or reflections of the dancer. Take
     note that obviously a dancer cannot improvise on behalf of a participant.
     Improvisation implies being the creator and the initiator. A dancer could
     however take as inspiration the life or emotion of a person and does an
     improvisation accordingly. This results in a bodily interpretation of the
     person's experiences on the side of the dancer.

iv. Lastly, a dance could be structured/ choreographed by the dancer with the
     input of the participant (or other way around) and performed by both or
     either.

If indeed, a therapeutic conversation is implied this could happen through
reflexive outsider witnessing practises as encountered with narrative therapist
Michael White.

Dancer

Participant   Therapist
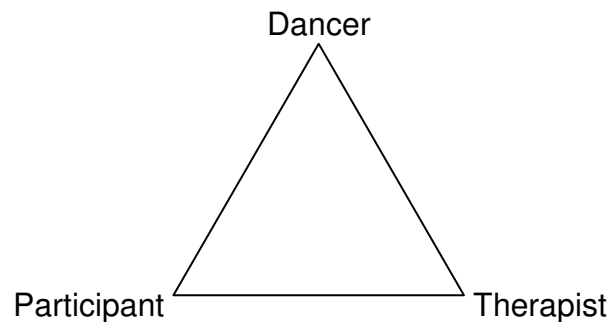
Figure 3-9 The relationship; artist, participant, therapist

Hereby a reflexive conversation could take place between the therapist and the
dancer while the participant listens. A conversation could also take place
between the dancer and the participant with the therapist being an outsider
witness. Lastly, the dancer could be an outsider witness while the dancer and

participant are in conversation. With regard to the content of whichever discussion and relating to the dance experience one could superimpose this triangle over the middle of the previous representation. Remarks could then be exchanged about choreography, performance or the role of the dancer/participant. Conversations need not be restricted to these themes. However, it might be useful to dwell in these themes and explore the emotional or interpretive landscape around the experience of any of the parties involved.
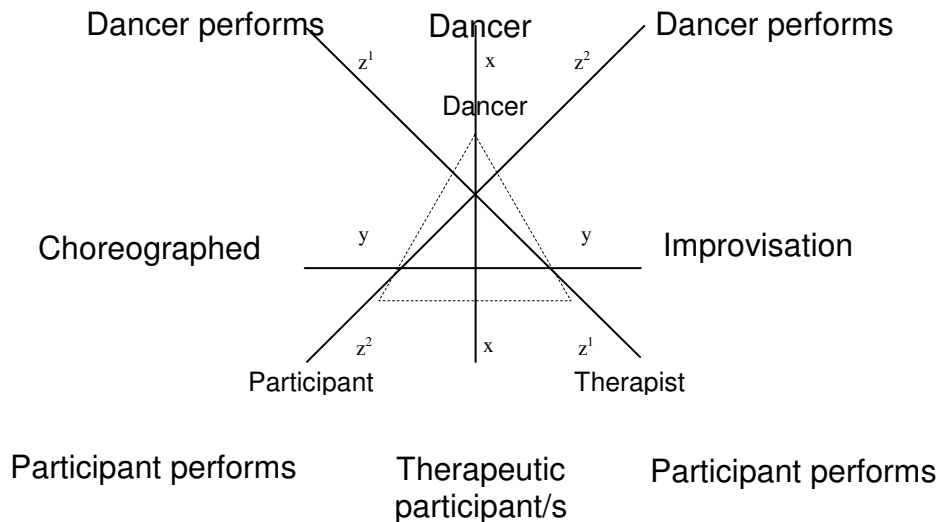
Figure 3-10 Integrating understanding of arts in/as therapy

With regard to the content of a dance, in so far as we assume for the moment that a dance is to some extent indeed choreographed, our conversation lead me to these reflexive remarks. Gladys says that when she dances on stage it should not be just about herself and her performance. As she states in relation to therapy, it should not be a Gladys show. She would want to incorporate all kinds of things, social events, funny incidents from someone's life and so forth. I think of this as the type of social reflection that one might come across in painting, where painters reflect on social injustices, political events and so forth. One might easily say that as understood above Gladys paints with her dancing. One

finds that that type of dance is then situated in life, in emotions and all the things around us that might influence the performer. A dance in therapy could then portray certain incidents and not only attitudes or emotions. Gladys says that she will give the person in therapy homework, doing a bit of research on the things they do, say and so forth. Hence, the person should think and reflect not only on their attitudes and emotions but also on their daily activities. I asked Gladys whether in this regard it would be able to involve someone in dancing a story upon which she affirmed. However, she reveals that it would probably be most significant if one start of with the kind of emotions the person experiences although this is not the sum total of the experience. Relating to emotion Chodorow (1991:3) asserts that dance is engaged with all of the fundamental emotions: Joy, Excitement, Grief, Fear, Anger, Contempt, Shame, and Surprise. These are said to be innate patterns of expressive behaviour. The expressive patterns are at once personal and universal. Whether the emotions are named or not, they motivate and shape the way we move. For Chodorow (1991:3) dance therapy is completely involved with the expression and transformation of the emotions" Chodorow 1991:3). Espenak (1981:13) restricts the extent of what is called major emotions by saying that historically, the dance has served, for dancers and audience, "…as a representation or a direct expression of the major emotional states, encompassing the great many nuances, the shades, and degrees of intensity within the major emotional categories of anger, joy fear, and calm." There is to Espenak (1981:13) a distinct correlation between reciprocity of feeling and muscular affect situated in the direct relationships of posture, movements, and gestures to the spectrum of emotional states.

Extending the notion of personal research, Gladys situates dance in everyday movement. Accordingly, even kicking a rugby ball is a type of physical metaphor for dance if one according to Gladys just slow down the motion. If a person in therapy knows about dancing Gladys could incorporate this skill in the choreography. Still, she would first tell the person to forget everything they have learned with regard to technique. In the first instance, the dance should be about

the life and movement of the person. She relates that sometimes when dancing at differently places she would look at the lighting in a place and choreograph a dance accordingly. This relates to an exhibition she says: An exhibition uses lighting to bring the best qualities of the work to the fore. Translated back to dancing; the everyday movements of a person is the light that Gladys will use in doing a choreography for or with a participant. As a result, Gladys will be circumspect about technique as technique might either overshadow personal experiences or confine a person to certain expressions. In drama, therapy as such there is also no need for skill or correct technique. Espenak (1981:43) explains:

> [W]e are interested in the drive, the mobilization of energy, behind the patient's movements rather than in his muscular strength per se; we are not as much interested in the skill with which he performs certain movements as we are with his willingness and his persistence in the effort. In short, we are concerned with the behaviour characteristics of this movement rather than in any absolute conceptions of grace, prowess, and so on.
>
> (Espenak 1981:43)

The total approach of dance therapy is focused on the dynamics of body and mind in emotional interaction. There is a fundamental biological basis for this, as indicated by the basic cell reaction of the human body in terms of the relation between feeling and movement. In feelings of pleasure, there is a basic cell reaction of expansion. In feelings of displeasure, the reaction is contraction. In awakening, for example, in a warm and pleasing room there is a feeling of comfortable pleasure to which the basic cell structure responds with expansion; the same awakening in a cold, stiff, unattractive situation, with feelings of displeasure, would produce a body cell contraction.

Thus, there is a continuous interplay on the biological level of the mental and the physical.

(Espenak 1981:61)

Dynamically conceived, the therapy is a process of partly effecting change in the personality by modifying physical states, and this modification involves the stimulation and strengthening of muscles, the conditioning of glands, and, in effect, the modifying of the entire neuromuscular system. Large muscle activity is a direct and simply way to stimulate vital processes. Such movement induces increased flow of blood to the brain, stimulates the metabolic and other chemical process of life, and generally affect the total physical tonus of the individual. While these changes are physiological, they are viewed in dance therapy as interwoven with psychological change, with improvements in ego states reflected in body states, and with improvements in body states reflected in ego states. Therefore, in this view the differences among patients in terms of physical structure, although they may affect certain levels of physical movement, do not at all impede the effectiveness of therapy. In diagnosis, for example, the procedures are designed to focus on the dynamics of interaction between body and mind.

(Espenak 1981:43)

Based on the above psychomotor theory, diagnostic tests have been designed which are based on the common denominators for the dynamics of interaction among all patients, namely, rhythm, tempo, form, and space relations" (Espenak 1981:43). Whereas Gladys would want to sit in at therapy session to experience something of the gist of the participant to therapy Espenak would first want to conduct diagnostic tests upon which an approach to therapy is undertaken since she as experienced something of the physiological and personality aspects of the individual (Espenak 1981:55). Shortly, then these tests, which are grouped into

seven basic areas, comprising, as described by her in both negative and positive components of personality:[133]

1. Degree of dynamic drive (energy)
2. Control of dynamic drive (rhythm)
3. Coordination (neuromuscular functions)
4. Endurance (toleration of frustration)
5. Physical confidence (courage, reluctance, fear)
6. Body image (self-concept)
7. Emotional state (expressed in improvisation)

Following diagnosis there are several phases that comprise of the therapeutic use of dance: As mentioned *diagnosis* and *assessment* but then also, *restructuring*, and *integration*. The concern in the restructuring effort relating to early bodywork seeks primarily to improve coordination, stimulate realistic body awareness, and encourage body freedom. Dancing is at this stage structured. Giving the person opportunity of specialized exercises. Rhythmic movements to experience his body in all its parts and as a unity and to become aware of such individual factors as strength, tension and relaxation, flexibility, balance, control. All the related elements that constitute movement and that affect the natural harmony of neuromuscular interaction.

(Espenak 1981:80)

During this physically strengthening experience, which represents a departure from the patient's previously defensive behaviours and their accompanying physical restrictions, we have also opened up paths for emotional expression but have not yet sought specifically to elicit unconscious material. Our basic psychological task in the exercises was to liberate the patient from anxiety and fear of his own motility, of his own physical dynamism. It is not motion itself of which he is afraid; he fears the emotions, associations, and the unconscious

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[133] See Espenak for elaboration (1981:44-55).

conflicts associated with movement in his self-concepts. He fears the power that freedom of movement represents, namely, the power to embrace or to destroy. Rather than experience these emotions and the punishing consequences that he thinks will follow, he has immobilized to varying degrees his vital energies and unconsciously selected parts of his body as threatening instruments of that energy. Within the structure and safety of the therapeutic setting, he can bring these fears and anxieties to the surface, where they can be consciously experienced and intellectually and emotionally assimilated, and either resolved or brought under control so that they no longer affect body image and body movement. (Espenak 1981:80).

The next phase of treatment is devoted to the task of integrating the unconscious fears, repressed emotions, and associations into consciousness and restoring the patient as fully as possible to a unified body-ego state. The major technique used for these objectives in dance therapy is to stimulate authentic feelings through individual dance or improvisations, in so far as they have not already appeared as associations during the firs phase of the program. The role of improvisations in dance therapy is of the utmost significance to effective change. (Espenak 1981:80)

Yet another phase concerns expressive movement in-group interaction. The previous phase, the process of self-integration, while it represents the major phase of treatment, is not the total objective of the therapy. It is, rather, the constructive process by which the patient is strengthened to achieve the ultimate goal, which for Espenak (1981:91) is to live more comfortably and productively in the world of functions, tasks, aspirations, and relationships. As the final phase of the treatment, the patient may join the group therapy program. Espenak (1981:91) emphasises that this group dance setting offers an effective opportunity for both continued self-expression and modification of that self-expression in appropriate consideration and adaptation to the needs of others. Communal dance form, are one of the historical expressions of group identity

and group communication.   One of the simplest approaches according to Espenak (1981:91) is to unite the group through response to rhythms.

Espenak (1981:91) now remarks on the different personalities that emerge within the group. She notes that within this group setting, leadership may evolve from within the group itself, thus permitting various personalities to develop their own roles within the group.   In the context of leader/ follower formations, each personality will at once be reveal; the aggressive personality will seek dominance, the competitive personalities will challenge; the passive personalities will follow; the isolated personalities will tend to withdraw or avoid. The group then becomes a model world, reproducing on its own scale the interactions of personality in the world outside. Being able to function as member or as leader, or alternately fulfilling the respective demands of either role in this model world, will strengthen identity concepts, which in turn will modify behaviour in the real world.

The idea of technique evokes images of structure, which was not a consideration in primitive dancing. Espenak (1981:16) notes the many cultural forms of expression became more sophisticated in the developmental context of earlier societies. New considerations were evolved in regard to the exercise of restraint, choice of movements, and related aspects of shape, form, and content (Espenak 1981:16).   The power, wild energy, and spontaneous abandonment of the primitive dances became slowly transformed, along with other cultural changes, into disciplined forms, such as the ritual dances in Crete, in Greece, in Egypt, and in Persia" (Espenak 1981:16).

For Gladys, contrasting all the above-described diagnosis, the challenge would be in translating technique to meaning. Interestingly pertaining to technique, Gladys noted that it is possible to hide feelings in dancing which I thought not to be possible. Consequently, in her classes she encourages people to open up and commit themselves to the movement since others who are in a physical

sense disabled can't do certain movements. The primary consideration for Gladys when relating dance to therapy is situated in trust and communication from where a safe place will be created for expression. One finds in primitive dancing expressive (religious or otherwise), and communicative functions.

> In primitive man, the war dances indicate the transformation of fear and anxiety into courage and aggression, the coming-of-age dances are reflective of anticipation and joy. In the ecstatic dances, we see a catharsis, abandonment to the affirmation of life. In the ritualistic expressions of tribal experience, we see dance used as a communal expression along with individual identification with that shared experience, reinforcing a sense of belonging and security.
>
> (Espenak 1981:13)

This also relates to drama and healing since traditions of healing through drama are at least as old as civilisation (Andersen-Warren & Grainger 2000:13). They appear to be as old as community itself relating to non-medical purposes is.

Drama in relation to healing is seen within the context of the philosophy of life, a corporate philosophy inspiring a corporate event. The ability of drama to heal was in classical and pre-classical times explicitly associated with religion, and this has been so from time to time in succeeding ages.[134] To Andersen-Warren and Grainger (2000:13) there are no reasons why fundamental drama philosophy should be connected with religion. In this regard, they aver that the most celebrated explanation of the therapeutic effect of drama – Aristotle's theory of catharsis – does not mention divine personages or influences. What it depends on they say is *human fellow-feeling*[135] (Andersen-Warren & Grainger 2000:13).

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[134] See Andersen-Warren and Grainger 2000:30 for illustrations in this regard.

[135] Espenak whom we will listen to later also situates part of her work in the dance as having a cathartic experience (1981:13).

Espenak notes that primitive dances were utilized in a variety of ritualistic and improvisational ways involving spontaneous movements for mental and emotional transcendence. They were also used for a sense of communion and relatedness to the group (Espenak 1981:15), the latter of which relates strongly with Andersen-Warren and Grainger's remark above about religion and drama.

In therapy, the basic elements of the primitive dance are effective for providing initial release of life energy and anger, without the necessity for formal training of body movements.   The percussive quality of the instrumentation and the repetition and rhythmic movements in individual expression produce a spontaneous, nonverbal involvement by the patient in the feeling and in activity (Espenak 1981:16).

For Gladys dance is to a great extent about feeling human, relating of course to both above mentioned authors' comments.   She refers to experiences of professional disabled dancer David that says that when done with the dancing he is very aware of other people around him. Gladys also refers to other values, apart awareness or sensitivity to other people that are instilled via dancing, that of creating respect and openness. However, dance is acknowledged to also be able to be about altering emotion since this takes place almost naturally. Although I might not agree in total with Espenak (1981) in some following and instances Gladys' remarks especially about *openness,* resonates in Espenak (1981:91) noting that the person dancing [specifically in a therapeutic group setting] learns to accept or tolerate the attitudes and roles of differing personalities.   A person develops increased awareness of the rights and boundaries of others, as well as of his own. Most importantly, he learns how to contain or to release his feelings in socially acceptable ways (Espenak 1981:91).

The notion of homework or research resonates with Learning Theatre's methodology and their involvement with organisations.   Henk from Learning Theatre also said that they do research about the people, the way they talk for

instance.   Learning Theatre will then recount this way of talking in the acting. Thus, a dance or piece of acting is informed thoroughly in the life of the person or company with whom one works. I now wonder about how Gladys might interact with an organisation in this manner… dancing and portraying the life and issues of the company. Could in the end involve a multi-arts approach to working with organisations and not just dance or drama?

I wondered to a great extent with the CAM community (2005/09/15) about whether someone as myself doing narrative therapy would be able to call what I do drama therapy, or dance therapy (etcetera) if I use drama and dance in and as therapy with a person/s. I would not be able to in the first instance refer to myself as a dance or drama therapist but one might say one does drama therapy if the focus is on drama in/ or as therapy. This presupposes skill on the part of the therapist in respect of the particular art form. Only to a very limited degree would I be able to say I do dance therapy since I hear something of a type of kinetic IQ or cleverness on the part of the dancer. It seems that the dancer, especially the type of dancing physical, in your space dancing Gladys does produce a certain skill, a cleverness; being able to read a person's body language or deduct certain emotions form posture. One might also call this *body* IQ in the same manner that some refer to emotional or intellectual intelligence. I asked Gladys about this body intelligence and from where this comes from. She immediately realised that this must have come from working with children, referring to the community from whence she come.

I mentioned the concerns of the CAM community to Gladys in considering whether CAM members would involve themselves in dance therapy. These are there concerns:

  i.   Gaan jy my met iemand vreemd laat dans?
 ii.   Gaan daar kykers wees?
iii.   Wat is die terapeut se rol, gaan sy kyk of deelneem (coach)

iv. Gaan sy jou leer hoe om iets te doen?

v. Wat verwag sy van jou en jy van haar?

vi. Wat is die invloed wat mense op mekaar het? (is hulle nie terughoudend nie)

vii. Hoe effektief is terapie in 'n groep. Is dit nie bedoel vir een tot een nie?

viii. Gaan ek blootgestel voel?

ix. Hoe gaan jy my as 'n stokmannetjie kry om te danse en hoe gaan dit vir my terapeuties kan wees?

x. Gaan die dansers afleidings maak op grond van hoe ek dans?

xi. Gaan sy my los dat die experience self op 'n manier vir my terapeuties moet wees?

xii. Gaan sy vir my riglyne gee waarvolgens ek kan dans?"

Shortly these involve thoughts about anxiety in respect of audience involvement, feeling inadequate, and not knowing what to expect.

I've asked Gladys to merely listen to them after which she could respond to any. She noted that these concerns are exactly the type of things that she wants to bridge or is sensitive to in especially doing *integrated dancing*. She thinks of her role as that of a facilitator and not primarily a teacher. As facilitator of the dance experience, she would do icebreaker to help people ease into the experience. She will never expect people to do something with which they are uncomfortable. Yet one thing she expressly mentions is people revealing feeling uncomfortable in being touched, such as when Gladys straightens their postures and so forth. In this sense dancing requires touching. Even still, she is open enough that people will be able to approach her with such individual preferences. She notes that in her way of working she always strengthens the person dancing by positive first remarks. Hereafter she might start making suggestions. However, she says that she will also be straight with a person if she realises that after continual positive feedback and suggestions the person seems to still be holding back. She will encourage the person then to give everything, commit to the dance,

since others (physically disabled people) might not be able to do the things they can.

We also talked briefly about my experiences at the Arts and Reconciliation conference. I said that I felt very threatened since I did not know the people that partook with me. However, I told her that I do realise that it was a workshop environment and that I did not have any common denominator with the people attending. She affirms and says that she is normally for a type of soft entry where people get to meet each other, telling something of themselves and by her thoroughly explaining how things work. I remember that she explained clearly the purpose of the things she asked us to do at the workshop. She speaks of work that she conducted with all the Lions rugby referee's aiming at enhancing communicating and creating better posture towards players on the field.

Gladys holds the opinion that those feeling threatened having to dance are exactly those that should consider dancing. I asked her to what kind of therapy she might go in having personal problems. Since, as stated already, it is possible to hide in dancing she in fact might not go to a dance therapist. She would consider drama therapy as a possibility since it asks for a type of analysing or conversation much in the same manner she asserts as I conduct the interview. If she would go to a dance therapist she might feel very emotional and very involved."

3.13.6   Evening lectures: 17th/ 18th March

3.13.6.1   Archives of the Arts and Culture Com-munities and the TRC

Presenter and official theme: Ethel Kriger, archivist and researcher at the South African History Archive Trust presented a lecture on *Archives of the Arts and Culture Com-munities and the TRC*.

Anew this had led me to think about concepts I have encountered in this research such as history, archive, myth, the elapse of time and so forth. She

starts off, quoting Derrida saying that nothing is less reliable, less clear, and troubling today than the word archived. Relying on Derrida she first states what the concept is *not*: It is not just the recording of the past. It is shaped by a selective power and shaped by the future anterior. It is constitutive of the past, and in view of the future is given its so-called final truth. From a narrative therapy / practise point of view, a work of art or dramatic involvement also has this situatedness in the future, which is brought into being by ascribed meaning in the presence. One might for instance refer to people's artworks as archives of meaning. Seen in this way people's involvement in therapy, especially where the medium of the arts is used is not just in retrospect a shaping memory but a performed archive of ascribed meaning. Derrida, according to Me. Kriger clearly distinguishes between memory and archive. Archive is not simply remembering, but is consignation; inscribing a trace in some external location. In some cases concerning therapy art could also be written, as in a life story and is thus a physical archive as Christo attests to the worth of a written book over against a play (See also Danie Du Toit's comments, heading 3.5.1).

Old Testament scholar David Hinson differentiates between three different kinds of story telling in the Biblical records. These distinctions are related to the concept of story in narrative practise and intersect with the lecture in question of me. Kriger (2005/03/18) accordingly then; a) *Myths* are the stories trying to explain life as ancient people knew it. These stories, it is said is not based on *people's memories* of actual events. In the Christian tradition, Hinson (1990:6) refers to the story of Creation, Adam, Eve and the serpent, Noah and the worldwide flood and the tower of Babel. They are of primary value to the Christian tradition as far as they express important truths about the nature of man, and about the ways of God; b) *Legends* are based upon the memories of human beings and preserved in oral tradition before they were ever written down after several hundred years (Hinson 1990:7). Noticeably differences can be detected in the way several traditions account for one event; c) *History* is an account of actual events which occurred in the past, and which were *recorded in*

writing at the time or fairly soon afterwards, while people still living remembered them (Hinson 1990:7, Emphasis in a, b and c belonging to Hinson). It is important to note that every recording of an event is a perspective illumination on an event written in a manner that reveals what was important to the specific writer (Hinson 1990:7). Hinson (1990:9) also mentions the study of archaeology, which is used to verify and supplement written history. Might I add that even these findings (such as art/ functional crafts i.e. pottery) are social interpreted, their meaning legitimised and reiterated from a certain perspective. This is also true regarding what me. Kriger says about the renegotiation of the term archive concerning the apartheid period, 1960 – 1994 in South Africa: National archives in this period are not merely objective recordings of the past but are politically historically influenced. A rearticulation of the concept archive would entail the following description as me. Kriger draws on the work of Derrida, *Archives Fever*: Archive is a "…complex work of memory and forgetting, moving as it does between the past and the future in the space created by the plague of power" (Kriger 2005/03/18). Me. Kriger with Derrida's insights explains that archive affects more than the recording of the past, but is indeed something, which is shaped for the future in a play of selection (This connects with notions of time in narrative, chapter five and heading 1.2.3. on time as the good, bad and 'ugly.') As she says in her own words: "In recording the past you make a promise to the future" (Kriger 2005/03/18).

Me. Kriger calls the Truth and Reconciliation Commission (TRC) one of the biggest archives in South Africa but that the rationale from where it is constituted does not fit the traditional concept of archive. The reason for the constitution of the TRC provides a useful idea for the rationale of using the arts in narrative practise: The TRC in the words of me. Kriger wants to solicit stories, recording unspeakable victimisation and violence in a way hitherto unknown in its specificities, promote national unity, effect reconciliation between the people of South Africa, resulting in the establishment of a culture of human rights.

Me. Kriger also relies on the input of Derrida in the 1990 conference, *Refiguring the Archive.*[136] The essence of this conference entailed that archivical- theorists/ practitioners and activists recognised that all archives are politically and historically figured. In this sense, South Africa's official archive was figured by its colonial and apartheid pasts and it included an archive within an archive that of silencing, erasure of the resistance to colonialism, to apartheid archives. In the same manner, one should realise that archives presented or constructed by people in relation to therapy or facilitation is also figured by broader discourses.

Why reference to this 1998 conference is important: The debate around what constitutes an archival record did not stay within the confines of the conference walls. The arts seem to have played an important role in the interrelationship between the process of documentation and interpretation. Exhibitions of South African artists were offered whose works reflected the interrelationship in the process of documentation and interpretation. A Dance performance inspired by San rock art and depictions of trance dancing in rock art offered entertainment, expressing the theme of trance-formations. The choreographer introduced her work with a lecturer on the use of archiving dance and the constitution of dance as archive.

The primacy of the written record over the oral record was interrogated by examining both the limitations and possibilities of oral history in the constitution of historical memory. Me. Kriger also referred to the contribution of the arts in that conference as having an enriching experiencing; thus (in my own words) having a thickening understanding (*Enriching* relates to the concept of swelling, professor Hagemann.) The medium of the arts and culture she says transcends cultural and linguistic boundaries in a way that legal and linguistic discourses

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[136] Hosted by the graduate school for humanities at the University of the Witwatersrand, 1998. Co-hosted by the national archives of South Africa, the South African history archive, the gay and lesbian archive and including the historical papers of the University of the Witwatersrand.

found in the TRC could not do. In this regard, she refers to four activities of the arts and culture, performing arts, audio/visual engagement with the TRC, visual art, and art exhibition.

We now quote Jane Taylor (1998) writer of the puppet show *Ubu and the Truth Commission* (performing art)*,* as expressed through Me. Kriger. She speaks here about the role of the artists in a profoundly challenging situation where global communities have begun to take issues with crimes against humanities and to mobilise themselves to establish peace and justice.

> Primarily I want to foreground the role that artists could play in facilitating debates around the TRC; following the premise that artists habitually deal with issues of betrayal, sadism, masochism, and memory. I felt: To ignore what the arts could bring to these processes was to waste an extremely valuable resource. Further, it is my feeling that through the arts, some of the difficult and potentially volatile questions such as, why we betray or abuse each other, could be addressed without destabilising the fragile legal and political process of the TRC itself.
>
> (Taylor 1998 as cited by Kriger 2005/03/18)

In an overview[137] on *Ubu and the truth commission* performed at the market theatre, it is said that the puppet show was a highly textured and mediated performance of TRC narratives. It's a puppet show in which the unspeakable of the apartheid era is acted out through puppets, the puppeteers, and actors. Hence, the challenge to the artist William Kentdridge, [138] who painted the animated backdrop, as to how to present violence without violating the representation and abusing the experience of violation of the victims. This says Kriger (2005/03/18) is also the challenge of the archive of the TRC itself. In the

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[137] Not being sure if this is the reflection on the puppet show of me. Kriger or indeed still me. Taylor herself. Thus the paragraph, even without precise quoting still keeps close to the actual words used by me. Kriger.

[138] Note: William Kentdrige is also spoken of by participant Danie du Toit.

puppet show, Taylor and Kentdridge chose to put selected and edited transcripts of TRC hearings of human rights violations into the mouths of puppets. While the two human actors played the role of perpetrators of gross human rights violations… They did this for no member of the audience would ever think that puppets really did experience the violence that they were portraying. (Note: this resembles strongly with the notion in drama therapy *like me but not* me, heading 3.13.2.1).

In other instances performed in the *Market Theatre laboratory*, the actual witnesses to gross human violations repeated their testimonies in front of an audience. They were aided by professional actors in an attempt to educate[139] people about the role of the TRC. These actors did not try to represent, as opposed to *Ubu and the Truth commission*, acts of violence, which had not happened to them.

Referring to the above plays, she mentions that it is an always-open question whether the performance of violence and trauma can aid the traumatised society or individual in dealing with this past and consequently be healed. When listening to Christo preferring an actual factual play about what had happened to him as opposed to the use of another story one needs to acknowledge that indeed some sense of immediacy or resemblance might be appropriate. The narrative concern would be for the local attached meaning whereby this consideration is not generalised. Such performances could therefore be helpful in healing but often in my opinion, it might not be.

In the genre of film, Kriger (2005/03/18) refers to Mark Kaplan's, *Between Joyce and Remembrance*. In Kaplan's documentary film, he used seven years of

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[139] Me. Kriger refers to these performances wherein the aim is not personal restoration or healing as non-mediatory performance. Also these types of performances are called docu-performances since they incorporate scenes and words from the TRC hearings into the plays.

footage feeling that there are certain memories that we must strive to keep alive and that the video camera is a way of preserving these memories.

In the genre of visual/ graphic and conceptual art she refers to Cape Town based painter/ conceptual artist writer and cultural worker Sue Williamsen. Williamsen has produced a number of works in response to the challenges of the TRC: *Truth games* are a twelve-piece interactive collage artwork. This work of art includes photos newspaper reports relating to specific cases. Each one of the twelve pieces comprise of three components, the perpetrator, the victim and the act of abuse. Each piece includes moveable slats. The viewers are encouraged to move the slats whereby the words are altered.   Hereby the notion of recontextualising truth is portrayed or as me. Kriger says the reinterpreting of consigned memory.

Described artworks, which have been committed to public appearance, is seen by me Kriger as the gift of the artist. It is through this gift that perpetrated families might be able to complete their mourning, 'complete their morning' meaning getting to a place where the family can meaningfully move forward. In this regard, she refers to Freud whom has presumably said that for mourning to be effective it has to have an end.

Lastly me. Kriger refers to the field of exhibition work called *Breaking the Silence*, created and curated by the Western Cape division of Khulumani support group; Khulumani being the imperative of that Zulu word meaning *to speak out*. This is a support group mainly for survivors and victims of apartheid related violence. "The exhibition documents a healing process that originally took on the form of storytelling which was facilitated by the trauma centre for survivors of torture and violence. This developed into more material forms of healing such as the creation of scrapbooks, memory cloths, drawings, story books and film" (Kriger 2005/03/18).   These artefacts formed the body of the exhibition. According to the Khulumani, conveners the purpose of the exhibition was two

fold. Firstly, the unacknowledged survivors and victims of the struggle against apartheid are given the opportunity to remember and express their experiences. Even more importantly to me. Kriger, in the second instance to create a record that might honour their sacrifice and educate future generations.   In these artworks, Me. Kriger says that we should realize that the archive is indeed more than the remembering of the past, a commitment to the future. However, Kriger (2005/03/18) relates a problem with regard to the artworks that survivors, victims, clients, etcetera create. This is a problem for the definition of archive as well as for the onlookers or the audiences of these works of arts: Victims or survivors portray a certain amount of jealousy wherewith their narratives are guarded. It is said that they have to guard their narratives because of the immediacy of the experience. Unlike the professional artist who is able to mediate with their art forms, victims and survivors need to protect their dignity. Consequently, the problem for Kriger (2005/03/18) is this: The protection of the private story is at once the closing of the archive while the significance of archive is situated in being open ended.

She poses the legitimate question as to the right that we have to insights into personal suffering and memory. Furthermore, the rhetorical question: "Does suffering have to be sublimated into the collective and therefore the vicarious consignation of public space…in order to become archive and therefore to fulfil the imperative of never again?" (Kriger 2005/03/18).

She closes by saying that "…when the arts and culture communities engage with the unspeakable, with the realities of apartheid as recovered by the TRC, they should do so in expressions that assume responsibility for the future, that their representation of such realities is a commitment to the moral imperative, never again" (Kriger 2005/03/18).

In thinking about archive and validity Kriger (2005/03/18) extends the differentiation between truths that the TRC holds: i) narrative or personal truth, ii)

forensic truth being something that one can corroborate, iii) dialogue truth or social truth being truth in experience that is established in interaction, discussion and debate, and lastly underpinning the prior iv) restorative truth otherwise explained as truth that heals. (Note: This relates to heading 1.2.1.5 on the differentiation between different kinds of realities; reality as truth; reality as material, or reality as essence.)

3.13.6.2   In the TRC Translators' Box

Presenter and official theme: *In the TRC translators box*, presented by Michael Lessac and Yvette Hardie.

Four years ago Michael Lessac, from New York had done most of his work in movies and television.   However, he had started wanting to do a stage production that would bring the story of South Africa, relating to the theme of forgiveness surrounding the apartheid era, to the rest of the world. The intention is still to take this stage production and resulting documentary film to the conflict zones around the world like for instance Northern Ireland. The aim of this not only situated in the performance but also in shooting a documentary on the interaction between the audiences, children, schools, and churches in Northern Ireland. This then is taken to the rest of the world. In this process, the notions of reconciliation and forgiveness might be translated for different demographic areas.   Lessac (2005/03/18) feels that theatre and film is a great medium for carrying the seeds for the translation of forgiveness to different parts of conflict stricken areas in the world.

Initially overwhelmed by the vastness of the topic it was suggested to him that he started to study the workings of the TRC. He gave birth to the idea of doing the story with the main data scripts the translators in the translator's box who had to work as translators for two and a half years. Based on these video shoots and conversations with the translators, he started working with thirteen South African actors.

This idea was conceptualised by his intrigue in the notion of the translators having to translate in the *first person*.

> This is extraordinary, a group a translator, always having to say, I, I, I, I; I did this. This was done to me…I, I. Well I come from the theatre. I know what 'I' does to you if you have to keep saying that. Now if I have to say *I did this* and it's the darkest side of my humanity, and if I have to say, *this was done to me* and it's the most victimised side… *I forgive,* or *I don't forgive*, or *I refuse to forgive....* All of a sudden, it seemed to me that the notion of the translator, their eyes (I's) were the perfect eyes (I's) to tell the story of what happened here in South Africa.
>
> (Lessac 2005/03/18)

He relates the experience as foreigner of having to rethink his understanding regularly as conversations progress. Therefore, a triangular process develops since translation takes place on different levels. He translates his understanding to the performing actors whom lastly almost translates their understanding back to the translators on stage.

In this process of translating, the translators saw themselves as actors: They were told to translate only information and keep their hearts out of it but they were in effect conveying emotion as well. In this sense, they embodied as translating actors, forms of victimisation, the sense of loss and wrongdoing. Michael's comment on this is that whether you look at it from a quantum physics or pure human morality point of view you cannot be merely an observer. The sense of participation even as a mere observer is always imminent. This resounds true when hearing the translators saying that somehow in so far as debriefing is concerned, they fell through the cracks. Michael revealed that it was amazing to him hearing the translators speak about their participation in the

making of the stage production, the conversations informing it, being their first debriefing.

3.13.6.3   Reconciliation Themes in New Media Productions of Selected Cape Artists

Presenter and official theme: Reconciliation Themes in New Media Productions of Selected Cape Artists, presented by Carine Zaayman

Carine (2005/03/18) says that the notion of re-mixing and re-editing found images or found footage is a crucial aspect of New-media. "Re-mixing is not simply stealing…rather it's a process of re-interpretation, of weaving stories, of finding ways of inserting our own story in the broadband mutter of contemporary media" (Carine Zaayman). New-media art can and indeed consist of just about any medium.

She started of by illustrating students' work done with the computer program Photoshop. Students were asked to source, cut and paste images and put them together in a collage to make new images, representing their own ideas. Hence, one of the works consisted of mainly three equally large images. The backdrop of the work was Table-mountain in Cape Town, on the left to the front an old colonial style Cape house and to its right across the street a township with people walking along the sidewalk. The street in the middle draws the viewer's attention through the illusion of depth to the mountain. In reality, this picture, which looks like a real picture taken on any given day, can never be found in real life.

In another example, a master's degree candidate constructed two suits to be worn in a conflict situation. When one wearer/ player becomes agitated and growls that person's suit's offensive pockets inflate, simultaneously this growling sound triggers the defensive pockets of the other player' suit. The leading student forming part of the working group called *The Millé fioré effect* explains:

The Millé fioré effect started making these inflatable suites in pursuit of particular feelings. How would it feel to be able to express your emotional states through large changes in the shape of your body? They looked for inspiration to animals that could transform their bodies and as a crude metaphor for emotional state; the *Millé fioré effect* used the volume of their voices… Are these suits a gesture towards restoring to humans the bodily weapons they have lost and so allowing them to engage in ritual rather than actual violence? Perhaps if we posture and play instead of striking and shooting we can redirect violence into ceremonial expressions of conflict.

(Insert on video: Zaayman 2005/03/18)

Carine Zaayman says that "…one would hope that artists are able to maintain a critical voice and not simply become spokespeople for the optimism in the new South Africa. Artworks should not exclusively stand as healing personified but should also be the disruption, the pebble in your shoe. This could after all be a way in which consciousness can be attained and change can be affected"

3.13.6.4 Video art

Presenter and official theme: Video art, presented by Minnette Varí

Minnette says that it's most unfortunate that people have come to refer to her as a video artist. Therefore, she starts to explain how she became involved in the medium of video:

Minnette revealed to us that with her travelling, she had begun to take interest in the way in which South African stories, and news of South Africa was being broadcasted to the rest of the world. Foreign news coverage and media attracted and repelled her simultaneously. She notes that this coverage was being broadcasted from a one sided perspective and that it was difficult to relate

to the stories told from that perspective. Therefore, while in a foreign country all she had was a little video camera… that's where it began. She reasoned by saying:

> I don't know how many of you have watched CNN, where a big story breaks on the news and says, 'live breaking news' whatever and you know it's not breaking news. It happened twelve hours ago, or twenty four hours ago and it comes around, and around and around and it's the same every time…maybe this time [you think, *own* insertion] I'll have more information, maybe this time there will be more detail about that incident and yet it remains the same. You are kept at arms length through the medium of editing and news being moulded into a specific kind of format.
>
> (Varí 2005/03/18)

This to her was a very frustrating, seeing a place you almost know, you can almost feel it, smell it, touch it but not yet or clearly. She then took her camera and took pictures of a place that may be home.

In putting fourth her world, she thought that it would be best to do it in the same frame as that of television. Almost by accident then she says she began to work with video animation.

She starts by telling us about a work called *Alien.* The background of this work, its inspiration was drawn from being stranded in Detroit. She started taking informal pictures about things happening on the international arena and specifically South Africa at that time around 1995/6 being propelled along the way of becoming a democracy. Then back in South Africa, she revisited other footage from the election and took twelve parts of footage that had been put forth to the international arena. As an artist she says, one is always critical of how people present you. "One has to remain very critical about what narrative they [in this case that of politicians] are telling to the rest of the world"

Further, she says that she finds it difficult to explain her work since she really would like people to make their own connection to what they see. She told that with regard to her earlier work such as *Alien* people had asked her about the use of nudity and using her own body nude. She explains: "This is who I am. One's own body is your first interface with the world. The way in which you move is as specific as a finger print."

She also presented O*racle, Rem, River run,* and *Mirage.* I will now include Minnette Varí's remarks on *Mirage* as she described it in the Reconciliation exhibition catalogue 2005.

Mirage (1999)
Video Animation. Dimenssions: Variable
Duration: Video – 100 seconds. Looped indefinitely.

Mirage presents in visual language what I would like to call the "heat of history": events and images coming back to us like a fever, like the flush of heat across your face when you remember something uncomfortable or shameful.

A mirage is something insubstantial, illusory, full of promise, delirious, dangerous.

Out there on the horizon, it mimics our projection and anticipation of a future that we cannot see; still, this doesn't stop us from visualising and exploring its possibilities.

Mirage uses the visual conventions of heraldry to impart a sense of ritualised and artificial order, an order that is constantly mutating and is therefore hazardous and unstable – the brink of a meltdown.

It represents structures (of society, government, of self) that twist, turn and are dismantled under the pressure of our memory and vision, changing their shape, function and appearance like a mirage in the desert, as time goes by.

It speaks about the inevitable friction and pain in the midst of change and of the illusion of imagined or erroneously represented facts. It speaks about our history; great changes taking place while in many ways things appear to remain the same. It explores the truths and lies of our time and the narratives in between.

(Varí 2005/03/18)

I briefly would like to reflect on my own emotions with regard to what was presented. All the video artworks had literally had a dark, greyish look. I felt it to instil in me a sense of sombreness and depression.

I found some artworks more than others to be very disturbing, so much so that at some stage I felt sick. Having not has told myself that I attend this conference and this specific presentation for the sake of this PhD I surely would have not attended or walked out. In a sense, it clashed with my Christian self-identity or story. I was thinking: "Would my God really want a Christian to look at what I am looking at," and I don't have the answer for everyone. However, I doubted, remembering Minnette say that she really wants to communicate to people through her art, if this was the right content to do it with. With me, she missed the mark. I had heard her say, despite wanting people to make their own interpretations, what she wants to communicate with each individual work. Some

of her intentions are positive, wanting people to see victimisation, oppression, inequality, and so forth. Other notions she referred to as 'shifting realities' by the visual and larger than life distortion of her own body. I would just not have realised the above-mentioned intentions or ideas by looking at the work and making my own interpretations.

This reminded me of me and Danie du Toit's conversations: The hat of minister requires of me to really be careful about the art that I present to people. Through Minnette's work, I came to the open conclusion that depending greatly on one's own story that art can inspire or really put one off; stated somewhat specifically that the artist's best intentions, talent, and underlying positive message can in fact disgust and repel an audience. At some stage during her presentations, I even felt aggressive and thought I could not watch anymore. In a sense afterwards, I felt sad that the positive message was lost for the reason of the artist maybe overstating her message. Overstatement desensitised me as an audience member to what I thought the intended message was. The problem that professor Hagemann also has with some conceptual artworks is that often one needs to resort to the written word in order to understand.

Essentially aren't we talking about artist's rape if one is put in a situation where one do not have the ability to block that which is perceived through one's senses?

Professor Hagemann comments on my reflection by situating Minnette's work in conceptual art. Conceptual art comes from the context where the concept is important and to a lesser degree, it's constructing. In order to convey a message conceptual art sometimes shout since it comes from out of a position of protest, it comes out of a position of marginalisation. Viewing conceptual art outside its context may become so overwhelming that one does not hear its message. But then again people that might customarily go to "…look at conceptual artwork is almost half way there I suppose" says professor Hagemann. Professor Hagemann notes that its his understanding, also informed by my experience that conceptual artists have tried to rediscover the body, rediscover the flesh,

exploring the notion that we are located within a very tangible, fleshy, sensory experiential world.

On track of what I have said earlier with regard to having an educational role to fulfil in church I expressed a concern for the congregation: I noted that I will not be able or willing to take Minnette's work to the church context, no matter what it says about oppression, marginalisation etcetera.   Then came the surprise: Professor Hagemann refers to the Catholic Church that had at times commissioned the most horrible images, dying saints with arrows, not to even speak of the horrific cross images. He remembers that during childhood the Christ narrative was to him one of the most awful stories; of a man being hung on a cross and pierced with nails. Even the contemporary movie *The Passion* is exceedingly horrific. Certainly, this is something to think about and I suppose that just as there is truth in having to know the context of Minnette's work one should also take the context of the church in consideration.

Through this, I acquired a fresh appreciation of the narrative approach, respecting people's realities, placing value on the type of artistic content that might work for an individual or organisation.

3.13.7   Arts and Reconciliation conference exhibitions

Project director
Linda Richter
Exhibition curator
Julie Manegold
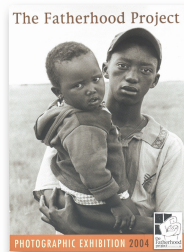
COVER
PHOTOGRAPH
Cedric Nunn
Young father with child

Generations

Gille de Vlieg
Braklaagte Fathers

Suzi Bernstein
Men pushing pram – Jan
Hofmeyer. 2001

Paul Weinberg
Family ties, Sokhulu,
Kwa-Zulu-Natal, 1983

3.13.7.1   The Fatherhood project

The Fatherhood Project, Photographic Exhibition 2004, curated by Child, Youth, and Family Development (CYFD) at the Human Sciences Research Council (HSRC).

The Fatherhood Project is built around an exhibition of photographs taken by professional photographers, students, and children, of men involved in caring and protective relationships with children.   The photographs reveal fatherhood in its many aspects and moods and give graphic expression to the possibilities and challenges of men's closer engagement with children.

        (Arts & Reconciliation conference guide 2005:21)

The exhibition was divided into five categories. On the left hand side, I provide several examples under the categories to which certain photographs belong.

"The exhibition consists of approximately 120 photographs, selected from hundreds sent in by photographers from all over South Africa. It features the work of a wide range of contributors, including some of South Africa's best-known photographers, as well as students and children who used disposable cameras to record the people they recognize as fathers. Three photographic essays, each an intimate

The Art of Caring

Paul Weinberg
Rural father, Maputoland
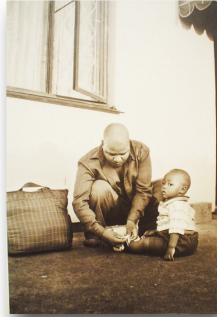
Bongamusa Msimang
Tied Forever

Cedric Nunn
Robin Venter shaves his ailing
grandfather, Herbert Nunn,
Mangete, 1995

Eward Ruiz
Fatherhood 6

portrayal of the life of an ordinary father, have been provided by celebrated South African photographers Paul Weinberg, Ruth Motau and George Hallet.

This photograph provided the inspiration for the exhibition. A young coal deliverer, dehumanised by his material and social circumstances, is transformed by his caring for this dog-child." Linda Richter

PHOTOGRAPHIC EXHIBITION 2004

Peter Magubane
Young coal delivere and dog, Soweto

Amongst the most profoundly affecting images on display are those taken by ten- to twelve-year-old children living in urban and rural environments. These children, none of whom had any previous photographic experience, produced images that are a powerful testimony to the enduring presence of committed fatherhood, even amongst the most disadvantaged communities.   The photographs demonstrate the important

Smokeheads (2004)
Carbon on paper

fathering role played by men who are not the biological fathers of the children in their care (Arts & Reconciliation conference guide 2005:21).

In South Africa men have tended to be dismissed as being the source of problems to women and children – neglecting their duties of maintenance and support, subjecting women and children to violence and abuse, and using much needed household resources of their selfish pleasures. In addition, men have been excluded from programmes aimed at improving the lives of women and children because they are seen as disinterested and difficult to work with.

However, around the world, and in South Africa too, a new drumbeat can be heard. Men are joining in associations to combat the negative stereotypes that surround them, to support non-violent caring behaviour among men, and to influence the socialization of boys to achieve a more humane society for all (Dr William N. Okedi, program officer, Human Development & Reproductive Health, Ford Foundation, Southern Africa, in Manegold (curator) 2004:5)

3.13.7.2   Reconciliation Exhibition

While the Fatherhood Project was a *photographic* exhibition. The following remarks relate to another conference exhibition called *Reconciliation,* displayed from 15 – 30 March 2004. These works all consisted of selected South African contributions. I will here reflect only on a few that I find significant in relation to this study.

All the subsequent representations could say something about the

narrative practitioner's view of people as it is interpreted here. The technical terminology of the visual and other arts could be a significant augmentation to narrative jargon.

Of particular interest to me was Diane Victor's *Smokeheads* (2004, cited in Reconciliation 2005). Underneath small thumbprints are provided.

"*Smokeheads* is a series of 40 portraits made form photos documenting the day clinic users on a single day at the St. Raphael HIV centre in Grahamstown in the Eastern Cape.

The portraits are made form deposits of carbon from candles smoke on white paper; they are exceedingly fragile and are easily damaged, disintegrating with contact as the carbon soot is dislodged from the paper.

I was interested in the extremely fragile nature of these human lives, and of all human life, attempting to translate this fragility into the portraits made from a medium as impermanent as smoke itself. Despite its ethereal nature, it still leaves a residue or definite trace on the page.

My aim was to try to encapsulate the transient presence of the sitter" (Diane Victor, *Reconciliation* 2005)

In recounting it here I which to translate it to narrative practise according to two interpretations: Firstly, I think using the artist indirectly one might relate to the fragility of the human story. If this is how these peoples' lives look now, I was wondering how they have come to look like this. Secondly I was thinking that this is also a representation of the position the narrative practitioner should place her-/ himself in; always seeing not so clearly. We are together on a journey to try to clarify, to attempt to see clearly, although this might never be possible.

The subsequent work is called *Horizons of Babel* (2004), watercolour and digital prints.

"Horizons of Babel are framed against the background of a fascination with the topography of South Africa that dominated the interest of cartographers, illustrators, and artists from before the colonial period up to the present. The site of the project is located on a semicircle between Cape Columbine and Cape Agulhas, with the centre on the hill Bableonstoring near Paarl. The outcomes are an artist's book comprising a panorama of 1:50,000 maps and a semicircular panorama installation of watercolours.

The project explores the concept of the panorama and the particular relationship between the panorama and the panopticon, as well as the relationships between the centre and the periphery. IN this respect the association between the centre (Babelonstoring or Tower of Babel) and the place names along the periphery (such as Matroozefontein, Niewe Gift, Bakovens Kloof, Touwsfontein and Paapekuils Fontein), as well as the cultural, geographical, botanical, and zoological diversity, acquires metaphorical significance.

Horizons of Babel is informed by medieval cartographic conventions that accounted for the postdiluvian dispersion and diversification of people over the world, as used in the Catalan Atlas and the Ebstorf map. As with the Ebstorf maf, *Horizons of Babel* is a map of healing and reconciliation where the body and land are metaphorically mapped over each other" (Keith Dietrich, *Reconciliation* 2005).

Horisons of Babel (2004)
Watrcolour and digital prints

This led me to think again about the world the person, incarcerated by a saturated story or dominant discourses in society, lives in. People often do not see a panoramic view. It is only through re-membering that some frames are put back on the canvas of their lives.

The following work is called *Constructive Nest* (2005), Mixed media.

The following description is not specifically aimed at this work but relates to it also. "Currently, South Africa is trying to construct the multiracial community and the social life structure that was destroyed during the forceful removal of black Africans from Sophiatown (Kofifi) to meadowlands. Here, relocated people started all over again to bring to fame the popular Soweto we know today" (Daniel Mosako 2005, cited in Reconciliation 2005).

Constructive Nest (2005)
Mixed Media

"I work with the concepts of construction, reconstruction, development, and settlements. Some of these aspects form part of the architecture of the South African constitution" (Daniel Mosako 2005 cited in Reconciliation 2005).

Mosako (*Reconciliation* 2005) alludes to the *dense collage background compositions*. This caused me to realise again that we live our lives multi-textured. We not only consist of this or that but consist of voices; memories about the past, anticipations about the future, those indeed worlds culminate in my being.

The following work is called *Baggage Arrival* (2001). Subsequently find an explanation based on the artist's, Jan van der Merwe, own remarks in *Reconciliation* (2005).

The installation, Baggage arrival (2001) consists of a moving luggage carousel with an array of luggage on the conveyor belt. Everything is made of found objects and rusted metal. Consequently, the objects seem old and 'eaten' by time. The baggage is 'preserved' in rusted tins but simultaneously decayed and looks like archaeological finds. They have 'survived.' The rusted tins reference to the remnants or refuse of consumer society. Yet the rusted tins are also used as an artistic tool of transformation; it is an attempt to make poetry out of ordinary things and out of junk.

Movement of time and history are found in the slowly moving luggage. It could also be seen as a metaphor for journeys. The baggage may be seen as spiritual baggage that we drag along and are forced to acknowledge upon arrival; also the baggage of a personal identity. The rusted surfaces suggest transience and vulnerability.

Part of the installation is a television monitor. As each item of luggage moves behind the partition and becomes invisible, it is 'seen' by a security camera and

becomes visible on the screen. What is seen on the screen has already become history and is represented as second hand experience.

I provide the following description as well since some remarks is still relevant to *Baggage Arrival*.

Baggage Arrival (2001)
Found objects, rusted metal, TV monitor,
security camera, and electric motor.

The encompassing artwork is not visually represented here but I will now refer to it since it relates to the medium used in *Baggage Arrival.* In Moth and rust (2005) the pulpit, robe and TV monitor are symbols of power and represent a platform for the spreading of a message of reconciliation or for the abuse of power. The baptismal font refers to water, symbolic of a purification process; a new beginning (Jan van der Merwe, Reconciliation 2005).

In this work, contemporary 'history' is 'preserved' with rusted metal, rendering an archaeological quality to the objects. Rust is a chemical process and in the artwork, it becomes a metaphor for the fight against time, vulnerability and transience. The pulpit, robe, TV monitor and baptismal font become a monument to individuals who use podiums and technology as platform for reconciliation throughout the world. This 'monument' is meant to be viewed as a moment for

contemplation, a moment of silence (Jan van der Merwe 2005, in Reconciliation 2005).

While the artist is very expressive about what his art might suggest or portray metaphorically it speaks to me narratively in the following manner:

Since this type of conveyer belt is usually seen in airports my first connotation with it is that of an airport. Now, I am wondering to whom this luggage belong. Did the owners ever arrive at their destination assuming that the luggage might have been sent on an earlier flight? Maybe, they just forgot, if that is at all possible. I am also wondering how the content look inside the rusted luggage. Consequently informed by the questions this luggage could also suggest that people's memories are being rusted. Once a problem saturated story become so pervasive it could be indicative of the fact that people have forgotten their luggage somewhere and that it is now starting to rust. That which they need for everyday business they did not take with them.

Chapter 4, we live and die in the stories of others

Section A

4.1   Introduction, narrative as art

Unexpectedly the concept of narrative as art was introduced to the research by dean of the Drama department (University of Pretoria), professor Hagemann's participation. He showed a special and significant interest in the concept of story which resonates with the core metaphor of narrative in narrative practise. My understanding therefore in the beginning of the research has changed with regard to what constitutes art. The arts over and above multimedia, dance, drama, fine arts and music also now entail the telling of stories. Kopett (2002:83) asserts that story telling is an age-old method of teaching. That, from the bonfire gatherings of cave dwellers through to modern times, in virtually all societies, stories has formed the foundation of historical and cultural awareness.

Consequently, this chapter owing its existence primarily to professor Hagemann's input is situated in the notion that narrative is also part of the arts. From this contention, it is believed that narrative practise could indeed learn a great deal about its own metaphor, story, from relating disciplines such as drama, cinematography, scriptwriters, storytellers and so forth.

One should realise however that arts therapies might not be for everybody. A conversation with the CAM community (2005/09/15) revealed that the arts could be experienced as very confrontational. Remember that this statement is based on *perceptions* of what arts therapies involve. The question was twofold relating to their choice for a type of arts therapy as 'client' if they have some personal problem. Secondly, they were asked which of the arts therapies they would use if they were the therapist and the 'client' does not reveal a dislike or linking for

one or the others. Elna said that she would involve herself with art therapy (painting, drawing etcetera). She notes that art is more understandable than for instance music, (for her singing as she is involved in the music ministry). She relates that sometimes she would handle her problems in an indirect manner through being creative, painting her décor for her preparatory school concert and so forth. I asked her how specifically this would be different when going to a therapist instead of just having therapeutic use for it at home. She states that the therapeutic environment would be (as described in my words) reflective, and contemplative. She explains this in phrases such as "daardeur kan jy jouself vind," "dit voel nie of mens deesdae by jouself uitkom nie." Furthermore, the therapeutic context would differ. Although it is art therapy, some sort of discussion is also assumed in the process. Talitha prefers the possibility of going to drama- or music therapy since she wants to be actively, physically partaking. This could happen directly working with a problem or indirectly by being, part of a process wherein somehow meaning is derived at that renders facing the problem up front tolerable. Berna felt up to the challenge of choosing an arts specific therapy that she would not normally choose in being a 'client'. She eventually chooses dance therapy. I asked for what the involvement of the therapist should be for her. She states that the therapist should be actively involved in maybe teaching a loosely structured dance in which Berna could give input on the choreography. For her the dance journey would be a metaphor for the journey she undergoes with a problem. She feels that by being busy with the dance she is also busy working out the problem; a more direct link between dance and problem handling is here supposed. We also discussed the idea of dance therapy as couple's therapy where the emphasis is on dancing with your partner, opening up communication, dancing through problems and reflecting on it. Moré said that she would go to a dance or music therapist. The words in music are especially significant to moré and help her make sense of her emotions. In dancing, she would like it if the therapist would give her a creative challenge. In being busy with the challenge, she will feel relaxed and forget about her problems. Marinus would choose music therapy for the expressive qualities

inherent in music. Elna relates to this by sharing how interested her preparatory pupils are in all the different kinds of play-music instruments at her school. She also attests to the calmness and sense of structure that classical music played in the background has on her pupils. In the following day's interview with Hannetjie and Fransien, Hannetjie said that she would go to an art therapist since she realises its possibility from her own work. When starting out in the art and crafts she did not think she would even be able to make candles. She would not go to a dance therapist although she notes that dance to her looks very liberating and that she can associate dance with different emotions. Fransien would go to either a painting therapist or a music therapist. Music comes naturally since I can attest that she plays well. She would want to partake in something like a drumming circle. She's not that much interested in listening to music as therapy. This active playing she associates with ordering or structuring one's life. It is a type of meditation but only in the opposite direction since it requires noise (sound) instead of silence.

If Talitha could be the therapist, she would choose being busy with drama therapy since she feels that from her experience it offers a secure space for people to express themselves. Marinus in turn as therapist chooses music or painting; music for the above mentioned reasons that people express feelings notably different through instruments and painting since he perceives it to be a medium through which emotions can readily be explored. Berna as therapist would prefer painting/ fine arts/ crafts. Why? "Dis nie beperkend nie…. Dis binne almal se vermoë…. Dis gemaklik en daar is 'n verskeidenheid dinge wat mens kan doen" she says. Hannetjie would use crafts (art therapy) in therapy since she is already convinced of its power in a therapeutic environment. Fransien interestingly would not as therapist in the first instance involve herself with music therapy. She would choose the medium of drama therapy as this she says is very close to reality it is a more direct approach to dealing with problems while staying in a safe place (possibly that of another story, in another character).

As noted earlier the biggest consideration in choosing to go to an arts therapist concerns the feeling of being threatened. These concerns could be noted in their remarks when given the opportunity to construct questions for dance therapist Gladys Agulhas whom I went to see the following day (2005/09/16). They would want to know:

i. Gaan jy my met iemand vreemd laat dans?/ *Am I going to dance with someone I don't know?*

ii. Gaan daar kykers wees? / *Will their be an audience?*

iii. Wat is die terapeut se rol, gaan sy kyk of deelneem (coach)/ *What is the therapist's role, participating or would she be looking on?*

iv. Gaan sy jou leer hoe om iets te doen?/ *Is she going to teach me how to do something?*

v. Wat verwag sy van jou en jy van haar?/ *What does she expect of me and what can I expect from her?*

vi. Wat is die invloed wat mense op mekaar het? (is hulle nie terughoudend nie)/ *What is the influence that people have on each other; causing them to be very reserved?*

vii. Hoe effektief is terapie in 'n groep. Is dit nie maar 1 tot 1 nie./ *Exactly how effective is therapy in a group, isn't it normally only one on one?*

viii. Gaan ek blootgestel voel?/ *Am I going to feel exposed?*

ix. Hoe gaan jy my as 'n stokmannetjie kry om te danse en hoe gaan dit vir my terapeuties kan wees?/ *How are you going to get me, a stick figure, to dance, and how is that going to be therapeutic to me?*

x. Gaan die dansers afleidings maak op grond van hoe ek dans?/ *Are people going to analyse or deduct certain things form the way I dance?*

xi. Gaan sy my los dat die experience self op 'n manier vir my terapeuties moet wees?/ *Is she going to leave me so that the dance should on its own be therapeutic to me in a sense?*

xii. Gaan sy vir my riglyne gee waarvolgens ek kan dans?/ *Is she going to give me guidelines that I might use to dance?*

Due to this over emphasis on the verbal aspect of communication, the role of arts therapies are highlighted. Accordingly, Brooke (1996:3) states that therapists are inclined to use nonverbal approaches such as art, music, dance, and drama for psychological healing and growth.   This relates to Langer whom has acknowledged already in 1953 (Brooke 1996:3) that there is an important part of reality that is quite inaccessible to the formative influence of language; that is the realm of the so-called 'inner experience,' the life of feeling and emotion. Brooke (1996:3) goes so far as to claim that the primary function of art is to objectify feeling so that we can contemplate and understand it.[140] However, most often it seems verbal reflection is an important part even in some *art as therapy* practises such as drama therapy. In this regard, Andersen-Warren and Grainger (2000:223) emphasize:

> [T]he concluding part of a drama therapy experience can be a favourable time for drawing conclusions, not only about the session but also about life itself and our most sensitive feelings about being human: life from the inside, in fact. People engaged in carrying out research into drama therapy concentrate on this part because of the frankness and spontaneity of the testimony provided by those who have been personally involved in whatever has been going on in the main body of the session. These are the ideas and feelings that we carry away with us from the experience; these.
>
> (Andersen-Warren & Grainger 2000:223)

Take note here that irrespective of whether narrative therapy leans to art as therapy as opposed to art in therapy one can see from the above explanation that meaning is still situated in an interpretive framework. From a narrative point of view, one might still go further and risk saying say that the *meaning making*

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[140] I acknowledge that Brooke (1996) writes with great conviction about tests, scores, measurements in art therapy relating from to pathology through to developmental issues that for Narrative practitioners might be circumspect. Yet she does this by acknowledging the various debates regarding validity and reliability (1996:5-7). For this study this source is not an important reference although it is a clarification of the different currents that one might find in numerous professions.

only happened to a marginal degree in the drama itself. One does not however need to inquire about the worth of drama itself in providing a rich description of events from where meaning is derived at through interpretation. Take note that to the other side of the argument Fransien from the CAM community (2005/09/15) asked: Why can't it just be enough to go to an art therapist to draw as means of expression, should it always involve interpretation or analysis? I have to answers to this. The first is that it did not take long for Fransien to declare that some conversation might indeed be necessary otherwise; she could have drawn or painted at home. However I do agree with the internal logic from Fransien's first remark but it should also be said, secondly that even going to a therapist without the specific aim of interpreting requires and interpretation prior to the therapeutic endeavour. This prior interpretation might require thinking about what one might benefit from going to draw or paint in a therapeutic space.

4.2   Story in therapy versus Story as therapy

I choose the word therapy in the above binary although I might also have spoken about organisational facilitation. In this regard the emphasis would is on whether organisational development practitioners (OD's) should consider the use of story in organisational development (asking employees to right their own success stories for instance), or consider story as a metaphor for organisational development acknowledging therewith that the narrative metaphor is inextricably related to company identity and where they are headed.

This whole debate, earlier explored stemming originally from music therapy; music *in* therapy or music *as* therapy also relates to story as art: Should one speak of *story in therapy* or *story as therapy*. Mitchell (1992:51) is of opinion that it is important for drama therapists to identify a conceptual system that employs the inherent healing factors of theatre or drama as the primary therapeutic process in drama therapy. Too much emphasis in both theory and practice has been given to established schools of psychotherapy, and the 'drama' has been the appendage (Mitchell 1992:51). "So we find a psycho dramatically-orientated

drama therapist, a *gestalt* focused drama therapist or a psychodynamic drama therapist. This is all very well, and I'm not saying that there is no room for the eclectic practitioner, but I feel there is still so much to be discovered in the dramatic process itself" (Mitchell 1992:51).

Considering all that has been said in this research I cannot see that it can be one or the other. In the first instance, I position narrative practise in respect of therapy, meaning *story as therapy* (that therapy works with the storying identity human beings). I have been searching for a phrase or word that could say what is meant under story as therapy. I found my answer in professor Demasure's (2005/09/27) reference to Paul Ricoeur that speaks of *narrative identity.*

In referring to identity as the reader might remember from chapter one it is not meant that we think of identity as essence but to some extent fragmented. Ricoeur (Demasure 2005/09/27) helps in what is understood as narrative identity by distinguishing between *idem* and *ipse.* Idem connotes sameness, substance, and permanence. Ipse is the place where the concept of narrative comes into play. Ipse is what changes. Ricoeur (Demasure 2005/09/27) prefers ipse.

Narrative identity is the dialectical relation between these two; that, which changes or stays the same in ourselves. Therefore, the point that Demasure (2005/09/27) wishes to make is that idem is not only permanence and ipse not only fluid. These concepts may as such be confusing. The example Demasure (2005/09/27) offers is that of character: Some might say that the notion of character is rather permanent (a deterministic conception that could easily relate to modernistic understandings) while to others character is ever changing and never stable (relates to social constructionist understandings). According to Demasure (2005/09/27) Ricoeur would say – and let's make it more concrete – character ('He is an angry person,' or 'She is shy') is only to a degree stable because there is always an event where this character was shaped and informed.

The notion of narrative identity can be explored by the question: "Who are you?"
Demasure (2005/09/27) notes that at her home which is not in South Africa,
Julian Müller as an answer to the question would not mean much. One does not
answer the question "Who?" by answering with a name. If she would say: "Well,
Julian Müller is the person…   (And then follows the story)" will be a better
answer. Seen in this way a person lives in the story of another human being. So
then we are born into (into: as in *movement*) the story of someone else and we
die in the story of someone else.

There is significant use for the notion of character as it relates to drama. Some
might view the notion of character as stable (idem) and this is a good thing if one
considers it for use in therapy. I present narrative therapist and participant to this
research's views on drama where she draws from a workshop she had given.
Notice how the perceptions of stable character provide the scaffolding for
transformation. In the same manner, this is our catalyst to consider *story in
therapy*.

> HI Elmo
>
> Thanks for forwarding your most interesting reflections. For me drama
> works very well when working in groups. For example, at a recent
> woman's workshop, (I think I might have told you about this) I provided
> "dress-up" material; hats and fabric and dresses, etc, and invited each
> participant to dress up as a woman from yesteryear. This resulted in great
> excitement, and to our amazement, the women transformed themselves
> into various characters: Mary, mother of Jesus, Helen Suzman, Anna the
> domestic worker, Joanne of Arc and a Moslem woman joined our group in
> "story time." I asked each woman to tell/act out the story of the character
> she was representing. Thereafter, I asked the women what were the
> problems they commonly face in 2004: the "real" women presented the
> problems they face on a daily basis. We then asked the "story characters"

to support and advise the superwomen of today. It was amazing. There is no way to expect an outcome in this form of therapy; but trusting the process of story certainly helped!

The use of story and drama and dress up introduced a playful yet very sensitive way of naming and deconstructing the problems women face in today's times. We accessed women's wisdom over the ages by inviting story characters to act as support characters and advisers. The most wonderful thing was that nobody felt exposed as the story characters protected each woman present in real time. Another wonderful discovery was that women over the ages have had the same problems women face today: loss, pain, fear, feelings of worthlessness, abuse, etc.

(Dr. Jo Viljoen 07/06/2004)

Story *in* therapy gives the impression that stories such as found in movies, books and so forth are only *used as a vehicle* in therapy. This is most definitely not wrong and still it could be understood as to imply that the field of storying (narrative) its ideas and concepts could be used *in* therapy with which accepted narrative ideas are augmented. In the case of the latter one does not even have to use any story (book, film etcetera) but this brings us back to the notion of story *as* therapy.

Let me illustrate how I position myself in both understandings:
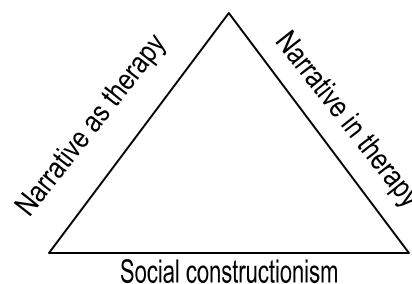
Figure 4-1 the relationship; narrative as therapy versus narrative in therapy

Social constructionism informs *narrative as therapy*. Concepts and understandings of *narrative as therapy* are augmented by the twofold view of *narrative in therapy*. Firstly, narrative in therapy specifically inquires about the characters and movements involved while secondly if one were to use story as tool this would also be situated in Narrative in therapy. In this way story as a tool is experienced as a symbol of that which is happening at another inquiry level? That which takes place on the *in* side, dance, drama, story *in* therapy, should be in line with what is happening on the, *as* therapy level.

4.3   Questioning the vitality of narrative practise

In informal conversation with Dr. Wilhelm van Deventer,[141] it was considered how narrative practise has seemed to become saturated in the sense that nothing profoundly new is being introduced in formal writing. It still operates within the ideas of those primary fathers such as Michael White and David Epston. This is not to say that ideas relating to narrative practise have not gained in popularity. Questioning its vitality is not a testimony to its supposed stuckness if measured in popularity and growth in the translation of narrative to other fields of interests. However, regarding the principle ideas it seems no vitality is expressed. Should this be the case in narrative practise and should this be the case with all fields of practise?

Well…I don't really know the answer to the above question. What I do propose is that in respect of narrative practise and its basic contentions a climax or then if you will, a saturation point has not been reached in the profession. Now if you ask what I'm talking about as you probably do. It seems one finds a barren field with regard to interdisciplinary work relating to practises involving drama, cinematography, directing, videography, journalists, famed storytellers, or any endeavour relating to the theory and practise of story. What do all these have in common? They had all thought extensively about the idea of story, character, plot, tension etcetera. Story for instance is said to be the heart of theatre and

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[141] Assistant to Professor Müller' post-graduate students (MA & PhD groups).

theatre's power therefore lies in its ability to tell compelling, moving, exciting, entertaining, and cathartic stories (Kopett 2002:85). Daniel, one of the actors in the fieldwork for learning theatre said that:" Basically we [actors] are storytellers"

In our study, this gap in interdisciplinary work has been partly filled by linking up with professor Hagemann from the University of Pretoria's Drama department. Most probably, the same assertion could be made in respect of interdisciplinary work with all the accepted arts faculties, some institutions and organisations. In this study, I advocate interdisciplinary work with drama since the use of story in drama, acting, theatre work and the like has to do with the basic contention of narrative practise, the storying nature of what it means to be human.

In my beginning, ventures into narrative practise I often sought for some kind of structure that could help me get a grip on the narrative metaphor. This structure I thought should be decisive in revealing the steps I should take in my interaction with people that would be constitutive of a narrative inquiry is. Later, and now even more I realise that a structure might have misguided me. Ironically, in this chapter I do advocate some kind of structure except, it is a structure that…

- is by its inventor (Vogler) asked not to be followed blindly
- being presented from someone situated in a post-structuralist paradigm
- being presented with the aim of furthering interdisciplinary conversation

Although you might have paged earlier to where the Writer's Journey model could be found in this chapter I would like to present it according to a specific chapter argument. Consequently I would like to present you with notions that will reveal something of the way in which I see the model, working not in a modernistic view but reiterating something of the spirit of chapter one.

4.4   Considering the use of arts in narrative practise

Two basic assumptions with regard to how a model might fit narrative ideas is situated in the two facets that every story consists of; first that of character and that of story movement.

4.4.1 Character-centeredness

Story it can be said is almost the most basic human metaphor known to us. Alternatively, as Horton (1994:91) says: "Man is a storytelling animal. Why? Because stories, myths, narratives answer deep needs in us all. We cannot exist without narrative."   Horton (1994:91-100), moves beyond classical Hollywood story structure, thus, beyond a plot-centred and spectacle centred script or story, to a character-centred play (Horton 1994:94).   In relating narrative practise to story from other disciplines, this character centeredness seems to be integral to its adoption or adaptation to narrative practise. If narrative practise is indeed about story, it is as much and more about character, real people. We rediscover through Horton's eyes (1994:101) that character and story or narrative are intimately connected although we might be able to speak of it separately. One gets the distinct impression that for Horton narrative, story on the one hand is a vehicle for character progression and secondly at the same time story develops from character and not the other way round (Horton 1994:102). This once more places narrative practise parallel to the character-centred script as peoples lives are often not Hollywood films: plot-driven, cause and effect organised, centring on a central protagonist with a successful or happy resolution (Horton 1994:117).

4.4.1.1   Principle ideas in character centred scripts

I'm of opinion that any type of story theory is valuable to narrative practise yet; the character-centred script lies is closer in resembling the epistemology of narrative practise. In the first part of Horton's introduction (1994:1-12) he alludes to the principle ideas in character-centred scripts, which the reader might find to echo narrative ideas.

i. In the character-centred script, the characters and we are confronted with difficult and often contradictory moral choices (Horton 1994:7).

ii. The Character-centred script often breaks some or many of the so-called rules of Hollywood scriptwriting (Horton 1994:8).

iii. The Character-centred script is aware that the characters' lives are strongly affected by core characteristics and experiences that the audience as well as the characters themselves may or may not come to identify and understand (Horton 1994:9).

iv. The Character-centred script suggests that beyond core characteristics and experiences, there is mystery and a realm of the unresolved – that area that we cannot fully or totally know, understand, embrace (Horton 1994:11).

Horton then alludes to the large gap between the typical plot-driven films and character-centred films. We find a clear double standard; while the prior is aimed at the Box Office, it is the latter that gets looked at for prizes at film awards each year. This is probably because they contain narratives about strongly etched characters. Stated also in chapter one: These character-centred stories concern people we care deeply about, they have emotional and moral resonance: we replay them again and again in the cinemas of our mind (Horton 1994:12).

Horton (1994:13) refers to obstacles in writing a character-centred script. Worth mentioning here are the obstacles, the film industry itself creates by screenwriters and producers who admire heavily plot-oriented formulas and scriptwriting books that champion plot over character (1994:13). He mentions the ever-popular book titled *Screenplay* by Syd Field (1982) and to our specific interest Christopher Vogler's *The Writer's Journey* (1999). These have had a profoundly negative influence Horton (1994:15) says on the quality of American screenwriting in the decade or so prior to the writing of his book. The point that Horton (1994:15) contends is simply that an emphasis on structure and plot

without a clear understanding of the nature and working of character often leads to a lifeless script that character and action are inextricably intertwined.

Naturally, reference to Vogler concerns us here as *The Writers Journey* had a profound contribution in thinking about story as art; *arts* of which are a great concern to this study. I do not know exactly how Vogler has developed in his own thinking. Vogler (1999) himself says that he has developed in terms of his own thinking. It should be noted that Horton refers to an earlier edition of Vogler's work than the reworked edition (1999) that I use here. This latter edition has been published five years after Horton's work on character-centred screenwriting has been introduced in the screenwriting arena.

I acknowledge the depth and differentiation with which Horton (1994) writes about character over against Vogler's (1999) suggestions. Based on Vogler's 1999 contribution however I do not entirely with Horton (1994:13) on his judgement of the element of character in *The Writers Journey.* Based on the proposed unity between story development and character and the value it has had to research participants *The Writers Journey* proved to be worthy of our time and thoughts.

I concur with Readman reminding us of what Vogler himself declares: The proposed elements such as the movements and characters are not necessarily literally realised in a screenplay. They can manifest in a variety of guises. So then the most common archetypes (Hero, Mentor, Threshold Guardian, Herald, Shape shifter, Shadow, Trickster) are not necessarily fixed characters, but serve as functions of the narrative which can be adopted by different characters at different times (Readman 2003:19). Vogler further asserts that *The Writers Journey* should not be followed slavishly as a formula, but that writers should

challenge its ideas, test them in practice and adapt them to local needs (Readman 2003:20).[142]

4.4.1.2   Notions of character

The following remarks pertaining to character from Horton (1994:29) astonishingly resembles a narrative social constructionist perspective.

Character according to Horton should be seen as process a state of becoming and not of being or essence. Character should therefore be seen as polyphony (multiple voices interacting in different ways at different times). Character is seen as social discourse that belongs to and interacts with a culture and its many voices (Horton 1994:29).

4.4.2 Post-structuralist

Our entire study is situated in the type of spirit of the posts and it seems only natural that the use of the arts in narrative practise should be aligned with 'post' thinking. Suffice to make these additional local research remarks:

Professor Hagemann at one stage said that postmodernism challenges the Western story structure assumption, that of moving from a beginning to a middle to an end. Possibly misunderstanding, I only partly agreed saying that story cannot do without a beginning, middle and end. However I added, following Edward Bruner (1986a:17 cited Freedman & Combs 1996:33), that every ending is a beginning leading some place else and every beginning is an ending of something. In this regard, Bridges (1997:27) cites American dramatist Tom Stoppard that says every exit is an entry somewhere else. Paul Valery, French poet notes every beginning is a consequence, that every beginning ends something (Bridges 1997:19).

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[142] If Vogler really feels this way, he might be proud then to hear that this is what we have been doing in the research.

The consideration not only relates to the use of art in narrative practise but to narrative research in general as Müller, Van Deventer and Human (2001:86, 89) notes: The research process is not only a mere reflection on the stories on those that are involved in the research but is always a new writing. For this reason, the authors say that narrative research doesn't end with a conclusion, but with an open ending, which hopefully would stimulate a new story and new research. I agree with them in saying that to speak of a beginning and an end is in a sense ironic and an embarrassment. "Nothing is original and nothing has a beginning, only an origin or history. In the same way, there is no ending. Each text is the preface to the next" (Müller, Van Deventer & Human 2001:90).

Consequently I agree with Jean Luc Godard (uncited by Horton 1994:95), cited in Horton (1994:95) that a film should have a beginning, middle and end, but not necessarily in that order. Post-structuralism in this context may acknowledge that ideas in story theory could be useful but that it should not ultimately be guided by it. While the movements between some kind of beginning, middle and ending is helpful it is eventually the characters in relation to these or other more contextual movements that serve as a vehicle for the story to be carried forward.

4.5   Enriching narrative practise

We now turn to ways in which *narrative in therapy* could augment the practises of narrative as therapy as explained in the graphical representation.

4.5.1 Placement, Displacement & Replacement

Narrative theory as used in scriptwriting hints at a model for understanding why in some instances people come to therapists or why organisations use facilitators. This however asks for an exploration on story structure and specifically an elaboration on the above concepts in our heading.

In classical film/ scriptwriting theory the beginning, act one (1-30 script pages, half an hour of running time), is allocated to the 'set up', the middle, act two

(pages 31-90, running up to an hour and a half from running time), is allocated to a type of 'confrontation' and act three, (pages 91-120) revolves around the resolution.   This of course is the modernist structure.   Following Horton (1994:95), I should note that a character-centred script may or may not adhere closely to such a set paradigm.

Horton (1994:95) suggests that a script is a narrative composed of variations of placement, displacement, and replacement of narrative elements.   Characters are set in motion and then something or some combination of events/ actions occurs to displace that equilibrium established in the beginning.   Finally, a replacement creates a new equilibrium that may or may not resemble the opening condition. The difference to the classical structure is that "…these three forces are at work constantly within a moment inside a scene, within a whole scene, and within a sequence, and between sequences" (Horton 1994:95).   Or put differently a narrative constantly presents characters, unweaves them, and presents us once again with a new combination that is both familiar but different. We can also say that as a storyteller you need to create a tension between what is familiar (repetition) and new (conflict/reversal/surprise) and to finally present some form of closure, even if your ending is an "open" one: life goes on. (Horton 1994:95).

Narrative theoretician Gerard Genette (1980:32, cited in Horton 1994:95) has identified a slightly different trilogy of elements that make up any narrative whether for film, drama, or the printed page.   Accordingly, one can speak of narrative as being composed of order, duration, and frequency. Ordering has to do with placement as we have described above while frequency concerns replacement and repetition.   Note Genette's more specific description of what happens in displacement in a broader sense than that mentioned above: Duration for Genette means that your narrative can be constructed in one of five manners on which I will consequently explain" (Horton 1994:95).

4.5.2 Notions of time in narrative

4.5.2.1   Compressed time

Compressed time is a summarized form of narrative in which much is covered in far less time than it would take to actually occur such as for example in a voice-over documentary. Compressed time could be done with a montage sequence (swiftly edited short shots strung together as in MTV music videos) set to music, for instance, to show the passage of time and events. This is done often in plot-centred scripts, as there is a lot of story to cover in 120 script pages. In the character-centred narrative, compressed time is often used to bridge parts of the character's life. (Horton 1994:96)

4.5.2.2   Ellipsis

In *Ellipsis, we* focus on what we leave out of a narrative. "Narration has to do with selection, and often what is left out can both heighten a sense of mystery and suspense, and also it can speed up your narrative" (Horton 1994:96).

4.5.2.3   Screen time/ Narrative time

"*Screen time* and *narrative time* are equal: what you see is exactly what you get in terms of duration" (Horton 1994:97). The emphasis is on realism, a sense of the way life unfolds for us. "[T]his is the dominant form of "duration" for character-centred films" (Horton 1994:97).

4.5.2.4   Stretched time

Stretched time involves stretching the "…actual time of the story beyond the bounds of the time it would take to unfold naturally" (Horton 1994:97). In a sense, therefore, reality is expanded, often by aid of slow motion editing or cross fades for actions that happen simultaneously.

4.5.2.5   Zero-moment

The *pause* or *zero-moment* indicates a time-out from the narrative in which 'nothing' happens. This is often done by means of *freeze frame*. It's important to

realize that such a freezing of narrative does not freeze our perceptions; in fact, just the opposite. The freeze frame is a focusing technique; it does what cannot happen naturally in real life – an arresting of movement in time and space – such an artistic technique opens a space for us to examine, ponder, savour all that the image evokes, both of the past (what we have just seen in the film) and the future (what lies ahead for these characters) (Horton 1994:98).

4.5.2.6   In relation to narrativity

In a sense one might refer to the circumstances or type of relationship prior to a therapist/ facilitation meeting as the *beginnings* (taking note of the flexibility of the word beginning) of the instigating action or serious of events. The reference to *confrontation* could easily be explained in numerous ways, as point of stuckness in an organisation, physical confrontation, death of a family member and so forth. This confrontation with a bleak future could be set in what Horton (1994:102) calls inner driven scripts (inner narratives such as dealing with certain feelings such), or exterior events (exterior narratives such as a car accident). *Resolution* could be understood as broadly as any movement that works in the direction of diffusing the initial tension with which people came to see us.

In co-constructing peoples desired realities, we might find movements of placement, displacement, and replacement. I would propose linking the idea of energy to these latter concepts with the focus of an alternative story. Anything or anybody that contributes to an alternative story could mean placement in the alternative reality. Anything, anybody that hinders this movement displaces this positive energy whereupon it is replaced again. One might also refer to the placement of a discourse in someone's life. Deconstructing the beliefs, attitudes, and so forth that adds to sustainability of the discourse could be referred to as displacement. Some energy works to replace the effects of the discourse in a person or organisation's life and is aptly called replacement.

Genette's idea of duration in the trilogy, order, duration, and frequency (1990:32, cited in Horton 1994:95) concerns us here. *Compressed time* may perhaps be a mother that does a voice-over (speak on behalf of) her four year old child on something significant that has happened in the child's life. It could also be somebody answering the question: "What experiences have you had in the past that encourage these feelings of despair?" Hereby an historical overview is given that, according to an interpretation an account for the feeling of despair in the present is provided. An *Ellipsis* could be focusing on what is not being said in a story. In a sense therefore an ellipsis is an indication of the *absent but implicit* (White 2000:35-58). If *screen-time* signifies time as it unfolds, we can never in facilitation or therapy go back to an event that happened unless we slowly retrace the narrative by means of theatre for instance. The benefit of this would be that in such a replay of screen time one can at any moment disengage from screen time to allow reflection. This brings us to *zero-moments* that does exactly this; help us reflect on what is happening. In several ways, this could be done through the arts; painting, songs, short dramatic sketches exploring possibilities at any given moment of a narrative and so forth. Lastly, *stretching time* could imply acting out similar scenes that occurred at the same time in succession to each other that could be accompanied each with reflection. Certainly different situations call for different interpretations on the concept of duration, for instance; a doctor or minister aiding at the scene of an accident is part of *screen-time* and so forth.

4.5.3 Acts sequences and scenes

4.5.3.1   Kernel's and Satellites (Horton 1994:109)

We now turn to the actual construction of any narrative. Traditionally we speak of screenplays as being divided into acts, sequences, and scenes. And these divisions will always have currency for screenwriters. But let us go further and make use of the concept of Kernel and Satellite events in narrative. Kernel moments initiate, increase, or conclude an uncertainty, so they are the major

events that advance a narrative. Satelite events, on the other hand, amplify or fill in the outline of a sequence by maintaining, retarding, or prolonging the kernel events they accompany or surround"). It should be kept in mind that all narratives are made up of kernel events (essential) and satellite moments, which are nonessential, but important for texture, amplification, and development (Horton 1994:117).

4.5.3.2   Entering into or a film/ or conversation

Horton reminds us in a section on "fade in: opening shots and scenes" regarding screenwriting and film that it is not imperative to enter a movie with a blast. However, he does feel that it is important to try to establish some dominant *image* or *mood* (Horton 1994:158). He mentions ten possible openings (Horton 1994:159-160) or variations thereof noting that our consideration should be to establish the conflict, characters, atmosphere, and a sense of the narrative world (Horton 1994:158).

i.   Protagonist up front. The advantage here is that one knows from the start who's who (Horton 1994:159).

ii.   From macro to micro story. This approach means framing the inner story the script will focus on with the macro view. Here we get the context first and then the protagonist and his/her plight. But the macro view suggests the over all struggle of the characters. An advantage is that we get "the picture" before we meet our main characters; foreshadowing, in other words. For instance shots on the surroundings, the lives of its people, a specific house with people and someone specific on the balcony. (Horton 1994:159).

iii.   Voiceover first-person intro. Films beginning with the main character speaking to us in voiceover "…establish an immediate sense of closeness with us: what follows is extremely personal and we are in on it. If that's the level you wish, this "literary" technique may work well for you. Note that voiceover is used sparingly and doesn't have to dominate the rest of

the film. In fact, the tradition is to open and close and use only a few other times….” (Horton 1994:159).

iv.   Direct camera address. *“Annie Hall* and *Time of the Gypsies* both effectively employ the device of shattering our invisible status as an audience by having a character open by staring at us (the camera) and speaking. Like the voiceover, this establishes an immediate bond with the audience, but even more so, because of the eye contact and the “violation” of the unspoken rule that, particularly in Hollywood films, characters don’t look at “us,” this technique “grabs” us. Note that the technique is almost never used in the rest of the film. It is primarily a way of getting started” (Horton 1994:159).

v.   Montage opening. “The use of a number of brief shots/scenes to open a film works if the primary goal is to create an atmosphere/a mood/a brief feeling of time passing to create, like the macro to micro intro, a sense of context and, especially, an emotional context. This is true of Raging Bull in which the montage of ring images centring on the “raging bull” alone, prancing in slow motion in the ring, becomes a haunting background for the rest of the film” (Horton 1994:159).

vi.   The crosscut opening. “Butch Cassidy and the Sundance Kid and Thelma & Louise both begin with a crosscutting between the two main characters to establish each before the main action gets started. In a sense, of course, you could consider this a variation of number I since you actually have two protagonists, even though the narrative in each case is weighted toward one more than the other” (Horton 1994:160).

vii.   Immediate problem to be solved. The difference to one is that here we’d get the situation/ problem/ conflict first and then the character (Horton 1994:160).

viii. The frame opening. “More often than not, but not always, the frame device of opening and closing with a narrative structure outside the main narrative of the film means you are beginning in the present, flashing back to the past, and ending the film in the present, as in Citizen Kane, Gandhi,

and Cinema Paradiso. The sense of closure of such a circular structure can be, noted earlier, very satisfying" (Horton 1994:160).

ix.   The exploding action opening. "A lot of Hollywood films like to start very fast and then slow down to long exposition sequence. Beverly Hills Cop works this way as do Raiders of the Lost Arc and Rocky" (Horton 1994:160).

x.   The slow, dialogue-centred opening. This is much the same as in number two, except the distinction here is the focus on dialogue (Horton 1994:160).

4.5.3.3   Closing Shots (Horton 1994:111)

4.5.3.3.1   The Embrace versus the Lone Individual

Begin with either your characters or your narrative idea. Either way wherever you end up, that closing will become one of two images: that of several characters embracing each other or of our main character alone to one degree or another. But as you begin, don't worry too much about the "exact" ending of your story. The traditional Hollywood wisdom, of course, is exactly the opposite. Know your ending before you begin. Yet such a rigidly structural approach often works against the richer pleasures that a carnivalesque openness, freedom, and true playfulness can bring.

But do consider the difference between these endings. Your character is "embraced" and thus left with a sharing of his or her life with others who support, approve, and share their lives, too. Or your character must face the world alone like Chaplin walking, his back to the camera, away from us down the highway. Horton (1994:108) affirms that in character-centred scripts the narrative voice may matter a lot. In terms of relating this to structure, he mentions that we should consider the following possibilities:

4.5.4 Type of narratives

4.5.4.1   The Circular Tale

These are tales (films etcetera) that end where they began except for a big difference: we have been through the story itself, thus this similar spot is not the same (Horton 1994:108). Jonas' *Who Will Be 25 in the Year 2000* opens and closes with one of the main characters buying a pack of cigarettes and both times he complains about the rise in price, yet the rise at the end is because we have been through time together! Circularity gives us a sense of both closures, things are the same, but also of contrast, they are not exactly the same (Horton 1994:108).

4.5.4.2   The Tale within a Tale: Frame narratives

According to Horton (1994:108), one of the oldest forms of storytelling is to create a *frame* narrative within which the main tale exists. Cinema Paradiso does this as the frame is the present and the tale is the youth of the main protagonist. Its circularity ties it into the abovementioned first type of narrative. The advantage is to create both distance/perspective and, as in Cinema Paradiso, even greater emotion as we feel the added thrust of nostalgia as well (Horton 1994:108).

4.5.4.3   Multiple point of view narrative

It is noted that what is arguably one of the greatest American films, and therefore is ironic, *Citizen Kane*, breaks all the narrative rules. Herein we find five plots instead of one linear plot. We have five major narrative points of view, each about Kane's life, each told in flashback, and all held together by the Reporter whose face we never see (Horton 1994:108).

4.5.4.4   Collage narrative

Horton (1994:108) maintains that Dusan Makavejev is the undisputed master of a cinema, of collage narrative. This approach is quite different from multiple point of view approaches like *Citizen Kane* where the film is held together by the fact

that all the narratives are about Kane and by people who knew him well. Conversely, in Makavejev's films the narratives are a mixture of documentary and fictive elements that appear at first, second or third glance to have no relation to each other. The editing between various narrative elements creates one Collage Narrative in the viewer's mind that can only make sense on an individual level (Horton 1994:108-109).

4.6   The Writers Journey - Christopher Vogler

Having hinted above at the incorporation of story as art in narrative practise, I turn our attention now to an explication of Vogler's twelve story movements. I do realise that Vogler is not the only person that has come up with story theory and how to harvest our human creative energies. I remember that one of the participants Jo Viljoen also mentioned Dorian Haarhoff (in South Africa) who conducts workshops on story writing. I was unable to come into contact with Dorian. However, much later (2005/09/16) when Hannetjie joined in on the CAM community discussions I found she had attended one of Dorian's workshops. At the above-mentioned meeting, she lent me a book of Dorian: *The Writer's Voice.* According to Hannetjie, this book helps a person put his inner voice as writer to paper. Hannetjie lent me the book since it resonates with what I have written in reflecting letters about Christopher Vogler's *Writers Journey*. Yet, our research exploration has brought Vogler (1999) to light and consequently I offer a discussion and an evaluation on Vogler's motives and criticism.

In one of our CAM community discussions (2005/09/15) it was apparent that most having been presented with all the themes in the research for reflection, chose a favourite reflection material Vogler's model and De Bono's Six thinking hats. Relating to Vogler, Marinus for instance said that the reason that he chooses Vogler is that one can associate with it the best. As a result hereof he presents us with a multimedia presentation (Media 5.2.1 *A multimedia journey*). When looking back at difficult times in one's life Marinus says, one can see the various movements and characters that Vogler proposes. Moré attested, in the

group for the first time, to the worth of Vogler's model in her life. Talitha said that it is easy to identify with all of the characters in the model. Elna remarks that having to adopt a character she could easily play a character distinct from how she experiences herself; thus, it provides her with an alternative way of being. Talitha notes from her experience in drama that she often enacts different characters that give expression to emotions she would not otherwise reveal. Over a period of time, one plays all the characters. They are all part of who we are she says. I asked her about the idea of being Vogler's character the Hero/ine only. She says that one takes on the role of various different characters (not just the heroine) in other people's stories.

4.6.1 An evaluation of motive and criticism

Chatman puts it well when saying that a viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions (Chatman 1978:119, cited in Horton 1994:30). This is the minimum criteria as it also relates to narrative practise ideas: the person or company with whom we are working is self-directed and self-sufficient and not mere plot functions. It is argued here that although being strongly influenced by Jungian psychology, Vogler's characters could indeed be used not merely as functions.

In using, the Writer's Journey that mentions specific character types and story movement's one might easily confuse or use this in a structuralist way, but is this not true of every theory or art? One's own observations, thesis, artwork and so forth becomes public domain and somewhat detached of our own motives in the hands of someone else. Certainly there are not only several types of personalities or story movements since this would be a serious contradiction, a relapse, or back up the stream movement from the epistemological currents of narrative practise.

I would remind any reader that Vogler's epistemology (not to say that he has thoughts on this) is probably informed by epistemological currents informing depth psychology. This is evident in the following quote:

> In this book, I described the set of concepts known as "The Hero's Journey," drawn from the depth psychology of Carl G. Jung and the mythic studies of Joseph Campbell. I tried to relate those ideas to contemporary storytelling, hoping to create a writer's guide to these valuable gifts from our innermost selves and our most distant past. I came looking for the design principles of storytelling, but on the road I found something more; a set of principles for living. I came to believe that the Hero's Journey is nothing less than a handbook for life, a complete instruction manual in the art of being human.
>
> The Hero's Journey is not an invention, but an observation. It is recognition of a beautiful design, a set of principles that govern the conduct of life and the world of storytelling the way physics and chemistry govern the physical world. It's difficult to avoid the sensation that the Hero's Journey exists somewhere, somehow, as an eternal reality, a Platonic ideal form, a divine model. From this model, infinite and highly varied copies can be produced, each resonating with the essential spirit of the form.
>
> (Vogler 1999: ix)

Consequently, I'm watchful about Vogler's original intention; his use of archetypes and so on. I therefore rather take his work as he himself puts it forward – which seems contradictory to the above statement – as a guide or a suggestion to the scriptwriter or storyteller (or narrative practitioner). This is naturally how it was used in this study. Participants could and did not have to use this metaphor. This 'observation' of his (of the twelve steps and characters types) is not the ultimate reality and I think he might partly agree with this. Even

so, the popularity of films written with his ideas still exudes resonancy with people's lives in some way. For this reason, I think one cannot in totality shun the notion of story movements. Even narrative practise is based on broad ideas on what a good story entail. So in augmentation to its apparent success in providing inspiration for many films stand the experiences of participants that found it useful. Moré has started to use this model in all her writing; that is in addition to using it in beadwork, which is to me, is very fascinating. In line with Vogler's intention, when I questioned moré on how she uses this model, she said that she draws inspiration from it. It stimulates further thinking into any story that she might write for therapeutic reasons.

What anyone might appreciate of Vogler is his own transparency about the criticism on his work. A significant amount of pages (1999: xii-xxiii) is put forth extensively on acknowledging the merit of interrogating voices. Here is an abridged account. Note that most of the answers to these have been edited in to the document. Consequently, I only present the concerns as it gives a good indication of the type of conversation that takes place with regard to Vogler in the film/ storying industry:

i.   A significant objection about the whole idea of The Writer's Journey is the suspicion of artists and critics that it is formulaic (1999: xii).

ii. Artists around the world are on guard against cultural imperialism seen in the aggressive export of Hollywood storytelling techniques and the squeezing out of local accents. American values and the cultural assumptions of Western society threaten to smother the unique flavours of other cultures (Vogler 1999: xv).

iii. Some cultures such as found in Germany and Australia seem herophobic in that they are uncomfortable with the term hero. Australia at one stage fought in the armies of Britain in under the slant of being heroic while in Germany the idea is strongly connected to Hitler's regime via the abuse of power (Vogler 1999: xvii-xviii).

iv.   The idea is to some related to propaganda whereby young males enlist in the army that sustains the discourse of mail heroism and masculinity theories (Vogler 1999: xviii).

In a thorough reading of these concerns and Vogler's answers to them, one recognises that the nature of the Hero is ultimately informed and characterised from within its culture and the function within any given story. The Hero is informed and embodied by the local story. Vogler's notion of character is flexible (even fragmented) and could be seen as running parallel to Horton (1994). His suggestions of story movements should in similar argumentative fashion be seen as cycles and not steps, maybe even in Van Huyssteen's concepts, transversal perspectives.

Subsequently we turn to practical ideas related directly to story movements and primary characters. Before this exploration suffices to list the movements and primary characters in Vogler's ideas as he reworked it from the mythical studies of Joseph Campbell's the *Hero's Journey* (Campbell 1972). Professor Hagemann's contributions specifically on this (movements and characterisation) will also be accounted for here.

4.6.2 Twelve story movements

i.   Heroes are introduced in the *Ordinary World*, where they receive the *Call to Adventure.*

ii.   They are *Reluctant* at first or *Refuse the Call*, but

iii.   are encouraged by a *Mentor* to

iv.   cross the *First Threshold* and enter the Special World, where

v.   They encounter *Tests*, *Allies*, and *Enemies*.

vi.   They *Approach the Inmost Cave*, crossing a second threshold

vii.   Where they endure the *Ordeal*.

viii.   They take possession of their *Reward* and

ix.   Are pursued on *The Road Back* to the Ordinary World.

    x.   They cross the third threshold experience a *Resurrection*, and are transformed by the experience.

   xi.   They *return with the Elixir*, a boon or treasure to benefit the Ordinary World. (Vogler 1999:26).

Consequently, we illuminate what Vogler experiences as the most useful archetypes (Vogler 1999)

For the storyteller, certain character archetypes are indispensable tools of the trade. You can't tell stories without them. The archetypes that occur most frequently in stories, and that seem to be the most useful for the writer to understand, are:

    i.   The Hero
   ii.   Mentor
  iii.   Threshold Guardian
  iv.   Herald
    v.   Shape shifter
  vi.   Shadow
 vii.   Trickster

There are, of course, many more archetypes; as many as there are human qualities to dramatize in stories. Fairy tales are crowded with archetypal figures: the Wolf, the Hunter, the Good Mother, the Wicked Stepmother, the Fairy Godmother, the Witch, the Prince or Princess, the Greedy Innkeeper, and so forth, who perform highly specialized functions.

Jung and others have identified many psychological archetypes, such as the Puer Aeternus or eternal boy, who can be found in myths as the ever-youthful Cupid, in stories as characters such as Peter Pan, and in life as men who never it seems want to grow up (Vogler 1999:32).

4.6.3 More on story types and characters – Professor Hagemann

Primary discussions between me and Professor Hagemann pertaining to story movements and characters consisted of Vogler's ideas. Yet I wish to also pay homage to Professor Hagemann's further comments, which underscore and elaborate our references to Vogler.

Professor Hagemann compiled an assortment of what he considers to be the basic story types, characters, and audience identification responses that he could identify. This is especially useful in respect of acting in front of motion camera. He had done so in reference to books of which one he mentions: *Teach yourself Screenwriting* from Ray Fensham. Surprisingly books on screenwriting as a topic proved to be one of the few easily accessible sources that teach on storytelling. Professor Hagemann differentiates between seven different story types (later we considered another, Cinderella), four primary characters and ten audience responses. We thought that one might be able to use this especially well in narrative practise and therapy in particular. With his permission, I shortly list them here alongside an indication of the content.

4.6.3.1   Seven basic stories

  i.   *Candide* – The innocent abroad/ Naïve optimism triumphs/ the hero who cannot be put down.
 ii.   *Faust* – Selling one's soul to the devil and paying the price/ the long-term debt/ the secret that catches up with one.
iii.   *Romeo & Juliet* – Boy meets or loses and finds or doesn't find girl.
 iv.   *Achilles* – The hero with a fatal flaw.
  v.   *Circe* – The chase, the innocent and the victim.
 vi.   *Orpheus* – The gift take away/ The loss of something personal
vii.   *Tristan* – Triangles (external and otherwise)

See in this regard Readman (2003:33-40) for useful similarities and references. Naturally, as with characters, and from a social constructionist viewpoint, there are as many stories as there are people.

4.6.3.2   Four primary characters

i. *Opposition character (Antagonist)*

    a. Stands in the way of the hero/ine.

    b. Pushes protagonist to the limits.

ii. *Romance character*

    a. Object of protagonist's romantic/ sexual desire.

    b. Create obstacles.

    c. Proved conflict in the relationship.

    d. Conflict provides growth.

iii. *Hero/ine*

    a. Protagonist

    b. Drives the plot

    c. Has Goals

iv. *Mirror characters*

    a. Reflection or support

    b. Add depth to character

    c. Way of letting audience know what is going on in protagonist

Readman (2003:46) suggests that all characters in any dramatic form have three essential aspects: an outer presence, and inner presence and a context. Based on Readman's (2003:46) further elaboration we must consider, when we in engage in conversation:

- The *dominant impression* created by the character, dependent upon age, sex, mannerisms, physical appearance, clothes, grooming, movement, style of speech and so on.

- The *dominant attitude* of the character, dependent upon their intelligence, knowledge, personality, temperament, likes/dislikes, beliefs, fears, goals, self-image, etcetera.

- The *world of the character*, dependent upon relationships with friends, colleagues, lovers etc; their cultural background –   class, education, where they were brought up, ethnicity; their general history –   wartime or depression, for example; their personal history – significant events in the character's life, their personal 'back story'.

4.6.3.3   Audience Identification

Jeopardy – Audience worries about, fears for, feels anxiety for character

Curiosity – Character might be dislikeable but audience want to follow actions

Empathy – Sympathy, fear for and likeability – normal character

Familiarity – Familiar foibles in familiar settings

Omnipotence – Audience only sees drama through eyes of character

Sympathy – When protagonist is victim of mishap

Likeability – Nice, skilled, hard working, roguish

Inequality – Unjustly downtrodden or vulnerable

Admiration - Courage, determination, luck intelligence

Power – Power is intriguing

In narrative practise, there are something called outsider-witness[143] practises. These above mentioned audience identification suggestions of professor Hagemann relates to it. We have not explored the relation to these suggestions and possible outsider-witness practices but it good is a good way to engage in conversation about such an outsider-witness group around these concepts prior to sitting in, in a therapeutic session.

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[143] In films one might still see these eerie characters (usually policemen and women) that look at the interrogation through tainted glass (one-way mirrors). In psychological thrillers, one also finds this concept where the client who is delusional or in a straight jacket etcetera is under constant surveillance through these mirrors. Knowledgeable co-psychiatrists might sit here to reflect on a session. Outsider-witness practices do away with the mirror and the knowledgeable person concepts. People that take part in such a way are outsiders (not part of the therapeutic relationship although they could be family or friends). These people are used in a very particular way to strengthen the alternative story or identity. They are witnesses to the construction of preferred realities. See White 2000:77-79 in this regard.

4.6.4 Character types and movements – modernistic??

The background to our discussion concerns the consideration whether these types of characters and movements are not a very modernistic notion.   It certainly could be. My view in this regard is the same as professor Hagemann's correcting me earlier with regard to theatre: The fault is not necessarily Industrial theatre as such, but the way in which it is used; likewise with regard to Vogler's model or for that matter any theory about character. Do remember that nothing (art, models, music, and language etcetera) is inherently situated in this or that paradigm. I believe it is the way in which we think about its becoming or our interaction with it that reveals our understanding as an inclination towards postmodernism/ modernistic, post-structuralist/ structuralist and so on.

More specifically what informs our discussion here concerns the reconcilability between our epistemology and the notions of primal archetypes, collective consciousness; concepts which one encounters with Jungian psychology. Note above I use 'informs' since this Jungian psychological thinking provides the background to the subsequent paragraphs.

I explained to professor Hagemann that in my interest with models, types etcetera I would from a social constructionist, narrative paradigm steer clear of the notion of defined unchangeable characters. I related that people in therapy might not want to hear that their story is the same as that of the person next door because there are only certain characters.   Narrative therapy would pay meticulous attention to the local recounting of an event. This idea is not situated in that we think that people struggling will not find other stories valuable. Surely, we can all attest to the value of other people's stories for whatever reason (encouragement, resemblance etcetera). I, for one would be careful not to give the struggling person a cliché answer, or to offer shallow comfort in character types. So then I find myself in a kind of ambivalence where the local description is crucial but the resemblance to other experiences also seem very important. In the exposition of the informing epistemology to this study, I acknowledged that

there is something general in the specific but not other way around. Thus, there are indeed extremely limited inferences that one can make about someone's life based on general statistical data.

Professor Hagemann illustrates his view on the notion of a collective genetic commonality theory by referring to a book he has read called *Out of Africa*. This book starts with *a* family migrating from Africa to India, some migrating back to Africa, Europe, and China. This could very well lead to a type of collective memory situated in sharing the same experiences and related stories of how migrating families survived. Professor Hagemann brings this in relation to worldwide studies conducted on genetic archetypes based on swamps that are taken from human mouths. One such hypothesis is that there were great leaps forward every time there was a cataclysmic event in the world like an ice age or a volcano. It's in these times when the world became difficult that human intelligence leaped forward because they've got to rethink 'how am I going to get through the winter' and so more. Thus, one finds the narrative of projection into tomorrow in this kind of story telling. By way of illustration professor, Hagemann expands by alluding to the basic physical specie similarities saying that we've all got two legs, arms and a head, that we're very similar throughout the world. The way we perceive the world is through the fact that our eyes are located here and not situated in some other part of our bodies. I concur that in this sense there surely is a great commonality in the way in which we have biologically, structurally and so forth walk and interact with the world is more common that different. Part of this commonality is situated in the experience of a group of people migrating where one person leaves to find out what the world delivers. He comes back and says: "I've found a way through the mountain" or whatever. This person is the storyteller, who wonders away and comes back again. I make sense of professor Hagemann's argument in that it is the storyteller that embodies the spread of commonality, especially then common stories. Professor Hagemann goes further by saying that if this is in all probability the way we've explored the world or moved in the world and if there is by some believed to be

such a thing as genetic memory; why not agree that there are common stories; we have all shared experiences, the same earth, same body structure, we've had to move away and come back and so forth.

Now, some might agree with the explanation while others may be sceptical; the theory does however reveal merit in saying something of the way in which we live in and through other's narratives. In this sense, it is useful in thinking about narratives according to certain popular movements or characters. It is to the commonality of stories that these movements or character types allude. It is therefore highly probable that most people will find some form of resonancy with these movements or character types especially when relating it to their own story or cultural understanding and so on. The narrative practitioner could use these movements and character types as a preliminary starting place or something to take into consideration when a moment of conversational stuckness presents itself.

Professor Hagemann and I mulled over how this sense of commonness in stories (movements and characters) could be used in therapy. We deem the way in which, and when community is presented of importance. This will entail a movement from the local story to the broader communal story. At this point, the role of other characters or community fits into Vogler's notion of *allies* in the movement *tests, allies, and enemies* (Vogler 1999). Informed by Dr. Higgins (2005/03/16), a fine way of introducing helping characters (allies) would be if the therapeutic participant *over hears* the community so to speak. Another possibility is found with the idea of what professor Hagemann refers to as an *expanding moment.* He shares a practical example by translating the concept to a phrase such as: "You are in the community of all those who fought a war." Meaning: You are in the community of all those who [whatever the story is about], who have had trouble with their mother, who's lives have been threatened by Suicide (personification), and so on. The notion of an expanding moment is to him made

possible since any story interconnects and resonates with a multiplicity of other stories.

He further remarks that an expanding moment is certainly not to say: "Look, well your unique.   Your alone and there's nobody else to protect you," but that although one may be unique you are still part of a community and then the idea would be to try and find that community.   He explains this with yet another example by saying that when a student must act a particular role (say it's a woman whose been abused) he would say: "You can't act this role by yourself, standing behind you are centuries of woman who have been abused. They have chosen you to tell their story. You better do it properly [*encouragingly stated*]." This expanding moment makes us realise that there's a huge responsibility to the community of all those imagined people and professor Hagemann asserts that this is very liberating and responsible-making.

Pausing for a moment (2005/05/19) and then coming back to the theme of therapy professor Hagemann remarks:

> I think there s a need to be noticed… [Pauses], to be seen… [Pauses], to be heard and I think that's important. Many people tell stories and they're never heard.   But once there story has been heard, to know that their stories are part of… [Interrupts himself]. You've got to hear there story and help that story to be constructed first, and then there's the next moment I think when it's to soar to think about your own story. 'But let's think of some other stories and contemplate them' [first person telling] and then you start weaving other stories into the fabric of your own life.

(Professor Hagemann 2005/05/19)

He says this is also the reason we have metaphors, to be to look at *the* event, "and that's where drama comes in. 'You know what, it's just like…[this or that story]' and suddenly it becomes bearable" (professor Hagemann 2005/05/19)

4.7   Relating Vogler to narrative practise

4.7.1 Story movements in the Writers Journey

Although there has been alluded to some of the movements and characters this will be repeated here as part of a comprehensive elaboration on possibilities. The fields to which it will be applied consist of primarily therapy, but also organisations and ministry. With this round, hypothetical experiences will be put forth.

At heart, Vogler (1999:13) notes that despite its infinite variety, the hero's story is always a journey: A hero leaves her comfortable, ordinary surroundings to venture into a challenging, unfamiliar world. It doesn't have to be but it may be an outward journey to an actual place such as a labyrinth, forest or cave, a strange city or country, a new locale that becomes the arena for her conflict with antagonistic, challenging forces.

The resonancy that people have in stories are often due to the inward journeys that hero's undergo. There are as many stories as outer excursions that take the hero on an inward journey, one of the mind, the heart, the spirit. In any good story, the hero grows and changes, making a journey from one way of being to the next: from despair to hope, weakness to strength, folly to wisdom, love to hate, and back again. It's these emotional journeys that hook an audience and make a story worth watching (Vogler 1999:13).

The stages of the Hero's Journey can be traced in all kinds of stories, not just those that feature heroic physical action and adventure. The protagonist of every story is the hero of a journey, even if the path leads only into his own mind or into the realm of relationships. (Vogler 1999:13)

This can be true for a drama therapy session: One might also relate Vogler's model to a drama therapy session since it is also described as a journey; often

an inward transformative journey. Andersen-Warren and Grainger (2000:225) notes that a drama therapy session may last only an hour or two, but its structure is designed to embody a participant's hope of personal transformation by taking him or her on a journey into and out of a focused emotional experience so as to exert pressure on current ways of feeling, thinking and, consequently, behaving.

4.7.1.1   An Ordinary World

What is of importance is not what is constitutive of the word ordinary in general but an interpreted *description* or *reflection* on what for your client, conversational partner and so forth is ordinary. This description does not entail accuracy since there may even be multiple differing descriptions.

The description on ordinary is dependant on the position from where that narrator speaks. If it relates to a facilitative inquiry in an organisation that is concerned with a troublesome experience, the description of ordinary might reflect the life and operations of the organisation prior to the troublesome event occurred. This may or may not be a positive description.

A family might even speak from within the midst of the problem. The ordinary world is itself then a description of the problem: A family might for instance say that poor conflict management is ordinary in their relationship. One could then inquire into a time when that problem did not seem so pervasive, asking about the ordinary way of being with each other without the pervasiveness of the problem, or the ordinary world at a given moment in their relationship. Essentially used in this way it opens up different realities, reminding people of different ways of being.

Often the Ordinary World relates to the opening act of a play. Here one will probably get to meet the people involved and see the places involved where the story takes place. One might tentative inquiry into the relationships between significant stakeholders. We remind ourselves of Horton 1994:158 that says it is

not necessary to jump into a story with a blast but that it is rather important in establishing a dominant mood. Horton (1994:158) then continues by illuminating several ways in which a story could start. Establishing a mood first could mean that we do not in the first instance inquire into the problem (this could even be volatile) but that we seek after or instil a sense of being comfortable, a non-threatening environment and so forth.

4.7.1.2   A Call to adventure

Theoretically speaking something then happens that shakes the beliefs, disrupts cash flow and so on. This signifies an *abruption* of how the Ordinary World is experienced which again may be described as positive or negative.

This call might be the *gradual* realisation of the executive committee that the world and technology around their company has been changing too rapidly that now hold significant implications. This movement could also be situated in that *incident* and resulting verbal conflict when a husband from out of blue tells his wife that he wants a divorce. In the field of facilitation earlier alluded to, the facilitators of the CFN workshop assert that stuckness should be seen as the arena of God's activity. Stuckness should be considered as a point in the journey. Our call to adventure might be acknowledging the stuckness in certain areas of our organisations, families and so on. This is not necessarily negative as explained at the CFN course, the most peaceful place is a graveyard.

From a narrative point of view, it seems important to ask people how they know this is a *call to adventure* (or how they know things are *stuck*) and what they think this adventure entail. Do they see the adventure/ journey as the part where they as the couple come to see the therapist or broader than this. Participants should be asked to reflect further than *low level reflection* (Newby & Smit 2004) which would be like saying the leaf is green – this is also an example of White-hat thinking – and should be invited to more complex levels of interpretation.

4.7.1.3   Reluctance or Refusal of the Call

Understandably, one cannot assume that any one person will react the same towards a Call to adventure. A Company might want to take stock of how most people in the company feel about pending changes. One might enquire about the ways in which a child is said to express reluctance about the idea of moving to another city. In ministry it might be significant to create ways in which the leadership might gain insight into peoples emotions, pro's and con's on impending changes, new buildings, a band instead of an organ and so on.

This is also the phase when one could start looking for the *absent but implicit* (White 2000:35-58): We could ask about what the reluctance to 'the embrace of the journey' a tribute to is: Fierce conflict between a man and a woman could be a tribute to assertiveness. This is not to say that it's okay to express discontent through rage, but it serves to acknowledge that we want to reinforce positive self worth and identities.

4.7.1.4   Support of a mentor

Often many stories will have introduced a Merlin-like character who is the hero's *mentor*. The relationship between hero and mentor is one of the most common themes in mythology, and one of the richest in its symbolic value. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man (Vogler 1999.17)

Although the function of a mentor is to prepare the hero to face the unknown consequently extending advice, guidance or magical equipment (Vogler 1999:18) the mentor can only go so far with the hero. Eventually the hero must face the unknown alone. "Sometimes the mentor is required to give the hero a swift kick in the pants to get the adventure going" (Vogler 1999:18).

Referring to a mentor could also imply a skills period or phase not necessarily coupled with a person. Thus, the idea of *mentor* is about anything that *moves* a person into the *direction of accepting the Call to adventure*.

This could be the phase of *envisioning*. One could inquire into how life could be different if this journey, therapy, new product promotion, and so forth were found to be significant.

Also questions about what needs to be taken on the journey is important in this phase, thus *preparation* for the journey. This could relate to the idea of skills and competencies in for instance children that will guide and strengthen them on the journey.

A mentor could also be *a person* (or persons), such as a special friend, a therapist, pastor etcetera. The presence of this person might be real or could be an imaginary presence. Having an interview with the director of a billion dollar company relating his experience on what his dreams was for the company back in the days when its turnover was insignificant could prove to be inspirational.

4.7.1.5 First Threshold to a Special World

The hero finally commits to the adventure whereupon s/he enters the Special World of the story for the first time by crossing the First Threshold. S/he agrees to face the consequences of dealing with the problem or challenge posed in the Call to Adventure. This is the moment when the story takes off and the adventure really gets going. The balloon goes up, the ship sails, the romance begins, the plane or the spaceship soars off, the wagon train gets rolling and so on (Vogler 1999:18).

Any action that takes place and directs to the journey hints at a threshold. Anything that sort of eases you into the journey is a first threshold. It could for instance be the threshold our own emotions provide that tries to keep us from the

journey. It could also have been something specific as going to a therapist, seeing a divorce lawyer, winning your first tennis tournament and so on.

4.7.1.6   Tests, Allies and Enemies

Often the hero and her/ his companions should react under stress. These stressful events are the result of introducing tests, allies, and enemies and provide the hero with opportunities to grow (Vogler 1999:18).

Espenak (1981:17) comments on the primitive dance in which one often finds identification with animals in war dances, or with the tribal gods as indicated by religious, ceremonial dances. This 'identification with' was the consequence of the need to eliminate fear and so on. The point being that our tests, allies and enemies does not need to be physical people or obstacles; they could be our emotions, our skills, and competencies.

This is also the phase in which the true villain appears. Up till now, the true villain might have evaded us. We start realising that the person is not the problem, that the problem is the problem; we start seeing the Problem (personified) and not the problem. Problem has certain strategies and it is useful for us to inquire about these on an interpretational level.

Relating to this, it stood out that Problem's strategy in Christo's life was that of isolating him as a person in an emotional way. I recall that on the day before South-African born actress Charlise Theron was announced Oscar winner for her role in the film Monster that I watched a program in which they talked about thriller movies. This program related to my understanding of Problem's oprations in Christo's life.[144] Worth mentioning in respect of this study, the program referred to strategies involved in creating suspense in horror or thriller movies. It was stated in the program that one of the main devices in creating tension is by isolating characters, either circumstantially or as a direct consequence of the

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[144] Details of these programs are unavailable but I present it as personal interpretation instead of an academic voice.

strategy of the villain in the story. This was a reminder to me of how villains as antagonists in stories do indeed isolate the hero, wanting her/ him to fail. The following day in respect of the Academy Awards a critic noted how actors are essentially storytellers which in turn corresponds with what one of Learning Theatre's actors, David told me during my fieldwork earlier mentioned. The commentator was alluding to the role that Charlise Theron performed in the critically acclaimed film *Monster*. This causes me to agree with remarks in this study such as those of Christo that drama renders a much more vivid account of a story. In this phase of Vogler's model one might really be able to expose the antagonist's strategies such as isolation.

We can also see the Special World wherein one encounters these allies and enemies from multiple points of view such as encountered and advocated in practices of phototherapy. One could for instance interview anorexia as opposed to the hero, and inquire about its enemies and what the type of things are that really make it hard to succeed for the hero on a journey.

4.7.1.7   Approach to the Inmost Cave: second threshold

The most dangerous spot in the special world is often the inmost cave. This could be deep underground, where the object of the quest is hidden and is in all likelihood the headquarters of the hero's greatest enemy. Entering this fearful place the hero will cross the second major threshold. Heroes often pause at the gate to prepare, plan, and outwit the villain's guards. This is the phase of *approach* (Vogler 1999:20).

4.7.1.8   The Ordeal

"Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. He faces the possibility of death and is brought to the brink in a battle with a hostile force" (Vogler 1999:21). The *ordeal* is a "black moment" for the audience, as we are held in suspense and tension, not knowing if s/he will live or die. The hero, like Jonah of the biblical records, is in *the belly of the beast* (Vogler 1999:21).

Of course, this is a critical moment in any story, an ordeal in which the hero must die or appear to die so that she can be born again (Vogler 1999:22). The ordeal and often the apparent death (literally of figuratively) of the hero It's a major source of the magic of the heroic myth. The experiences of the preceding stages have led us, the audience, to identify with the hero and her fate. What happens to the hero happens to us. We are encouraged to experience the brink-of-death moment with her. Our emotions are temporarily depressed so that they can be revived by the hero's return from death. The result of this revival is a feeling of elation and exhilaration (Vogler 1999:22). It is this experience inherent in mythic structures that renders it useful to therapeutic purposes.

This principle is however extended to various practises: "The designers of amusement park thrill rides know how to use this principle. Roller coasters make their passengers feel as if they're going to die, and there's a great thrill that comes from brushing up against death and surviving it (Vogler 1999:22). Isn't it true that you're never more alive than when you're looking death in the face? This to Vogler (1999:22) is also the key element in rites of passage or rituals of initiation into fraternities and secret societies. The initiate is forced to taste death in some terrible experience, and then is allowed to experience resurrection as he is reborn as a new member of the group (Vogler 1999:22).

The hero's ordeal does not have to be literal; the ordeal may grant a better understanding of the opposite sex, an ability to see beyond the shifting outer appearance, leading to a reconciliation etcetera. The hero may also become more attractive as a result of having survived the ordeal. S/he has earned the title of hero by having taken the supreme risk on behalf of the community (Vogler 1999:23).

4.7.1.9   Possession of the Reward

Now that the horine has survived death, beaten the dragon, or slain the Minotaur, the heroine and audience have cause to celebrate. The heroine now takes

possession of the treasure she has come seeking, her *reward*. This might be a special weapon like a magic sword, or a token like the grail or some elixir, which can heal the wounded land. Sometimes the posseion like a *sword* is knowledge and experience that leads to greater understanding and a reconciliation with hostile forces (Vogler 1999:22). The notion of reward does not however apply only to fairy tales or mythic adventures, at this point the hero may also settle a conflict with a parent (Vogler 1999:23).

4.7.1.10 The Road back (the chase)

Obtaining some kind of reward does not imply that the story is over; the hero's not out of the woods yet. It is at this moment when compared to screenwriting theory that we cross into act three; now that the hero begins to deal with the consequences of confronting the dark forces of the *ordeal*. If reconciliation was not managed or sincere the parent, the gods, or the hostile forces may come raging after her (Vogler 1999:23). In action, adventure films some of the best chase scenes spring up at this point, as the hero is pursued on the road back by the vengeful forces she has disturbed by *seizing the sword*, the *elixir*, or the treasure (Vogler 1999:24).

This stage is often marked by the decision to return to the *ordinary world*. The hero realizes that the Special World must eventually be left behind, and there are still dangers, temptations, and tests ahead (Vogler 1999:24).

4.7.1.11 Resurrection and Transformation: Third Threshold

Take into consideration that in mythical story structure the hero cannot just come running into the ordinary world as does the prodigal son. In ancient times, hunters and warriors had to be purified before returning to their communities. We find thus a much more Old-Testamentic ritualistic approach in that the hero has blood on her hands. The hero who has been to the realm of the dead must be reborn and cleansed in one last *ordeal* of death and *resurrection* before returning to the Ordinary World of the living.

This is often a second life-and-death moment, almost a replay of the death and rebirth of the Ordeal. Death and darkness get in one last desperate shot before being finally defeated. It's a kind of final exam for the hero, who must be tested once more to see if he has really learned the lessons of the *ordeal*. The hero is transformed by these moments of death-and-rebirth, as he is able to return to ordinary life reborn as a new being with new insight (Vogler 1999:24).

4.7.1.12   Return with the Elixir

The hero returns to the ordinary world, but the journey is meaningless unless she brings back some elixir, treasure, or lesson from the special world. The elixir is a magic potion with the power to heal. It may be a great treasure like the grail that magically heals the wounded land, or it simply might be knowledge or experience that could be useful to the community (Vogler 1999:25).

Apart from an object or knowledge, the elixir might also be an emotion such as love, a sense of freedom and so forth. In the end, the elixir could even just be returning home with a good story to tell (Vogler 1999:25).

4.7.2 Characters in the Writers Journey

Once in the special world – often a world of fairy tales and myths that relate to our fluid understanding of truth (chapter one) – you become aware of recurring character types and relationships. These characters might include any of the following: heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shape shifting fellow travellers who confuse and dazzle them, shadowy villains who try to destroy them, and tricksters who upset the status quo and provide comic relief.

In describing these common character types, symbols, and relationships, the Swiss psychologist Carl G. Jung employed the term archetypes with which this study is not comfortable. Hereby Jung means ancient patterns of personality that are the shared heritage of the human race. According to Jung, there may be a

collective unconscious, similar to the assumed personal unconscious. In this theory fairy, tales and myths are like the dreams of an entire culture, springing from the collective unconscious (Vogler 1999:29).

Vogler maintains that an understanding of these archetypes is an indispensable tool for understanding the purpose or function of characters in a story. If you grasp the function of the archetype, which a particular character is expressing, it is believed that this can help determine if the character is pulling her full weight in the story (Vogler 1999:29).

Vogler (1999:30) calls attention to Joseph Campbell (1972) seeing the archetypes as biological. Hence, the archetypes are viewed as expressions of the organs of the body, built into the wiring of every human being. Vogler (1999:30) mentions that it is the universality of these patterns that makes possible the shared experience of storytelling. Vogler (1999:30) believes that storytellers instinctively choose characters and relationships that resonate to the energy of the archetypes, to create dramatic experiences that are recognizable to everyone (Vogler 1999:30).

Vogler (1999:30) accounts for his own development about characters when saying that he thought of an archetype as a fixed role, which a character would play exclusively throughout a story. Once a character was identified as a mentor, he expected her to remain a mentor and only a mentor. Later he started to consider, as is advocated in Vogler 1999 that archetypes does not assume rigid character roles but serve as functions performed temporarily by characters to achieve certain effects in a story. This observation of his comes from the work of the Russian fairy tale expert Vladimir Propp - whose book, Morphology of the Folktale, analyzes motifs and recurrent patterns in hundreds of Russian tales (Vogler 1999:30).

Consequently, I offer a brief elucidation of the proposed characters:

4.7.2.1   The Hero

The Hero is conventionally the person about whom the story primarily revolves. It might also be more than one person, it might be a family it might be an organisation.

The term Hero could also be augmented by using concepts of protagonist, a person, or people taking the leading role, central character/s, and so forth. Dependent on each persons background the notion of Hero is tainted positively or negatively. Personally, I understand Hero to be in line with empowering ideas in narrative practise.

It is apparent in the way Vogler (1999) speak of this concept that it leaves room for different types of hero or heroine's. Hero's don't always come home victoriously, that is if they come home. Hero's could be loners they could be team leaders (or the team). In a team they could be masters of there separate arts.

4.7.2.2   Mentor

Customarily this role is fulfilled by a wise old man or woman that passes on certain gifts or presents, or guiding the hero in obtaining wisdom or in the acquisition of needed powers.

Moré has told me that in the research process she had sometimes thought of me as the mentor. Hereby one understands that I am part of her story and not the other way around. From my perspective, the scientific communities and conversational partners are the mentors to this research journey. Professor Hagemann and I had considered the idea of developing participant skills in therapy. For this reason one could also then speak of a mentoring phase in which the arts itself becomes the mentor to a person.

4.7.2.3   Threshold Guardian

At every threshold, there are threshold guardians.   These might be people, circumstances, emotions or anything that obstructs the doorway so to speak.

These threshold guardians might even be welcomed if the hero does not really want to embark on the journey. Often a threshold guardian cannot be beaten by meeting it head on. Usually the hero would want to outwit the threshold guardian or gain its friendship even by approaching it correctly. By aligning oneself with the threshold guardian one might find that it comes to ones aid later in the story at a difficult test.

4.7.2.4   Herald

The Herald often signifies the person or circumstance that announces the Call to adventure. The Herald is the carrier of good or bad tidings. A phone call in the middle of the night from a hospital may introduce the death of some dear family member; a phone call from Audi car dealers may introduce that brand new luxury vehicle to your life style. The phone call is the voice of the Herald.

4.7.2.5   Shape shifter

Those people or things that seemed at first glance to be helpful but then turns out be quite destructive, or counter productive to the aim of the Hero signifies the play of the Shape shifter. A shape shifter (person or trait) could also be viewed positively. Academic discussions are in my view shape shifting experiences. It is akin to the process of differentiation: On the one hand, I can assert to the worth of Vogler in the research when I listen to the stories of participants that used it. Conversely, I disagree with some basic principles in the history of the development up to The Writers Journey. This history is traced via Vladimir Propp to Joseph Campbell (where Jung is introduced) to Vogler. It is against the use of structural analysis of Propp and certain notions of the unconscious (Campbell and Vogler as taken from Jung) that I would argue.

4.7.2.5   Shadow

Characters that fulfil a shadow function are often not the main villain but never the less tries to destroy the hero (Vogler 1999:29). Christo at one time refers to a bag that one carries over one's shoulder. This bag contains all the problems that one has from time to time.   Shadows might be those problems that a very pervasive problem teams up with trying to secure the annihilation of that which is good: A feeling of isolation might for instance be a shadow partner to depression.

Vogler (1999: xxi) notes that his understanding of the Shadow archetype continuous to evolve; especially so in relation to the individual as a repository for unexpressed feelings and desires. What he means by this is clarified by alluding to the following examples: The shadow is a force that accumulates when you fail to honour your gifts, follow the call of your muses, or live up to your principles and ideals. The shadow is therefore embodied by a sense of frustration amongst other things in not realising one's creativity (Vogler 1999: xxi).

4.7.2.6   Trickster

The Trickster is often the person on the journey that provides comic relief or upsets the status quo. Some of us can tell stories of fathers that irritated us with practical jokes or surprised us with weekend getaways.   Sometimes such behaviour is set forth in bumping girls in to swimming pools or whatever it may be. The idea is that the trickster breaks the tension. Often the trickster might just cause life to be experienced as tolerable again (Vogler 1999: xxi).

4.8   Vogler and the arts

Dependent on the conversational partner's, organisation's etcetera inclination to the arts any of the ways in which the arts has been found to work could be introduced in this model. Moré for instance noted that it will be possible to dance the movements of Vogler although for this research she's gained a lot of therapeutic worth without incorporating it in dance as such.

Apart form fleshing out Vogler's model with the arts one could also make a differentiation between that does the art; the person in therapy, organisation or a professional artist. The following ideas of how Vogler's model could be used could further be developed: Referring to a skills period, for instance, one should consider whether the 'client' should learn the skills herself/ himself be exposed to the skills of a professional artist or does this acquisition of skills imply some form of theoretical understanding about the art (In paintings: line, structure, space, textural considerations etcetera). Here are a few suggestions on the link between Vogler and the arts in relation to the person who does the arts.

i.   Inspirational: One could merely draw inspiration from this model as moré did in creating her beadwork. Herewith she presented the main characters and movements in her life.

ii.   Skills: The mentoring period could involve as professor Hagemann noted, the acquiring of new skills in the arts. The process of learning a new skill (drama, dance etcetera) could accompany the therapeutic process.

iii.   Framework: An exhibition of the organisational facilitative process could be made professionally and hung on the boardroom wall as a proclamation for what a company stands. This exhibition could say something of the story of the organisation employing the movements of Vogler.

iv.   Music: Musicians could write and perform music that portrays some of the movements.

v.   Acting/ drama: A short play could be written and performed based on the movements and characters.

vi.   Facilitation: One could easily link up this whole story movement with the facilitative practise of a story wall as described in chapter three. This consists of a big wall on which three or several stories are fleshed out chronologically with the help of participants' small written phrases that are glued to the wall. One could adapt this by drawing twelve islands on A3/2

papers, which are then glue, sprayed. Each island could represent a movement. Participants could again on small cards write the name of a story figure with whom they relate concerning the family journey and glue it to an island and so forth.

4.9   Drama therapy and story

The concept of story is for Andersen-Warren and Grainger (2000:168-188) akin to drama even if they use only a three movement structure and not that of an expanded model such as Vogler's.[145] They assert that on the of level of group work where individual stories make up a corporate story, drama and story are the same thing (Andersen-Warren & Grainger 2000:171).

For Andersen-Warren and Grainger (2000:170) the group is very important since story depends on other people's stories. Human relationships, genuine human relationships are forged through sharing. This relationship does not have to be, but it is probable that it would be strengthened by some kind of common ground. In a sense, a shared story is the basis of a shared relationship. Naturally, we do not have to have the same story since this would be impossible. We do not even have to share a story remotely similar to someone else's. The way that stories meet is through mutual recognition; the presence of things (hear again resonancy) in your story reminds me of things in mine (Andersen-Warren & Grainger 2000:170).   Andersen-Warren and Grainger (2000:170) speak of *interior correspondences*, which are the elements in other people's stories, which we find valuable when we are engaged in working on our own personal narrative. They say that when consciously intermeshing individual narratives with the corporate narrative everybody's individual, personal histories will in some way reverberate in the corporate story. When this happens, they say "…we have begun to do drama therapy" (2000:171).

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[145] The reader might however find that much of what is said could be found in Vogler's model for story. Especially in this, regard the use of the hero character.

In drama, story is important since story progresses; it communicates the idea of progression to us who listen to them. This is even more the case when we involve ourselves bodily by acting them out. As the story moves, we move with it. (Andersen-Warren & Grainger 2000:171)

In drama, therapy Andersen-Warren and Grainger (2000:171) says that the movement embodied in stories and dramas is quite straightforward.   This requires an act of imagination since we essentially imagine ourselves (along with our companions) moving from one point in time to another. However imagining the story in the right way is central for the process to work: Story is based on the way people move, rather than the movement of things; or rather, it is constructed to take account of movement that involves states of mind.

Andersen-Warren and Grainger (2000:173) acknowledge the influence of different kinds of stories. It is here that it becomes apparent how thin the line is between using story in therapy and using story as therapy. I will have to acknowledge that in theory Andersen-Warren and Grainger (2000: chapter 7) comes very close to narrative practise and that they even extend this to participation and interaction through drama that narrative practise does not necessarily do. They say that although stories roughly keep the same basic shape, they certainly differ from one another in size. Some are very big, very important, indeed.   The theme of some stories is nothing less than the transformation of the world and everything in it. Such mega-stories may be religious; they may also be political, cultural, or scientific. Whatever they are, they reflect the storyteller's commitment to a particular and well-defined philosophy of what life itself is actually about. They do not simply reflect this; they embody it, using our natural ability to identify our own experience with the living and dying of 'the people in the story' so that we share in their adventures and make them our own. These are stories that carry weight for us. By existing and requiring such a degree of commitment, they give significance to storytelling itself. Andersen-Warren and Grainger (2000:173).

The basic assumption of story is that it is about change. Something is different for the characters in some way at the conclusion of a story. This is as a consequence of the progression in a story as a result of the characters involved and not so much as a result of the predetermined story structure. Story as an art provides a sensible meaningful vehicle for life stories to move and eventually change. In drama therapy, this change is always emergent and takes place, either through a group invented story or a known story structure:

Most characteristic in drama therapy is that the story emerges from the group itself. This may or may not be a story that already exists (like Sleeping Beauty); or it may be one that the group has invented for itself. What is important to grasp is the resemblance between these stories in respect of basic shape. Broadly speaking both stories are about change and both embody a process of change. There is a similarity in the ordering of events. This ordering of events encourages positive change within human experience for the reason that both story and drama is themselves about change.

> Whether its raw material is simply a record of ordinary events that someone has 'made into a story' or a profoundly tragic or comic fable belonging to the cultural heritage of men and women throughout the world, it will always constitute an image of transformation. The shape of what happens here remains the same. Whether the subject matter is ordinary or fantastic, trivial or profound, the experience is one of movement.
>
> (Andersen-Warren & Grainger 2000:174)

Andersen-Warren and Grainger (2000:174) place emphasis on story being situated in action that one can recognise as complete in itself. A story is then made up of various things that belong to the story, which altogether add up to a real conclusion, a recognisable change in the state of affairs. What the conclusion or state of change is, is determined by the particular story being told

or acted. There are, however another side to this: Stories do fit into certain very definite categories, dealing first of all with plot (the things that happen) and second with setting (when and where they happen).   Plot elements say Andersen-Warren and Grainger (2000:174) are crucial to the story in itself, crucial to the story as a story.   However, no amount of dramatic impact or dramatic irony will help us relate to the story so that we can share its own particular world, if we have no way of finding out where that world is; that is, if we are unable to locate it with regard to our own experience (Andersen-Warren & Grainger 2000:174).   The emerging qualities in the story embedded in the inevitable categories of plot and setting lead us to feel comforted and surprised at once with a story.

This ability of a story to comfort and surprise is found in the conventional structure of a story. Andersen-Warren and Grainger (2000:174-176) elaborate on this. One cannot help to notice something of Vogler's (1999) model in their explanation. They propose the following structure, which they also use in some therapeutic practices.

   i.   *The introduction*
         (a) Landscape — Dwelling — Characters
  ii.   *The action*
         (a) Difficulty — Friend or enemy (or both)
         (b) Three problems (in ascending order of difficulty)
                Problem I
                Problem II
                Problem III
         (c) Three solutions (each accompanying one of the problems)
                Solution I
                Solution II
                Solution III
 iii.   *The conclusion*

> (a) Being a single, final statement (the complement/answer to part A),
> part C has only one section

4.9.1 A case study on story and drama therapy

I will consequently present in outline a case study from Andersen-Warren and Grainger (2000:177-188) to serve as an illustration of how drama therapy uses story. I find this illustration especially important since the working method does not reveal Jungian explanations or authoritative interpretations.

4.9.1.1   General information

Karen 44 years of age is said to have a history of depressive episodes since the age of 34. Major manifestations of depressions include low mood, inability to concentrate, lack of self-esteem, anhedonia, and despair.

4.9.1.2   Creating the set

Initial sessions of work revealed an image of depression as a large tunnel, which goes on forever, with no light at the end. The first participatory approach was to *create the environment* or set through which this *image is extended.*

4.9.1.2.1   Extending images or pictures

Now the image is described as follows: It is a dark tunnel, covered in lichen and moss. Water drips from the walls making a dull, frightening sound. It is deep in the ground. The walls are of concrete.

Depending on the image, the picture is also extended along with the client to include some more hopeful elements. This results in the following extended description: Above the tunnel, which is very deep in the ground, is a green field. Children play there and in spring, a maypole is erected. People celebrate the coming of May. May brings flowers and brightness.

4.9.1.3   Projection of Image

The projection of the images takes the form of a picture created by Karen on an A4 sheet of paper. There is a long tunnel at the bottom of the page. It stretches from edge to edge, creating a continuous line. At the top of the page is a thin green line with two yellow flowers, which touch the top edge of the paper.

4.9.1.3.1   Extension of drawn image

Karen completes the image by drawing the roots from the flowers. These run from the stems halfway down the page. She adds some roots from the grass, which is represented by the green line. These are longer than the flower roots and nearly reach the tunnel. Using a light brown pencil, she makes lines to represent the earth. More pressure is applied near the tunnel and the lines are heavier and darker. Finally, she uses a blue crayon to represent the rainwater that nourishes the roots and maintains growth.

The purpose is to find representations of her inner strengths. These are represented by the roots and the water that promotes growth. The therapist prompts by focusing on spaces and asking open questions about the grass and flowers and how they survive. *No interpretations are made of the images she creates.*

4.9.1.4   Inhabiting the image

Karen is asked to list the objects represented in the picture. Her list is:

Roots, Flowers, Earth, Water, Thick walls, Spaces.

Under each word, she adds those that she connects with the top word.

Roots	Flowers	Earth	Water	Thick walls	Spaces
Firm	Blooming	Moist	Fluid	Solid	Empty
Sturdy	Fresh	Solid	Life-giving	Closed	Void
Supporting	Bright	Rich	Flowering	Old	Distant
Connected	Connected			Impenetrable	Resisting

Table 4-1 Exploring metaphors

4.9.1.4.1   A Script

These words are used in order to form the basis of a script. [*Personal augmentation*: A Script in other words consists of first person remarks and personifications of abstract concepts.]   Karen puts her finger on one of the objects she has listed and speaks as the object. She speaks slowly, hesitantly and with eyes downcast. At one point, she stops and says she feels silly. Her attention is diverted back to the image and she is reassured that there are no right sentences to form and that this is just a different way of expressing her feelings.

Her script is:

Roots: We are strong and supportive. We grow slowly but surely. We connect the earth with the air and the rain. We grow at an even pace and support the living plant. We are hidden but vital. Without us, nothing can survive. Grass roots need to be longer than flower roots because grass is common, taken for granted and crushed underfoot. (Very long, pause.) We are important. We are hidden but strong and sturdy.

Flowers: We like the sun, we are open and bright. People like us. We indicate that it is summer and a time to be in the sun.

Earth: I am moist and nourishing. I am a rich mixture of elements. I hold the rain and allow the roots to flourish. I am solid and provide a strong foundation for all of the things above. (179)

Water: Sometimes people don't want me when I fall as rain, but I am essential to l I keep the roots, flowers, and earth together to help them to grow and produce life. I am soft and giving.

Thick walls: I protect. I keep people away. I am very, very strong and solid.

I have been here for many, many years and I cannot be penetrated or demolished. I protect. I will not allow those from either side of me to meet.

Spaces: We resist. We are empty. We do not want to be intruded upon. We resist any attempt to fill us. We are voids that like to remain distant from any interactions with others. We are alone and want to select how we are. We do not want to make contact with the living things around us until we are ready.

The purpose here is to allow each object in the environment to express a view and so contribute its perspective on its place within the completed picture — so as to extend the metaphor of tunnel and field.

4.9.1.4.2   Creating characters

Karen is asked to introduce characters. She chooses people, but the characters could be animals, supernatural beings, or objects. Through a process of negotiation she decides on two characters — the person in the tunnel and the person in the field. She writes a short character analysis on each person:

Maria (the person in the field)

I am 78 and I have spent my lift in the country. I enjoy the fresh air and the freedom to walk across the fields and in the lanes and woods. I live in a small cottage on the outskirts of a small village. I am content and create my own routines for a satisfying life. I have always lived in the country. As a child, I was able to roam freely and the animals were my friends. I particularly loved the rabbits and the small animals that lived in the fields and near the streams. As I grew up, I realised that I did not want to move to a town or city. As a child, I played with some children from the village school but mainly enjoyed my own company, creating stories about the animals and the woods. When I was a teenager, I became even more independent and spent my time without the company of other people of my own age. My interest in country crafts developed and I started to become interested in pottery based on Celtic design. This

interest became my living later in life. I developed a very small business with my pottery and made a comfortable living. As I look back, I do feel that I made the right choices.

Delia (the person in the tunnel)

I am 22 (I think). It is difficult to recall a life before the time in the tunnel. I hate it here. I can only sit in an uncomfortable position. I ache and ache. My back and limbs are cramped and I cannot move. The noise of the water dripping drives me mad. The constant noise echoes through the tunnel and I wait for the next drop to fall. It is wet and dark. I feel frozen but I can't move. I don't know how I got here.

I know there life above me but I feel disconnected from it. I think but I capture the thoughts. I do not know day from night, I have no concept of time. I am here. I do not have any connection with past or future. I don't know where I came from or where I can go. I am stuck. I am not aware of anything except the darkness and the damp. I do not have the strength to scream or to call for help.

### 4.9.1.5	Therapist's thoughts and reflections

Karen has created two solitary characters with different outlooks and philosophies on life. There are several options that can be followed:

i.	To focus on Delia and to create her life before the tunnel.

ii.	Although she has stated she cannot recall this time it would be possible for Karen to take on the role of writer or narrator to recall the time the character cannot recall.

iii.	To develop the roles of the objects in the environment in order to solicit their views on the person in the tunnel. How can they help?

iv.	To focus on Maria as a potential helper/healer-through-experience.

v.	To develop the opportunities provided by Maria's childhood experiences of creating stories.

### *4.9.1.5.1	The participant's choice*

Karen as storyteller

The option of Maria's childhood stories offers potential for assimilating many of the images created so far and provides distance for expanding the symbolic range. It was this method that the client chose.

Maria's stories:

i) The Rabbit Who Liked to Eat Carrots

Once upon a time, there was a young rabbit that had just left home. He said goodbye to his parents one sunny day at the end of spring. The flowers were bright and colourful. He was sad to leave his childhood home but also very excited about going into the world to have adventures. His mother had warned him about the dangers that foxes and other creatures of the night could present to him but he was sure he could look after himself. He was a confident rabbit with his mind set on finding lots of carrots to eat. The one thing he loved to do was to eat carrots. A short distance away, he came across a huge house with an equally huge garden. All this meant to him was a place where carrots could grow. He rushed into the garden and then rushed around looking for the carrot patch. As he rushed, he ignored everything else in the garden and forgot about danger. At last, he found the carrots. He stopped and looked in amazement. There were rows and rows of carrots. He sniffled in the wonderful aroma. He feasted his eyes on the sight of the green vegetation with the promise of the delicious orange food waiting to be munched. He started to dig for the carrots. As he uprooted the heavenly vegetables, he nibbled and chewed until he was full.

For weeks, indeed months, he stayed in the garden eating carrots and then sleeping. He did not create a rabbit hole but slept under the cover of a huge dock leaf. As time went by, he became fatter and fatter until he was hardly able to move. Still he ate carrots and he slept. One day it was quite cold and he wanted to build a place to live, but he did not want to dedicate much time to this as it would have interrupted his carrot eating. He made a half-hearted attempt to dig a hole but soon gave up and returned to eating carrots. He was completely unaware that he was in danger. The gardener was becoming increasingly

annoyed about the loss of his produce and the accompanying mess. He had decided to set a trap. Some of the frogs in a nearby pond watched him and decided to tell the rabbit. They waited until the gardener had gone home and told the rabbit about the danger he was in. The rabbit didn't know what to do. He didn't want to leave the garden, but he didn't have a hiding place. The frogs told him about a hole in the wall where he could dig quickly. The rabbit dug the hole near the wall and hid. The hole was warm and comfortable and he was safe. He lived in the garden for the rest of his life. The frogs always warned him about the gardener and he only ate enough carrots to prevent hunger. He was happy. (182)

ii) The Wicked Forest

In the dim and distant past, there once stood a huge forest. It was dark in the forest. The sun was never able to penetrate the trees so the undergrowth was moss and other dark tangles of things that grew close to the ground. Snakes, spiders, and rats lived in the middle of the trees. In the centre was a huge pond with stagnant water. Water snakes, toads, and huge eels lived in the pond.

One day a young field mouse was playing at being a brave adventurer He strayed further and further away from the field He came nearer and nearer to the forest. He became aware of the darkness of the shadow, but told himself that he was a brave adventurer and had to continue his journey. Eventually he found himself deep in the forest. He was very frightened… very, very frightened. He carried on into the forest and it became darker and darker. He reached a stagnant pond. It was horrible. It stank. He sat and cried until he couldn't cry any more. He became still and stayed so still he couldn't move. He was so scared.

After a long, long time he heard a soft noise. He became more frightened. The noise became louder. He couldn't look. It was a tiny bird who had come to help him. 'Follow me,' said the bird. 'No,' said the mouse. The bird and the mouse stayed together in silence for weeks. Eventually the mouse looked at the bird.

For weeks he looked. After 6 months the mouse moved. The bird moved too. After a year, the mouse let the bird lead him out of the forest.

When the mouse reached the edge of the forest, he saw that the bird had bright, beautiful colours. The mouse said 'Thank you' and the bird sang brightly and then went back into the forest to help other frightened creatures.

Karen becomes tearful while creating these stories. The main connection she makes with her life were the pattern of overreaching, being foolish and not making provision for 'things that might happen', being immobilised by fear of the unknown and finding help difficult to accept. She has been able to express many of her fears through the metaphors of the stories, and says she would like to know more about the child who had created them.

She and the therapist re-read the character sketch she has written for Maria, and she adds a description of Maria's childhood, saying that she was a kind, thoughtful child. The therapist asks how she would react/feel if she was aware of Delia's plight in the tunnel. Karen considers this for some time and eventually states that she would want to help by telling her the stories.

4.9.1.6   Jumping between artistic expressions/ Increase to role-play

The dramatic method that they choose is to create a puppet to represent Delia in the tunnel and for Karen to play the character of Maria as a child.

4.9.1.6.1   Preparation

Karen makes a 12-inch hand/glove puppet from tights and fabrics. She selects dark, thick material for her dress and black wool for her hair. A tunnel is made from cardboard and crêpe paper. This is then cut in half lengthways, to allow the puppet to be seen.

Karen spends some time positioning the puppet. She and the therapist rehearse the character of 'Maria the child', trying out different ways of speaking and moving in role.

Between sessions, Karen has written the stories in a brightly coloured notebook and added some illustrations. She reports that she has been able to concentrate on this task and has enjoyed the process. Now she is ready to work with the puppets.

4.9.1.6.2　　　*The dramatic action 1*

The Delia puppet is placed in the tunnel, which is itself, located under a table (the darkest place in the room). Karen sits cross-legged on the floor and 'inhabits' the character of Maria aged 7. She allows herself time to connect with the breathing and voice of the characters and finds the right way to hold the notebook. In a friendly manner, she reads the two stories to Delia.

After she has done this, Karen spends a little time de-rolling from Maria. The therapist encourages her to explore the positive aspects of the child she has been playing. She herself comments on some of the things that have helped her:

- The breathing patterns that enabled her body to feel refreshed
- The posture which 'freed a fresh energy'
- The sheer enjoyment of telling the stories.

The next stage is to work with the Delia puppet. Karen is able to enter the space under the table. She holds the puppet and strokes her hair, then the fabric of her dress. Asked to describe her actions, she states that the puppet looks dejected and she is comforting her. She eventually places the puppet over her right hand and puts her back in the tunnel. She continues to stroke her with her left hand, and starts to hum.

Client and therapist work together with the Delia puppet, giving her small movements and a voice. A scenario about Delia's time in the tunnel is developed. She says that she heard the stories, but found it difficult to accept that anyone should spend time telling them to her.

4.9.1.6.2.1 Projection/ extending metaphors

Throughout the following sessions, the therapy is developed through projections created by the two characters.

First of all, Delia explores her situation in the tunnel through continued use of story making. The therapist reminds Karen of the drawing she had created at the beginning of the therapy. Karen and the therapist discuss how Delia can be made aware of the roots, flowers, earth, water, and the spaces that exist beyond the thick walls of the tunnel. Karen eventually decides that the child, Maria, could tell her.

Karen takes time to re-create the character of Maria. She shows Maria the picture and explains the significance of each object. Next, she de-roles and takes up the Delia puppet again. The puppet remembers that she previously stated that she 'knew there was a life above me'. She ponders on how she can connect with it. She decides that she, too, will create a story.

Delia's story (abridged)

It was a day in winter. Snow was falling. It was thick snow. It snowed and snowed until the whole earth was covered in a thick blanket of snow. The ponds were frozen and the streams stopped running. Under the ground, the roots were storing the moisture from the earth. The larger roots looked after the small roots, making sure that they were warm and able to survive the cold winter. The earth around the roots remained moist; it retained its warmth and was able look forward to the summer.

The roots moved cautiously around the spaces. Eventually they were able to surround them in a gentle manner. The edges of the spaces became warm. The snow eventually melted and the earth became more moist. It was able to provide even more nourishment for the roots.

The roots grew and started to prepare for the spring when the flowers would grow. They grew downwards too. Eventually they reached the wall of the tunnel

they spread along the width of the wall and looked for cracks they could penetrate. All the time the roots were nourished by the water and they knew that even though they were in a dark place the flowers they would grow would bright and bask in the sunlight.

One day the roots reached the end of the tunnel. It was covered by a thick web that spiders had spun over the centuries. The webs were no longer used by the spiders. The roots slowly broke through the webs and sunlight entered the tunnel. The roots were surprised to note that they had been growing upwards along the tunnel wall. They, too, enjoyed the sun and looking at the flowers and grass, they had been supporting. The sunlight flowed gently down the tunnel. It was a long time before the moisture could be cleared.

The therapist has worked with Karen to create this story by reminding her of the word associations she made with the objects, and helping her brainstorm when she was stuck. The purpose was to extend the metaphors she used to express her feelings of depression at the start of the therapy and to give reality to the contrast between 'light' and 'darkness'.

4.9.1.6.3   The dramatic action 2

Client and therapist return to the puppet. The set is re-created and the puppet, activated by Karen, talks about the sun coming down the tunnel.

'I can feel the warmth, it is good. I can feel the sunlight on my face and shoulders. I want to move. My joints are stiff; I have been here so long. I want to move into the light.'

The next sessions are spent on moving the puppet. She moves very slowly within the cramped conditions of the tunnel. She is eventually able to lie on her front with her face upturned towards the light. Very slowly, she moves towards the end of the tunnel, but says she is too frightened to go any further.

Therapist's tentative interpretation: The puppet is expressing Karen's fear. She wants to move forward but feels stuck.

The therapist suggests that the character of Maria could offer support. Karen agrees. She re-creates this character, sitting on cushions near the end of the tunnel.

As Maria, Karen says, 'It is lonely out here. It is not always sunny. Sometimes it rains; sometimes the wind blows. The light is not blinding. We rest at night and prepare for the day.'

Therapist's tentative interpretation: The therapist notices that Karen is changing her voice while playing Maria. The voice is deeper with more resonance. Karen responds by stating that Maria is growing up. The therapist suggests that the adult Maria is created.

Some time is spent creating the character of the adult Maria. She sits on a chair rather than cushions. Then she speaks, 'I am here for you. I am here and cannot pull you out of the tunnel. I would like to support you and for you to share my world. I am waiting for you. I can soothe your aching shoulders and tend your hurt.'

Karen asks the therapist to transfer the Delia puppet on to Maria's lap. They discuss ways in which Karen herself can activate the puppet and talk about what Maria's lap might feel like. Karen says it will be soft and welcoming. The therapist brings up the subject of the kind of clothes Maria would wear, and some fabric is selected to represent her dress. The fabric is spread over a cushion on the chair. Karen then activates the puppet, which moves slowly from the tunnel on to the fabric.

Therapist's tentative interpretation: It is important that Karen herself moves the puppet (which represents her depressed self) on to Maria (who represents her healing self). The task of the therapist is to find a dramatic method to enable her to do this in order to allow the process of integration to continue.

Karen moves on to the chair and re-creates the adult Maria character. She spreads the dress fabric across her legs and puts the puppet on to her lap. She spends about a quarter of an hour stroking the puppet, massaging its shoulders, and making soothing noises.

Therapist's tentative interpretation: The comforting of Delia by Maria continues for several sessions.

The therapist asks Karen about the future of the tunnel. Karen decides that it should be rebuilt. The tunnel is re-made by the addition of cardboard, tissue paper, and crêpe paper. It becomes a safe, solid structure with flowers growing at the entrance. Karen states that it is a safe place for people to enter when they want to rest. People can enter and leave at will and the walls will protect them. The Delia puppet is placed on the dress fabric to 'watch' the reconstruction of the tunnel.

Therapist's tentative interpretation: During the closing sessions, the functions of the tunnel as a place of safety are confirmed.

4.9.1.7   Consolidation

The therapy is consolidated over the next six sessions by reflecting on the stories, the characters, and the environment.   What has each of these contributed to the healing process?

Karen takes home the fabric puppet and the new tunnel to remind her of the journey.

4.9.1.7   In conclusion

During these sessions, the role of the therapist has been to marry together the creative process and the client's descriptions of her feelings. At the assessment session, Karen supplied a list of negative words, which described her body and her feelings. With the therapist, she also created a list of opposing words. For example, she felt stuck, heavy, sad, and forlorn.

Now her list includes words that are seen as more or less opposite: Sad versus happy; Forlorn versus content; Stuck versus freed; Heavy versus moving. There were altogether 30 words with 30 opposites.

Each week both client and therapist examined the list and ticked the appropriate words. By the end of the 40 sessions, it showed a significant shift in her perceptions of the way she was feeling. At some point or other, every positive word had been ticked. The therapist noted that there was also a link between the emotions that Karen had experienced in her life between sessions, and the feelings she associated with Delia and Maria.

4.10 Other story structures

Kopett (2002:86-87) asserts that there are four basic tools for creating a story a) Reincorporating, b) Patterns (that by our nature we love patterns c) Making connections and d) trying to answer the question to: "What happens next?" This will be able to be seen in the following excursion of the Story Spine.

"Storytelling is a historical, current and profound learning tool….The difference between a list of events and a story is connectivity….Reincorporating is the foundation of a story….Detail enhances the action of a story and makes it more compelling" (Kopett 2002:99). This is the basic assumption on which the story spine functions.

With regard to *making connections*: This could be practised by taking three unrelated words and stringing them together into a story. "Coming up with three unrelated words taxes the mind at least as much as creating a story...." (Kopett 2002:87). This is also, what happens in narrative practise and therapy; the mind is taxed with creative energy.

4.10.1   Story Spine

During fieldwork, I conducted in Learning Theatre's involvement with Bank SA I came across a simple story structure that Henk adapts and uses with Learning Theatre in brainstorming with actors. This structure is called the Story Spine or Story Net (Kopett 2002:90-92). Structurally this consists of six linear movements to help develop the logical flow of a simple story:

At any moment in the story, Henk uses two words that direct the story that essentially creates a narrative and not just a skeleton. "Expand" asks for the expansion of a particular piece of information while "Advance" is an indication that the broad storyline is pursued again.

This method whereby a story is developed into a plot comes from Kopett (2002) whom says this idea is situated in Freestyle Repertory Theatre where the words colour/advance or extend, is used. Essentially these words develop the phrase "The king died after the queen" (history) into "The king died of grief after the death of the queen" (plot). (Ewald van Rensburg, Cape Town conference 2004/08/24-26). The words *colour* and *advance* moves *history* or mere information to a *plot.*

Here then are the six movements:

4.10.1.1   Once upon a time

This serves as the introduction to the story. This movement is concerned with setting the stage and introducing the characters. It provides the platform and exposition. It gives listeners the context and sets the stage.

### 4.10.1.2	Everyday

The platform is now augmented by getting to know the daily occurrences in the life of the community or individuals. This movement and the prior relates to the Ordinary World concept of Vogler (1999).

### 4.10.1.3	But one day (or) But then

This provides the catalyst for the story. The audience is propelled into the direction the story eventually takes. Things are set in motion (Relating to the Call to adventure of Vogler 1999). This movement provides the reason for which the story is told in the first place. The question has to be asked: "Why and in what way is today different?"

### 4.10.1.4	Because of that

This is about the consequences of the catalyst moment and results in the heart of the story. One event leads to another building suspense and tension.

### 4.10.1.5	until Finally

This portrays the moment the audience have been waiting for, the climax. This could relate to the Ordeal concept of Vogler (1999).

### 4.10.1.6	and ever since

The audience shares in the resolution and conclusion of the story. This relates to Vogler's notion of the Road back, and returning with the Elixir (Vogler 1999).

This structure was not only used with the actors as it is often used specifically with improvisation but also with Bank SA employees. They had to write their own story of (the outcome was provided) how it happened that the individual received the award as the best implementer of integration in a specific area.

4.10.2   Story as Sermon

4.10.2.1   Introduction, story an sermon

Attending the conference *Verantwoordelike Vernuwing,* the workshop on storytelling proved to be truly interesting and helpful.

Ewald van Rensburg shared this introductory story:

God went to the Greeks and asked: Why should you be my people?

Greeks: Because we are a cleaver and learned nation.

God went to the Romans and asked: Why should you be my people?

Romans: Because we build wonderful architectural temples.

God went to the Israelites and asked: Why should you be my people?

Israelites: We do not have the learned thoughts of the Greeks nor the ability to build temples like the Romans. We can only tell stories. Then God said I "…will be your God, and ye shall be my people" (Leviticus 26:12 KJV).

For this reason, Rabbi's guide their people with stories Ewald says; therefore, we need to become storytellers. To the contrary, most ministers guide their people with concepts and theories. Western civilization seems to be entangled in discursive, argumentative discourses using concepts, ideas, compelling arguments as weaponry. On the other hand, Ewald quotes Jean-Paul Sartre in having said that man is always a teller of tales, he lives surrounded by his stories and the stories of others. Naturally this is true from a narrative perspective in that everything we do is situated in story whether we consciously think of telling about or performing our lives as stories or not. Furthermore, Ewald remarks that since the life of Jesus is a story and not an essay or dogma, this should inspire us to become story doctors.

There is power inherent in a story in the sense that stories have the ability to move us beyond our own capacities in ways that concepts and arguments can't.

Yet, the power does not in total belong to the teller of the story for the reason of not being able to foretell reaction. In this regard, Ewald alludes to the power of the compelling story by saying that it was Walter Brueggeman that had presumably said that it is clear that God lives on the lips of storytellers. Since the power of a story is situated in the arena of God's activity it is Ewald's contention that we can as storytellers only put a comma behind a story; it's the Spirit of God that puts the full stop.

In this workshop, Ewald van Rensburg referred to four quadrants of story telling. He uses the phrase: *sentrums van 'n storie* (localities of story). These are:

To *think* & *Imagine*	Ability to render *experience*
Capacity for *action*	There is *movement*
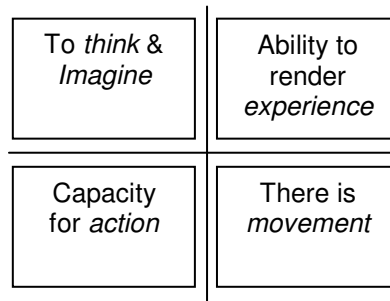
Figure 4-2 Localities of story (according to Ewald van Rensburg)

Ewald uses the movie *Arabian nights* to speak of the three languages: There is a day language that addresses the left-brain, the night language addressing the right brain but then also a third language encompasses both, the language of story. It is this third language that deals most comfortably with difficult concepts and issues where there are a lot of perceptions of right and wrong since this language provides a space where different rules that black and white exist. On the other hand, where some kind of truth is indeed advocated Ewald emphasises that the shortest distance between people and the truth in the relationship teacher and student is a story.

The above primarily concerns the telling of a good story either as the sermon or used in a sermon. In this regard, Ewald speaks without restraint on how one prepares for presenting a sermon as a story, which is clearly more in line with the argument for arts as therapy as opposed to arts in therapy. Lowry also recounts for the meticulous preparation of the Biblical Narrative Sermon (2001:105-116), which is also a type of story as sermon. However, he writes his book primarily on the notion of *any* sermon as narrative, incorporating the unsettling of the equilibrium, apparent ambiguities, plot, and resolution whether or not a story is told as stand-alone feature.

Lowry (2001:12) sometimes uses the terms narrative and story interchangeable when referring to *plot*: "Plot! This is the key for a reshaped image of the sermon. Preaching is storytelling. A sermon is a narrative art form." Its interchange ability is natural in light of a typical dictionary that explains the one in terms of the other.

He does however consciously make a distinction that is of use to our consideration of using story *in* narrative therapy or story *as* narrative therapy. He asserts that there is difference both in terms of definition and use:

> Often… when an article (such as 'a' or 'the') is inserted prior to the term, a fundamental shift of meaning is revealed. In short, there is a difference between story and a story, and between narrative and a narrative. Typically speaking, those who advocate story preaching have in mind the adaptation, elaboration, or creation of a story or stories. Those who advocate narrative preaching typically intend a process involving a plot— whether or not any particular story or narrative is utilized.
>
> (Lowry 2001:12)

Lowry (2001:124) notes that this is how he understands Fred Craddock's (1978:137) discussion of narrative preaching. Craddock:

Finally, by narrative structure I am not proposing that the lecture or sermon be a long story or a series of stories or illustrations. While such may actually be the form used for a given message, it is not necessary in order to be narrative. Communication may be narrative like and yet contain a rich variety of materials: poetry, polemic, anecdote, humour, exegetical analysis, commentary.

<div align="right">(Craddock 1978:137)</div>

Lowry (2001:125) asserts that Toni Craven (1996:4) has been helpful in defining the term narrative as temporal sequencing, by which she means either the source (a biblical story) or the presentation (narrative discourse) – or for that matter, both. I'm in keeping with Lowry (2001:125) that we should be clear about this in light of those who want to reduce both story and narrative sermons to just "snappy little stories." To Lowry (2001:125) the implied erroneous claim is clear, that stories do not have the capacity to carry the freight of thought. It might add perhaps to the emotional tone but are really only anecdotal 'add-ons'. It should be noted in this regard that propositional ideas (referring to the function of the left-brain), may also have movement, and hence may participate in a form of plot. As a result story preaching involves some particular story or stories while narrative preaching refers to a sermon that follows the principles of plot, itch to scratch, conflict to resolution and so on (Lowry 2001:124-125).

4.10.2.2   Sermon as story– Lowry (2001)

That which Lowry (2001) therefore refers to as narrative preaching I would like to call *sermon as story*.[146] Most often I use these terms interchangeably although I have an inclination to use narrative as referring to the underlying frame of an event or sequence, thus temporal sequencing. Lowry (2001:26) avers that because a sermon is an *event-in-time* existing in time, not space, a process and

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[146] Lowry is important to this research for various reasons. He touches on the subject of 'art as…' versus 'art in…' In addition, this study wishes to be contextual. Hence it reflects concerns situated in the congregation such as preaching, especially so considering that one can also preach through the arts on not only verbally. However, when one does preach verbally how is this done according to narrative practise?

not a collection of parts, it is helpful to think of sequence rather than structure. He proposes five basic sequential stages to a typical sermon process, leading to a plot, which may be arrived at through the following stages. How it might relate to Vogler (1999) is indicated in brackets:

Stage 1: Upsetting the equilibrium (Ordinary World, Call to adventure)

Stage 2: Analysing the discrepancy (Tests, Allies, and Enemies)

Stage 3: Disclosing the clue to resolution (Mentor)

Stage 4: Experiencing the gospel (Elixir)

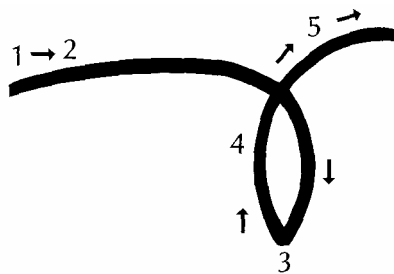Stage 5: Anticipating the consequences (Road back)

Figure 4-3 the homiletical plot (Lowry 2001:26).

In exerting a choice for these stages, Lowry (2001) positions the sermon in the *television series type plot* over against the movie plot. Accordingly, in a *movie plot* there is a felt discrepancy and the story thickens and moves in the direction of an *unknown* resolution.

In the t*elevision series plot* there is a felt discrepancy, but there is movement towards a known conclusion. The viewers know the star will survive, of course, he is scheduled for next Wednesday at 20h 00, but *how* will he survive? That is the key discrepancy. That which is unknown in this type of plot is the middle process: The hero is placed into such an impossible situation that there is absolutely no way he can survive but of course a way is found, a way which is unknown to the viewers. The congregation has gathered to worship. There might be symbols of all kinds having made the central affirmation of the incarnation before the sermon begins. The congregation expect the gospel to be

proclaimed one way or another, and for Jesus Christ to emerge as Saviour and Lord which is the answer to the sermonic bind. But how? In what way? For what purpose? This unknown middle ground provides the context for sermonic tension (Lowry 2001:23-24). The not knowing what, why or how is the key to the attention of audience. "A movement from itch to scratch shapes the sermon not the biblical historical doctrinal or ethical content" (Lowry 2001:23-24). It is not about content but process; a narrative experience that is anticipated.

Also, note that fiction writers inevitably catch their central characters in situations involving *ambiguities,* not *contradictories* (Lowry 2001:23-24). The audience should be involved in choosing between two goods and not the good versus the bad. Lowry (2001:25) explains: People are caught in the bind of two quite specific (as opposed to generalised) good or two quite specific bad's or perhaps more likely among several options, none of which is good or bad. For Lowry (2001:25) the homiletical plot must catch people in the depths of the awful discrepancies of their world, social and personal since the gospel of Jesus Christ is directed to these very real discrepancies. The appearance of no apparent redemptive answer to the human predicament is the bind felt as ambiguity by people. This bind is to Lowry (2001:25) the discrepancy that is the central question in every sermon. How can the gospel intersect the specifics of the human mystery and come out on the other side in resolution? This question is the form of the sermonic plot (Lowry 2001:25).

These stages could also be depicted by the following emotions
1) Oops 2) ugh 3) aha 4) whee 5) yea.

The reason for explaining more about Lowry (2001) is situated in the fact that our Reformed tradition has abundantly laid claim on reasoning and doctrine, which often found its way to audiences through sermon points (Sweet 1999:200). The idea of a narrative sermon other than following the story of some biblical narrative gives a fresh alternative to the dominant choice of presentation.

4.10.2.2.1   OOPS? Upsetting the equilibrium for the sake of engagement

Lowry (2001:28) acknowledges that observers or audiences in congregations most likely do not have a neutral mentality when listening to a sermon. In so far as, Lowry (2001:29) thinks of sermon as narrative it is important to assume to some degree that they do have a neutral mentality. The reason for this he says is due to the idea of taking major responsibility for their engagement with the theme. In order for these two worlds to meet, that of the audience and the artwork (narrative sermon), our sermonic itch must become theirs within the first few minutes of presentation.

Lowry (2001) is of opinion that humans have an innate need to resolve ambiguity. I'm uncertain that one can make such a generalisation, but in the context of his argument, it does reveal an internal logic. He refers to the first psychological state of ambiguity as being an outside person-induced conflict, which should be presented in the opening stages. Advanced states of ambiguity are seen in fear, dread, and repression. The first state of ambiguity emerges often when talking about people. As any storyteller knows, Lowry (2001:30) asserts introducing people produce ambiguity. Ambiguity is found generally speaking in any phenomenon, which is both vital, and at risk: In revealing to the congregation that today we are, going to talk about love is indeed dull until risk is introduced. It could rather be extended to saying that our problem with love is that so many times we extend our handing love only to bring it back bruised and broken. The ambiguity lies therefore in extending love while risking rejection.

Lowry (2001:30) emphasizes that thinking begins at the point of a felt problem. He is therefore in accordance with professor Hagemann when saying that conflict is the very stuff of which stories are made and he extends this idea past stories to life and the world. We are in a sense carried on by suspense, propelled forward in the action of life by some kind of expected outcome or resolution.

Often preachers already make the mistake of having the sermon title adding to the scratch and not the itch. The title should rather add to the primary ambiguity of the sermon.   A distinction is made consequently between the function of different kinds of ambiguities: The opening ambiguity may or may not be related directly to the major theme of the sermon. It's function might even merely be to stimulate interest in the sermonic process. The opening ambiguity is therefore an inconsequential ambiguity in light of the theme of the sermon. It is however important in such instance as with illustrations which often present their own ambiguity that the audience finds some kind of closure to these, in order not to occupy the listener's attention to the experience of the central plot.

If establishing a disequilibrium wherein something is left hanging is the first step the second, simply put would be to keep the attention.   It is here that the ambiguity finds direction.

4.10.2.2.2   UGH! Analysing the discrepancy

What Lowry (2001:38) means here by the word analysing could better be understood by the idea of exploring. He does not mean this in a modernistic way I believe. The rationale for this movement is situated in the idea that people think in sequence; we try to make connections. Analysing here equals exploring the connections that people make. This movement then broadly speaking equals exploration directed away from specific behaviour to underlying causes.

Later in his book (2001:120), Lowry corrects himself when rethinking that the idea of *analysing* the discrepancy is too narrow and that at one time in his view on preaching he assumed left-brain consideration. Asking *why* was the logical way of saying then what he meant. Lowry (2001:120) now considers the analysis of the question why to now be only one way of complicating matters after the sermonic itch is presented.

The question, why, moves the audience directly into the fundamental or central discrepancy. This is in direct opposition to texts on Systematic Theology that generally deal with doctrines of God and Christ first, and then move on to the question of the so-called human condition such as sin. In this regard Dr. Higgins (2005/03/16) also remarks that our theologies should first visit the culture in which we are situated (this could be seen in the type of films that are relevant to certain cultures. He is thus in accordance with Lowry (2001) that it should be the other way around. Lowry (2001:39) notes that it is his experience that in the practice of ministry, and particularly in our preaching role, the process is revealed:

> Once a person has revealed his or her position regarding the fall, sin, estrangement, etc, one is able to project with reasonable accuracy the corresponding doctrine of salvation. Those who are fairly optimistic about the human condition, believing for example that sin is some form of ignorance, will emphasize Christ as teacher. Wisdom is the means of salvation. Those who see humankind as hopelessly crippled or entrapped likely will have a high Christology to match. The atonement will be the key to salvation. So it is that once a person has settled on the question as to what is wrong, the choice of cures is limited.
>
> (Lowry 2001:40)

In the above-proposed progression of the narrative sermon, Lowry (2001:41) aligns himself with contemporary writers, which he says avoids the mistake of white hat/ black hat polarity, which allows the reader to get ahead of the writer.

One should be watchful not to substitute this difficult yet central task of complication after the sermonic itch with descriptions or illustrations. To say, for example that "Joe drops cups because he is clumsy" is not analysis, not an answer to the question why, but a description. We still know nothing about the cause behind the behaviour. To say that Frank was unfaithful to his wife

because he is a sinner is no better; it only abstracts away from concrete behaviour to general categories (Lowry 2001:42).

As noted, besides descriptions (such as clumsy behaviour) illustrations are often the substitute for analysis. This is necessary but not as replacement for analysis. Lowry (2001:43) notes that at the time of writing it was his observation that apathy must have been a current problem since he has heard a lot of sermons on the topic. The question of *why* is often detoured to a homiletical assurance that in fact the issue is endemic to our present culture.

He expresses the view that it is our responsibility in preaching the gospel that we probe behind the behaviour to motives, fears, and needs in order to ascertain the cause or causes.

> Continuing with our example, if the cause of my apathy is fear of rejection, then the gospel will be able to speak to me, because the good news makes it less necessary for me to fear the rejection of others. If my apathy in refusing to accept the responsibilities of a church position is a result of my fear of failure, then the door is opened to the proclamation of the good news that all can be a failure and still be affirmed by God and therefore am now able to risk failure as I was not before. But if a sermon by use of the term "apathy" simply attacks the fact of my lack of response, likely all will dismiss it either as not applying to me or as not understanding the real reasons for what another has called apathy. Another possible response on my part is to feel guilty that I am such a failure (which in turn will feed my fear and weaken further my capacity to act) otherwise put, the gospel does not deal directly with apathy at all but with the varied possible causes behind it.

> (Lowry 2001:45)

Interior motivation seems to be of importance in Lowry's model. It is towards these motives that the gospel and the sermonic plot are directed. So he asserts that one needs to speculate as to where the problem is generated in order to present any possible cure.

The idea behind this movement is therefore to move away from a behavioural level which amounts to poor sermons as they involve a rather simple either/ or dynamic. Motives are on the other hand exceedingly complicated. Behavioural choice is illuminated from the sphere of interior motives. For this reason, the complexity of causality is worthy to be imagined or analysed. One should move away form the simplicity of the behaviour to the complexity of causality.

Practically speaking this involves not being satisfied or content too easily but keep at interrogating possibilities until one finds a compelling causal relationship that one cannot let go (Lowry 2001:47). This is often the birth of the third movement, the *aha* movement in the sermon. Notice that in the conventional reformed protestant sermon it would be uncustomary to provide a space for dialogue or collaboration in the literal sense of the word. Hence Lowry (2001:50-51) asserts that the process of analysis as well as the conclusions from analysis should be shared with the congregation. This disclosure happens after the preacher has moved through few dead end moves. There are thus three outcomes in this stage; moving form superficial analysis to in depth 'diagnosis,' building listener readiness for resolution even by the inclusion of analytical dead ends, and hence setting the stage for the Word to be proclaimed (Lowry 2001:51).

4.10.2.2.3   *AHA: Disclosing the clue to resolution*

The next movement comprise of disclosing the clue to resolution encompassing an *aha* moment. This Lowry (2001:53) says is also called an explanatory why. I would not say as he does that all share the assumption that we live in a cause effect world. Maybe so for a large number of people in which the missing link in

a causal world is the bridge from problem to solution. The previously described dead end routes makes the matter at hand seems irresolute but after disclosing the clue to resolution that matter might even seems self evident. In a sermonic plot informed sermon, such a revelatory clue is *experienced* by the congregation rather than simply known.

There is to Lowry (2001:54) a peculiarity of the homiletical aha which he calls the principle of reversal, which he develops in exposure to Foster-Harris (1959). Foster-Harris in describing "the physiology of fiction" asserts that "the answer to any possible problem or question you could pose is always in some fantastic manner the diametric reversal of the question (Foster-Harris 1959:6, cited in Lowry 2001:54). Seen in this manner, being poor is not the cause of poverty but its result. This reversal of assumption idea is used extensively in puzzles (Lowry 2001:59) and for this reason Lowry (2001:61) says that the peculiar talent of the puzzle maker is that talent of 'helping' us to make the wrong assumption. Once made, the puzzle solver is held in bondage (Lowry 2001:61). In sermons, this implies that we sometimes lay the rug first before pulling it out again (Lowry 2001:59).

4.10.2.2.4   WHEE! Experiencing the gospel

The experiencing of the gospel is now presented since the clue to resolution has been disclosed and the problematic context is ripe. Lowry (2001:74) compares this to the medical profession saying that prognosis or treatment is relatively easy once a reliable diagnosis has been made. Naturally, in the sermon this diagnosis is an imaginative one based on the perceived assumptions of the audience and should therefore not be equated with propositionalistic truth claims. We might even refer to it as artistic guessing. Drawing form the medical metaphor again, Lowry (2001:74) notes that those patients that require immediate treatment without an exploration to the possible causes are a pain to the physician; patients might discover that the treatment of their condition does not solve the problem.

In relation to the efficacy of the approach, Lowry (2001:78) maintains:

> Seldom in preparing for a sermon formed according to this process, have I had difficulty in discerning what the gospel had to say about the issue at hand? On those infrequent occasions when I have had difficulty, I discovered that my problem was not with the gospel or in my understanding of it; the problem was that I had not probed deeply enough in diagnosis. When I have done my diagnostic homework and the decisive clue has emerged, the good news has fallen into place sermonic ally as though pulled by a magnet.

> (Lowry 2001:78)

4.10.2.2.5   YEAH: Anticipating the consequences

The critical matter left for explication has to do with the future – now made new by the gospel. The discrepancy has been analyzed, the clue to resolution revealed, and the good news experienced. The tension of ambiguity in the homiletical plot is beginning to be released. Plot-wise Lowry (2001:80) notes that this is the stage of effecting closure.

Lowry (2001:80) refers in this regard to Paul writing to the Romans: "What then shall we say to this?" Hereafter Paul begins to explicate matters that are now made new by the gospel by asking rhetorically: "If God is for us, who are against us?" (Rom. 8:31). Despite the notion of the future, which is in theological exemplary fashion illustrated through various eschatology themes in the bible, Lowry (2001:80) notes that it is common in literary plots of all kinds.

4.10.2.3   Narrative or sermonic plot versus conventional structures

Lowry judges it to be imperative to remark about the theological view in respect of what he refers to as the "point of contact." The sermonic plot is a view different from both the inductive process of the liberal tradition, which views the gospel as continuous with human experience and the deductive process of neo-

orthodox tradition, which views the gospel as discontinuous with human experience. He gives the following example in this regard:

> [M]y view is in sharp contrast with that of Harry Emerson Fosdick,[147] who spoke of "the gathered wisdom of the ages" which can help meet the problems of human existence. (Note the sense of continuity between problem and answer.) Likewise, my view is in equally sharp contrast to Paul Scherer,[148] who opposes the inductive method, admonishing the homilist not to meet the listener "where he is" because "too often he is in the wrong place." (Note the sense of discontinuity between problem and answer.) The third alternative as expressed here is to view the gospel as continuous with human experience after human experience has been turned upside down. Hence I begin inductively (with Fosdick), move toward the clue to resolution which reveals the dead- ends of the "human fulfilment" mentality and turns matters upside down, and then proclaim the gospel deductively (with Scherer).
>
> (Lowry 2001:78-79)

Importantly, in the sermonic plot, the clue to resolution does not solve the issue but only makes it possible: Having experienced this revelatory moment of intersection, both preacher and congregation consider what difference has been made for us. Irrespective of the issue, this final phase of sermonic closure will suggest a new door opened, the new possibility occasioned by the gospel (Lowry 2001:81).

The narrative plot differs in comparison to the more traditional type of sermon construction that Lowry was exposed to: He was taught to begin the sermon with an announcement of the issue together with a brief statement of the solution. The body of the sermon then consisted of an elaboration of that solution which

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[147] Fosdick (1956:95): *The Living of these days.* See References.

[148] Scherer (1965:19): *The Word of God Sent.* See References.

generally involved an intertwining of scriptural passage and contemporary situation (Lowry 2001:81). These processes were to culminate in the high point or climax, the sermonic "asking" – which constituted the conclusion, which would entail a call to commitment.

The apparent similarity between the narrative plot and the abovementioned approach is situated in the fact that the final stage of *anticipating the consequences* is time-wise in the same relative position to the *call to commitment*. If Vogler's model were to be taken in linear fashion, the reader would notice that what he refers to as a *call to adventure* is positioned much earlier in the story.

There are however two distinct differences of the narrative plot in comparison to Lowry's exposure to conventional preaching: Unlike the traditional sermon, Lowry (2001:82) notes that the homiletical bind is not in the *asking* but in the resolution stage when matters are turned upside down and now seen in a new way. Still the mounting tension, as in any plot, begins to break at stage three about three quarters of the way through the preached sermon. Resolution is experienced in stage four at the intersection between the gospel and the newly seen situation on the one hand, and on the other the *asking*, the anticipation of the consequences viewed in light of responding to the gospel (Lowry 2001:82).

Lowry (2001:83) asserts that many would deny wanting such a result; making the climax for the sermon coincidental with the asking of human response. This presents us with our second differentiation between narrative plot and traditional sermon theory, which is a theological consideration. This coincidence between *climax* and *asking* is tainted with a form of works righteousness. This concern is in my opinion central to Reformed theology; its contention being *sola gratia* (alluding to salvation through faith in Christ's redemptive work stemming from the

total depravity of mankind).[149]   Consequently, the focus of our preaching is upon the decisive activity of God, not upon us, and hence the climax of the narrative plot is situated in stage four, the experiencing of the gospel. "Human response is subsequent to that experience—and consequent of it…. [T]o make the 'call to commitment' the central focus of a sermon is to place ourselves in the limelight, where we have no business being" (Lowry 2001:83).

4.10.2.4   The narrative sermon; the ultimate answer?

Should one invariably follow the five-stage sequence? By no means, Lowry says and then alludes to when and how it could be used.

In many instances the biblical narrative already has its own plot and hence its own ambiguity to be settled.   For instance, a parable does not need the reformation because it already is a narrative event. More broadly, any sermonic presentation of a narrative of any kind, biblical or otherwise, should be allowed to run its own narrative course. In truth, the purpose of a narrative plot form is to make any sermon, whether it is life situational, doctrinal, or expository a narrative event which might I add, according to the narrative practise approach is already that; a narrative event (Lowry 2001:91).

Apart from texts that already provide us with some sense of a narrative, which make the five-stages unnecessary it, should be noted that variations within the five steps are also possible. By way of example, it is a possibility to leave what is referred to as the expos of the consequences of the sermon, relatively unattended: Participants come to their own conclusions; they then make their own decisions, initiate action and so on.   This specifically means that the consequence of the five-stage process is left unstated or only hinted at. This kind of ending before articulated closure Lowry says (2001:91) is increasingly being used in movie plots. Sometimes to the point of agitation for the viewer, the

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[149] Worthwhile reading in this regard is Dr. Willie Jonker's (1994:62 and throughout) book *Bevrydende waarheid* which deals specifically with the character of the reformed confessions.

end of a contemporary movie is more problematic than its beginning (Lowry 2001:91).

Likewise, the opening stage of the sermon (upsetting the equilibrium) may in fact be unnecessary. It was suggested that the homilist take responsibility for the audience's engagement with the narrative but it should be noted that often there is no need for this as in for instance funeral sermons: The irrefutable tragedy of death has upset the equilibrium of the listeners. The upsetting of the equilibrium is further upset by the visible casket. It is thus up to the homilist, actor, therapist, and facilitator and so forth to make a call about the readiness of the congregation, audience, or employees in an organisation to engage in a story (Lowry 2001:92).

Likewise, it is true that there are numerous occasions when long, involved diagnostic processes are inappropriate: The trauma of grief involved in the loss of a loved one, for instance, makes intensive cognitive participation virtually impossible. Correspondingly festive celebration liturgy in the life of a congregation is no time for lengthy exploration of causality of some discrepancy. (Lowry 2001:93)

There are also different ways of achieving variety in sermonic form while maintaining necessary ambiguity of plot. This could happen by altering the form of the discrepancy itself. I have earlier referred to several kinds of plots that Lowry refers to (Lowry 2001:93). His general view is that the sermonic plot is similar to the television series plot in which the end of the episode is known. Sermonically, the question of why a situation is as it is may be known; the discrepant issues would then be how a congregation can intercede in that situation. The discrepancy could also be about when and where instead of how and why. At times it may be so that the audience does not have a clue as to the outcome of the plot, which in this case resembles the sermonic plot more than popular movie type plots. (Lowry 2001:93-94)

Chapter 5, Do what you want but tell me a story

"Although these methods [as encountered in arts therapies] may be unorthodox to some, people can encounter important self-data by approaching themselves from a new perspective or through a new medium" (Brooke 1996:3)

This self-data is from a narrative point of view always subjectively interpreted. Hannetjie, a participant to the CAM community discussions and narrative counsellor, works at a drug rehabilitation centre. To her it is possible to make relatively accurate interpretations about the participants in her crafts classes. She is able to read their emotional state of well being since their work with painting and candles seems to be a reflection on their state of mind. They might for instance use darker colours in painting right next to each other and later Hannetjie would find from the psychologist that recently something has gone wrong at that person's home again. In the same manner, Hannetjie says that most often brighter colours are a reflection of more content or happy moods. When they are occupied with Rasta colours, she knows that it is a strong possibility for having recently smoked dagga.

Hannetjie shares the story of a boy who became discouraged in not getting the candle-making thing right. This changed however radically the moment he started taking his medicine and taking responsibility for his life. To everyone's surprise, suddenly he made the most beautiful candles, until… He went home for a weekend and upon returning to the centre, it seemed his candle-making ability disappeared. Consequently, Hannetjie immediately noticed in the art that something was wrong and it was then addressed. Although Hannetjie takes liberty to interpret certain things, she always uses the arts to open communication. She says she would not however make diagnosis in the manner that psychologists or doctors might.

This type of accurate interpretations is a result of being around the people who often go there, getting to know them and the way new comers often react to the arts. So then, one finds an uncovering of the strategies of the drugs in peoples lives when journeying within a specific field of practise, such as drug rehabilitation. Better interpretations than others are linked to the activity of, and getting to know the landscape of the way in which drugs operate in people's lives. To sum up on interpretation, in Hannetjie's words: One learns as you go along which interpretations are better than others are ("Mens leer later watter afleidings om te maak").

5.1   Introduction

In this chapter, we will be focusing largely and more explicitly on the function[150] of the arts, concluding on what we have social constructionistically discovered through the eyes of our co-participants. References will be made back to applicable areas where we have been referring to the arts' function in the context it arose. Also, how this all relate to narrative practise, linking up with the core values of narrative practise in chapter one will be put forth extensively. After this chapter, undoubtedly not everything will have been said as we favour the currents of the arts that our co-researchers directed us in. However, everything regarding the lives and stories of the co-researchers will have been given a voice. Consideration will be given to practical ideas that will serve as guidelines for discussion in each new context.

To a large degree I feel the architectural maxim is relevant to all art forms it is true for all the arts; form follows function. Hence, this chapter is an exposé of the functions of the arts as explored in this research study.

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[150] Some scholars (ethnomusicologists) as referred to by Gregory (1997) does make distinctions where *uses* refer to the way in which music is employed in a society and *function* refer to emotional expression, aesthetic enjoyment, or entertainment. In referring to *function* in this study, please take note that various understandings are incorporated implicitly or explicitly such as the concepts of *uses* or *roles*.

5.2   Preface to arts in/ as debate

Rookmaaker (1970:230) says that art needs no justification. Accordingly, the mistake of many art theorists he says, and not only of Christian ones, is to try to give art a meaning or sense by showing that it does something: So art must open people's eyes, or serve as decoration, or prophesy, or praise, or have a social function, or express a particular philosophy. However, art has its own meaning that does not need to be explained, jus as marriage, or man himself, or the existence of a particular bird or flower or mountain or sea or star (Rookmaaker 1970:230).

He does not say hereby that art cannot at times teach, praise, prophesy, decorate, and help social relationships. "It does so, often, just as a bird can be useful, or even as the life of a particular human being can be fruitful and important. But it would be false to say that art is only good if it promotes Christianity...." (Rookmaaker 1970:230). He clarifies by saying further that art and singing can be used to promote worship – indeed, worship without good music is almost unthinkable – and art may be used in evangelism. But art does not need to be justified because it can be useful in this way. He cautions us however, in saying that if we are going to use art for these specifically Christian purposes – adorning a church, or attracting the unbeliever – then we must see that the art we use is really good. Cheap art to Rookmaaker (1970) means cheap worship or a cheap message (Rookmaaker 1970:230).

Rookmaaker (1970:232) contends that people who say that money is what matters most in life are not happy with money alone; they want to have the concrete reality that their money can buy. So it is also with art: In talking about art, we are not just discussing aesthetics in an abstract way. We are dealing with the fullness of the phenomenon in the whole of life, in which, even if beauty, the aesthetic, is very important, there are many other elements (Rookmaaker 1970:232). We find thus with Rookmaaker (1970) the importance of art in *relation* to surroundings. The aesthetic can never be realized in its fullness

without its relation to other elements. Conversely, other elements only get their artistic meaning because they are brought together in an artistic way (Rookmaaker 1970:232)

Art is therefore a complex structure, and as a complex structure, it exists in its realization in concrete works of a reality, a being, a meaning, composed of many elements. Even if it can exist without some of these elements, and sometimes does, Rookmaaker (1970:232) believes it is more often than not poorer without them.

5.2.1 Cautionary differentiation: arts *as*, or *in* therapy

It should be noted that according to dominant academic discourse in the arts literature I am supposedly busy with research pertaining to, *arts in therapy* (or research, history, education etcetera) as opposed to *arts as therapy*.[151] Of the arts literature I've obtained this argument has predominantly been informed from the profession of music therapy[152] but it is said to relate to all the arts therapies: "[I]n this approach [therapy in art as opposed to art in therapy, *own insertion*], the therapy is part of the music rather than the music part of the therapy. What may seem a subtle distinction has become nevertheless a perennial issue in the arts therapies in general: the relationship between the art form and theories of

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[151] However, one senses when reading Bunt (1997: chapter 13) that these categories of describing what music therapy is, is somewhat arbitrary; meaning they have not always been so clearly defined. As a result of this, countries differ in the emphasis they place on the musical versus psychological/ medical skills of the therapist (Bunt 1997:250). This results in an encompassing definition incorporating the various strands of music therapy. I propose that it is also true of any narrative therapy process using the arts: "Music therapy [arts in narrative therapy] is the use of sounds and music [a specific artistic endeavour] within an evolving relationship between child or adult and therapist to support and encourage physical, mental, social, and emotional well-being (Bunt 1997:251).

[152] However, Ansdell (2002:110-110) acknowledges radical changes in the profession of music therapy, theoretically and in practice. It is said that "It seems there have always been competing views concerning what 'music therapy' is, or ought to be – and, more pertinently, who should control such practices" (Ansdell 2002:112). He addresses the question as to what flag music therapy is currently sailing under. It is proposed that a great number of therapists are already sailing on a different ship though sailing under an old flag. During and following the European Congress of Music Therapy in Naples Ansdell (2002:111) states that people are now after a proposed period of stabilization of the discipline no longer sure whether they know *what Music Therapy is.* Alternatively, rather, whether the diversity of practices and theories they find themselves engaged in can comfortably come under the disciplinary umbrella of 'Music Therapy' any longer. The questioning of "…Music Therapy's identity in relatively abstract terms quickly filters down to the everyday dilemmas of a Music Therapist: What is my role? Where should I practice? What are my aims? What are my assumptions – about both music and people?" (Ansdell 2002:111).

therapy" (Ansdell 1995:14). [153]   True to narrative ideas let me situate this discussion in my personal research experience. My first experience in meeting music therapist lecturer, Me. Pavlicevic paved way for this discussion. At the time of setting up the meeting with me. Pavlicevic I intended to do this thesis solely on the role of music in narrative therapy. However, I got the distinct feeling that day[154] that I am busy with a type of quasi music therapy if I am not busy with art, in this case specifically music, *as* therapy. I experienced a clash concerning identity of profession, a safeguard for the profession. I would however like to believe that I am also busy with arts *as* therapy and I will elaborate on this in the upcoming chapter after this present one. I say *also* as I don't think that one needs to choose one form over the other[155] as some do by referring to their work as either art therapy and others art psychotherapy.[156] However, in the resulting chapter I affirm that the subject matter relates more to art *in* therapy than art *as* therapy. Keep in mind though that we are talking about a very particular therapy, *narrative* therapy that according to my understanding is also situated quite firmly within the arts. I do however acknowledge with some of the CAM community especially Hannetjie and Fransien (2005/09/16), saying that to them there seems to not really be a significant difference. Whether there is a difference or not is to them not really helpful since interaction with participants requires both. The

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[153] Bunt (1997:258-264), refers to some useful effects of intervention of both *music as therapy* as well as *music in therapy*. This sometimes let me wonder if some disciplines are not just, like dog's fighting over an identity bone. Should anyone be scrutinized for using music, as music in therapy or therapy in music as was I? Academically… certainly! However, I do caution myself as a result of this. For whom is this distinction helpful? Maybe it is helpful to a protective academic enterprise figuring out it's place in the human sciences, it might not be helpful if this distinction blinds the particular helping profession (whether music- or narrative-/ therapy) to the potential in the alternative.

[154] Read personal reflection notes in addendum.

[155] This statement is made pertaining to Ansdell's proposal of continued reference to the musical content without the need for verbal elaboration (1995, referred to by Bunt 1997:256). You might recall that over emphasis on linguistic ability, also in narrative therapy, is part of the motivating reasons for this study. I have embossed this as a research gap but I do think that great benefit is derived from both viewpoints and depending on the therapeutic context, one route might be preferred above the other since both are in accord with social constructionist understandings of life.

[156] Obviously, a narrative practitioner/therapist will never refer to her/his practice as psychotherapy where the latter suggests reasoning from a worldview other than social constructionism. What this statement does say is that I'm of opinion that the narrative practitioner (as will be explained in the forthcoming chapter) is in reality busy with both art as therapy as well as art in therapy. I would presume that in some professions, especially psychotherapy there is a conflict in adopting a different ontological view other than that which gave rise to the profession. For instance, Griffith and Griffith (2002) position themselves in their title within the psychotherapy model but it is clear to me that the content of their work is in effect deconstructive of the traditional views of psychotherapy. In this regard I have used their input on the workings of *metaphor*, and the ways in which story is a grounding metaphor extensively in chapter one.

difference is insignificant for Hannetjie since she is of opinion: "Kunste as terapie word kunste in terapie." Accordingly, one might start of with the primary interaction being the arts, thus arts as having therapeutic value. Then as soon as one is in a position, where one talks about the experience it to her becomes arts in therapy. She explains further: "Wanneer iemand a bak maak is die maak daarvan kunste as terapie sodra iemand dan blomme in sit en daaroor praat raak dit kunste in terapie." It also makes very much sense when Fransien sees the equation from the other side. Arts in therapy for Fransien evolves in arts as therapy: One might start of by talking about things but the moment one starts exploring drama for instance and the primary activity becomes the drama it becomes arts as therapy.

Let us accept for the moment the differentiation between arts in therapy versus arts as therapy. I ask this since it is necessary to linger a while on the latter, art as therapy, and how it relates to this study and chapter. In discussion with Marinus (2005/09/15) from the CAM community he notes that for him the distinction between the two is that arts as therapy presupposes the person as part of the art. Elna adds that in arts as therapy the participant has a strong voice. For Marinus arts in therapy connote the idea of professional artists' involvement in the therapeutic process. In that discussion (2005/09/15) in arts as therapy, the arts stand central to the purpose and the problem is worked through in relation to the artistic activity as being primary. In art in therapy, therapy is the central idea; the conversation is about the world or problem of the participant that is augmented with arts. For Talitha however any therapist, and not necessarily trained artists could call there work arts therapy if they work through the arts to a great extent. There is a point at which arts in therapy (although starting out as such) is not used as a tool anymore but used as a vehicle or medium of preferred interaction.

Ansdell (1995:16) states that many arts therapies have felt the need[157] to justify the work as 'therapy', doing so by inclusion into established therapeutic theory and procedure. Exactly at this point, as we will see in a moment the need for this study is promoted for Ansdell (1995:16) then follows by revealing that "…many of the arts therapies are based on a psychodynamic approach, involving both an explicit theory of human (psychological) disorder, and of the method of therapy. The danger here and I agree: Most therapies then use the arts as starting point for verbal processing; the art is seen in terms of how it can yield material for analytic reflection. In so doing, a person's experience of making music or painting "…becomes part of an explanation, rather than being allowed to represent itself in terms of its own unique qualities" (Ansdell 1995:16). It is interesting to note from Ansdell (2002:110): "I suggest a 'paradigm shift' may be currently underway in the discipline, with the over-arching model which leads, supports and validates practice turning to one best characterised as Community Music Therapy. This is a context-based and music-centred model which highlights the social and cultural factors influencing Music Therapy practise, theory, and research."

From the perspective of those arts therapists that advocate the idea of art as therapy, the unique qualities of the specific art form is foundational to their viewpoint. Garred (2002:35) writes: "What is unique in creative music therapy is the therapeutic use of the non-verbal medium of music. Taking the central role of music as a point of departure, on what grounds can it is justified as therapy?" Garred (2002:36-45) answers this question by referring to the following ideas:

5.2.2 The arts as therapy constituency – a musicological perspective

I will here refer to Garred (2002) which considers a variety of notions that differentiates music as therapy from music in therapy. Where I do not agree I will say so, although. These are helpful in our search for what it might require to use the arts in narrative practise.

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[157] Wrongly so the impression is given.

A philosophy of dialogue – Garred (2002:36) loosely draws on the writings of Buber and in particular the idea of *I and Thou* (Buber 1970). According to this reference there are two ways of relating to the world, the first being an *I-Thou* relationship and the second, an *I-It* relationship. Garred (2002:37) then takes *I-You* to be synonymous with the *I-Thou* relationship from a grammatical viewpoint and *I-S/he* as opposed to *I-It.*

That which according to Garred's interpretation of Buber constitutes direct relating, is *presence, which* is in contrast with *object* (Garred 2002:37). In whatever Garred (2002:37) views as a therapeutic encounter (refer to the deconstruction of therapy) between the *I* and *You*, the relationship is one of mutuality, "…a mutuality of one recognizing, accepting, and affirming the other as an interactive partner. It is reciprocal, a relation of mutual influence" (Garred 2002:37).

This dialogical perspective is one that according to my reading of Garred (2002) is key to what differentiates music as therapy (*presence*) as disparate to music in therapy, where music is used as an *object* in the therapeutic encounter. In the case of the latter, which could also be pinned as *music as a means*, Garred (2002:38) upholds that humans are then used in an objectifying way, namely "…that which this means works upon." The reason why I do not agree is found in his very next assertion: "To use music in a purely technical way in itself actually entails… a treatment of people as if they were things [referring therefore to an *I-It* relationship; *own insertion*], which means defined and placed within a cause and effect chain." May this never be true in narrative practitioners' journey with people and indeed a cautionary remark! Yet, I doubt whether the arts could in true narrative practise be used in a, what Garred describes as a *technical* application (of music). Even if the arts is used in a *technical* fashion (arts as medium) as in some models of health and dentistry for instance, and to some does have worth, it is therefore not necessarily the biggest evil since the fall of

mankind. As a result, I feel that the potential of the arts are in effect downplayed by Garred's argument. Where I do agree is that this *application of* mentality is not very conducive to a transparent relationship between people.

Intentionality – According to this notion, in the field of music the issue is raised: "If you do not meet the music as *music*, you hardly can expect the beneficial 'effects' of it either" (Garred 2002:38). Garred explains as such:

> You do not on the whole decide, for instance, to develop your social skills, and therefore join an orchestra, band, or choir. You join these, *and* receive such benefits. But if you do not put the music, first you will hardly gain the benefit that follows. This is not at all automatic.

Although I agree, the argument of intentionality and Garred's differentiating illustration is of a precarious nature. In my view, which I understand to be a social constructionist linguistic perspective the argument of intentionality has merit and holds; however the argument holds as long as the question "Who's intention?" is postponed. A therapeutic undertaking entails more than any one's intention. A myriad of voices and intentions might be heard, even more than the amount of people in therapy.[158] There is more than one person's intention in a therapeutic relationship. Who are we to judge that someone musically capable can't say "I'm going to join an orchestra and it is my intention to develop social skills" Likewise who can guarantee that any person that joins an orchestra even

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[158] Recall here Gergen's (1999) input in especially chapter one. Even thinking is a social activity involving multiple voices. Who's intention are we talking about; that of the voice of depression, the intention of an imaginary grand mother wanting her grand son to get better and so forth. Current dominant discourse dictates that research has a lot to do with my (the researcher's) independent thoughts and wonderful insights. To the contrary: Although I (the researcher) takes responsibility for the process and am academically accountable, the sum of the research is made up of many voices. Take for instance this remark in a first note relating to Ansdell's (2002:109) article *Community Music Therapy and The Winds of Change… * he adds this to the title *…A Discussion Paper.* Then follows the first footnote: "I want to thank Rachel Verney, Mercédès Pavlicevic, Simon Procter, Stuart Wood, and Ken Aigen for conversations which have helped clarify some of the arguments in this article, and for reading various drafts." I would still further suggest that there is a great deal of many other voices that also had a constructive input in this paper whether Ansdell is cognisant of these people or not. The same applies to this current research endeavour, acknowledging that it wants to be, but also that it is hoping to have been collaborative, open, co-constructive, and interactive. We have a good tradition of writers acknowledging the influences of other people on various levels of involvement, see for instance Weiser (1993: xxii) and almost every second book. How then can we claim authenticity in an objectively true manner?

with the intention of meeting the music as *music* will gain any socially significant relationships. *See* meaning is always co-constructed and thus from a narrative perspective. That person might have such a problem-saturated story that it is only in therapy that an alternative story might be constructed to which the orchestra involvement might or might not be beneficial.

Cause and Effect – Garred (2002:38) says that "[i]f one were to discover natural laws of physics for the effect of music, this necessarily would have to be based on a calculation of sound waves, measured in parameters as amplitude, frequency, and wave shape. But this may hardly count as the effects of music *as music.*" I agree with Garred in that the arts as therapy should be positioned along the lines of a dialogical and interpretive perspective as opposed to music as a means in for instance physical or biochemical scheme. (See Hagemann on Cause and effect). While I think that music (the arts), within narrative practise should not be done to someone I also think that the notion of cause and effect is true but needs redefinement. I would be comfortable saying that the arts cause *something.* The effects of the arts are therefore not clearly predefined but are somewhat indeterminate. One could bring these supposed effects in to conversation by asking: "What do you think are the effects of *Schumann* or *Vivaldi* or *Linken Park's*[159] music in your life?" followed up by: "How does this relate to significant relationships in your life?" Weiser (1993:6) is of opinion that a person experiencing a problem in a given situation is not only "…part of that situation but also partial creator of its definitions and potential. Thus, the person cannot be expected to view the problem from an objective "outsider" position. Nor can the person's therapist be expected to fully understand I from an outside position, looking in. Also, while effects my accompany causes, they do not, in reverse, define them." If cause and effects in therapy and organisational life were to be objectively observed and treated, we would only be able to live our lives in chromatic scales and not symphonies: Consequentially white notes will be followed by black notes irrelevant of whether we move up or down our

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[159] The first mentioned are classical music composers and the latter a contemporary alternative music band.

experiences. Only rarely in a one or two octave life will a white note be followed by another white note. This relates with Garred's next contention:

The Encounter with Music not Predetermined – "How the encounter with music turns out cannot in any case be *completely* predetermined…. Music as we encounter it in the moment, present and real are *immediate* in its effect." It seems, following Garred, that the arts create unique experiences. We can at best, as narrative practitioners take imaginative guesses based on prior experience but these will always be tentative and we should go about them in transparent fashion.

Garred's proposed interrelations in music therapy resonates with narrative therapy. Another kind of perspective is suggested than a linear causal one. As reciprocity is to be the basis in accounting for the dynamics and workings of music in music therapy, a triangle and not a unilateral arrowed line may be set up.
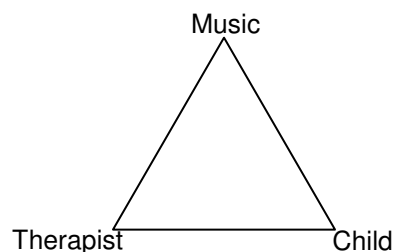

Figure 4-4 the relationship between music, therapist, and client (Garred 2002:40)[160]

Accordingly, in the first instance the relationship between the therapist and the child may be seen to be *mediated by the music.* Music therefore facilitates the communication between therapist and child. There is a mutual address and response *through* music. Secondly, the child's relation to the music is mediated by the therapist. The therapist has an active responsibility within the situation for how the client relates to the music. The therapist is seen to mediate how music

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[160] See Garred (2002:40-44) for an illustrative example.

may serve in the therapeutic process of the child. Thirdly, it is suggested that the child is passively/ indirectly involved in mediating the relation between music and therapist. This comes about because of the therapist's functional position of making music *for* the child. As the therapist is also engaged in making music, it is understood that the music making is informed by the child's needs.

It should be reasonably evident that narrative practise coming from a social constructionist worldview is leaps and bounds away from the worldview underpinning traditional psychoanalytic theory that is informative in most cases for the arts therapies, at least within the idea of arts *in* therapy. Therefore, even when I declare that in this chapter I am busy with so-called *art in therapy* we do so from a worldview I believe very similar to the practical intentions of arts specific therapies, referring to amongst other views, meaning as co-constructed, emphasis on process, viewing people as whole. Corroborating this remark, this quote from Ansdell (1995:19): "The arts therapies in general, and Creative Music Therapy in particular, prepare the conditions where a person's potential can be motivated to unfold in its own unique way…" and not according to specific therapeutic or medical desired outcomes. As said, people are viewed as whole beings which is in accordance with chapter one that stands in opposition to analytical models (Müller 1996:20): Accordingly in arts therapies as in, arts as therapy "…the person playing, dancing, painting himself can be seen and heard as a whole, something of quality rather than just quantity" (Ansdell 1995:20).

One last explorative remark before we pursue the functions of art in narrative practise as encountered in this study. For this, we turn to Bunt (1997:253) saying that many commentators feel that the effects of music therapy can best be evaluated if the technique draws on more established psychological and therapeutic models. Bunt (1997:253-258) then chiefly elaborates on four models, medical, psychoanalytic, behavioural and humanistic in the establishment of music therapy as a unique discipline. Why do I direct you as the reader's attention to this? In what follows, namely the *function of the arts*, it appears that

some remarks are situated within certain models, psychoanalytic, behavioural, humanistic, and so forth. When Bunt (1997:255) therefore refers to a tambourine as at first being a prolongation of a child's body this statement draws on what he understands as psychoanalytical theory. I hope that given all that has been said especially in chapter one it is clear that this chapter does not take any model over that of a social constructionist view. I try to remain congruent to this perspective. Any statement therefore on the possible use of the arts in narrative practise is subject to the new context in which it might be used. Otherwise stated it should be true to that future local story, the co-constructed relationship in which it is to be used. These statements should not be seen as ultimately true from a certain paradigm such as psychoanalysis, behaviourist theory, and so forth.

If these functions of the arts are truly the arts' function, it is so to the extent that the narrative researcher has accepted the preferred realities and ways of speaking of co-research participants. This chapter wishes to be truthful to participant's experiences and descriptions, as music therapist Brown (2002:84) states that there should be a need not to only understand and explore our own worldviews but also that of the people whom we are involved with therapeutically and otherwise.

5.3   Possible functions and considerations of the arts

5.3.1 Art as a function of the assumed inner world

Simon (1997:1) understands creative initiative to be an instinctive response to mental conflict, and creative art to be a symbolic container for unassimilated experiences. Whether this remark sounds narrative or not the CAM community is of opinion (2005/09/15) that the therapist/ or facilitator is allowed to freely make interpretations, but then with the aim of engaging in conversation with the participant. In actuality, there is a big difference between the Jungian informed arts therapies and arts therapies as it might be used in narrative practise. In Jungian informed practices, the therapist is the one to make the final interpretation according to her/ his knowledge of how the unconscious works.

However, with regard to narrative therapy I would go so far as to say that the narrative therapist could also make statements about the supposed unconscious world. The way in which this will be presented will differ greatly from Jungian informed practises. The narrative therapist will ultimately converse in questions rather than explanations. The ending of the narrative therapist is thus merely a beginning for something else.

I wish for the reader to read this chapter in this light keeping in mind that the narrative therapist will use these functions if one might call it this, as tentative recommendations; tentative to the specific circumstances of a particular person or group. Relating in part to this discussion Gergen (2002:12) notes it is important to realize that while critical of the assumptions of traditional empirical study (such as describing things as 'functions'), constructionism is not set against the battery of empirical practices – for example, systematic observation, interview, statistical records, standardized measures – that comprise the tradition. It does not even attempt to undermine the conclusions based on such studies. Indeed, as Gergen (2002:12) emphasise such information may be of enormous practical importance to the religious community, if not the society more generally. Constructionists invite us into a reflective posture about traditional empirical inquiry and hereby not excluding its own. Constructionists consider the grounding assumptions that ultimately shape the concepts, observations, and arena of conclusions (Gergen 2002:12) He puts it eloquently when saying: "[W]e are asked to remove the mantle of 'truth beyond perspective' from the conclusions of such work" (Gergen 2002:12). If in this chapter, I go along with descriptions of participants it is a reflection on their foundational understanding but from an epistemological viewpoint I do not accept this without at least being aware of its formative power.

5.3.2 Revisiting medieval art

To the other side of expressing creativity or even assimilating experience as Simon (1997) alludes to we find a very specific use of art in medieval times

In medieval times, the view of the universe was based on an understanding of Christianity. Therefore, we find a coherent system of values, which is also thus informed. The purpose of art was to point to the spiritual reality that underlay the material world. To do these artists particularly used symbolism and allegory to present their ideas. Pictures, statues, architecture, poetry, hymns, legends and the theatre were all needed to teach those who could not read. The spiritual and educational task of art was embedded in a highly developed system of symbols in which most things had a spiritual as well as literal meaning. Fire for example represented martyrdom or religious fervour. A lily stood for chastity. An owl, the bird of darkness, often represented Satan. A lamb stood for Christ, as the sacrifice for sin. (Clouse 1990:294).

Since art served the purpose of educating the illiterate the market would be established in the area of the cathedral; plays were staged on its steps, strangers slept there, and townsfolk would meet in the side aisles (Clouse 1990:298). Since it was the house of people as well as the house of God, and because medieval art emphasized the unity of all knowledge, the cathedral was meant to be a mirror of the world. Consequently, this mirroring idea was revealed in carvings that were naturalistic and detailed representations of beasts, bible stories, and allegories of vices and virtues. The dominant structure of society was represented in carvings of the hierarchies of both church and state. Thus, it portrayed ministers, knights, craftsmen, peasants, and tradesmen in the various activities. Even the structure of the building reflected theology: One notices the upward striving towards God, the cross-shape and the altar situated in the east facing Jerusalem. Every detail of the creed appeared in sculpture and stained glass; from the Trinity to Creation and from the passion of Christ to the Last Judgement. (Clouse 1990:298)

5.3.3 Localised understandings of the arts

Clearly, arts have been put to use in various ways some creative contemporary understandings of expression or assimilation while others had a very functional purpose. Informed by a narrative understanding of life and identity I believe that interpretations on art or its intended purposes localised.

In a way any work of art is an anaseme; like a word that looses its everyday normal meaning in different contexts. Bornedal explains it as follows:

> Although the word sounds familiar, its new significance, its so-called 'system-specific' meaning – is perhaps entirely unknown. 'Beauty' is not just beauty, 'nature' is not just nature, 'imitation' is not just imitation, etc. A notion 'x' is called an anaseme when it is inscribed in a network of neighbour notions from where it specifically receives its significance. The systems of these notions are called 'anasemic systems,' and these systems constitute the foundation for the 'meaning'—however vague and ambiguous—of the notions in these systems. Thus, anasemic concepts are never determined with complete certainty insofar as they only have meaning within a system they themselves participate to define. In this indirect way, they rely on themselves. Therefore, in a theoretical system, the meaning of an anaseme is merely a system of other anasemes.
>
> (Bornedal 1996:7-8)

Consequently, we look at the localised ways in which the arts played a role in this research study. Keep the following in mind:

- Headings does indeed relate to each other; yet, I wish to untangle the web a little as to help us consider in more detail what the contribution of arts could be in narrative practise.
- These remarks are merely presented as suggestions and should not be viewed outside this study and applied out of context.

- These remarks are specifically situated in this late chapter; it should not be read without the reader being acquainted with the content of foregone chapters. In this sense, it presupposes knowledge about the research journey and content.

- I acknowledge that much more can be said and so more elaborately than it is presented here, but it is certainly not my aim here to re-write the entire thesis.

Some headings are indicative, not so much of functions of the arts, but of considerations to keep in mind in wanting to use to the arts.

### 5.3.3.1	Being sensitive

If any art form is to be released, so to speak, in public, it should be done with consideration and sensitivity to its audience. In our study, the audience partly consists of congregational members. If this sensitivity is not present one may find the audience appalled by despite having put it forward to enrich the congregational members' spiritual experiences.

The above paragraph relates to groups but individual experience is certainly not excluded. Arts therapies might be a challenge to some even though they agree to it. This concept of challenge relates to anxiety induced by the feeling of being threatened.

Some relevant discussions: Ds Danie du Toit and the Cape Town conference relating to the educational task of leaders in the church; Conversations with professor Hagemann about conceptual art as it relates to the video art of Minnette Varí; CAM community discussions relating to feeling threatened.

### 5.3.3.2	Client Centred

This heading should not be confused with Carl Rodgers's client centred humanistic approach to psychology as found in Sternberg (2001:490) or Meyer, Moore and Viljoen (1988:395-420). A more active role is assumed by the

therapist or facilitator.   His or her inputs are part of a social constructionist process.

The idea of a narrative practitioner being decentred but influential is essential, but this does not imply withdrawal.   If the arts are part of a process, client centeredness implies that the therapeutic partner for example still chooses how and for what reasons they want to use the arts.

Naturally this relates to the notion of being sensitive as described above but the emphasis is situated here on facilitation of what would work for 'client' as opposed to what might not work.

Some relevant discussions: The entire research project serves as an example of the type of action that might result from this client centred principle: Beading worked for moré; multimedia worked for Marinus; exploring possibilities of what could be done through the arts has helped Christo and so forth.

5.3.3.3   Clarifying/ selling the problem

It stood out to me in discussions with participants that people have the need to define in some sense a perceived problem (or experience).   This equates with the need that people have to tell their stories of grief, happiness etcetera.

Learning theatre uses theatre to, as Henk says "sell the problem."   Take note however that this selling the problem is not to say that everyone present have to describe the problem as it is presented.   Henk notices that every representation is *asking* the audience to agree, differ, or disagree with the lenses that is presented.   Rookmaaker (1970:237) reminds us that art is always an interpretation, a certain view on reality.

In narrative practise, the facilitator or therapist should be aware of his own contribution and refrain from trying not to be subjective.   Seen in a positive light

the arts could be used to contribute to the understanding of the problem even if it is a subjective lens suggested by the therapist or facilitator.

Some relevant discussions: Moré journals many experiences through poetry and letters. She does so in an attempt to clarify or attain a certain hold on a perceived problem or experience. Further relevant discussions are: Henk's discussions on why they do dramatic representations in organisations; Notions of Forum theatre in conversation with professor Hagemann; Christo's contemplation on writing a play about his experiences.

5.3.3.4   Point of view – Omni directional telling

Here we go further than just presenting a perceived problem through the arts. We might attain different perspectives on the perceived problem through different arts used even in one process.

One could even involve a participant in trying to distinguish how many points of views their might be in looking at one artwork. Phototherapy serves as a good example: Fransien of the CAM community was amazed when reading in one reflection letter how photos could be used in therapy. It amazed her to see exactly how many points of views there could be found in one photograph. From these multiple points of view, one could explore the landscape of significance of the person who has come to therapy.

Some relevant discussions: CAM community discussions; Chapter one on metaphors; Moré's spontaneous expressions in various art forms, beading, stories, stitching and others.

5.3.3.5   Multiple levels of interaction

Multiple levels of interaction relates to point of view considerations. What is important to me here is the realisation that interaction takes place on various levels and not just on a conversational level.

Narrative practise is dialogical in nature, but this certainly does not exclude arts as being part of communication or expression. People truly become part of their own healing or growth by being involved on another level. Not just is arts used in facilitating different points of view but it involves us physically, emotionally, and spiritually.

Some relevant discussions: Conversations on dance and drama therapy; Conversations in the CAM community about the physical aspects of drama (Talitha gives this as a reason for her preference in drama as opposed to drawing)

5.3.3.6   Re-membering

The arts can be used to connect organisations or individuals to incidents, stories, significant people, forgotten identities, and so forth. In remembering one is re-membered (that is, reconnected) to what one values as important. This re-membering establishes the integration between memory with preferred identity.

It is important that re-membering entails the actual recollection of events or people, but re-membering is more that memory involvement. It entails the construction of a sustaining link with *people* especially, but also *things* that is constitutive of the alternative story. In this regard, the use of a genogram as such as done with Christo is not viewed as re-membering.

Some relevant discussions: Moré noted that her involvement in the creative activities of the research have helped her to remember things, good things that she almost have forgotten. In our research the beads serves as an example of re-membering (especially so the beadwork on the people in her life; see Addendum J2.2) but also the porcelain doll is in her own life, prior to research participation, an example of re-membering; Bianca's use of digital photography.

5.3.3.7 Forgetting

In most instances in the research, following traumatic experience participants used some form of creativity to *forget* what had happened. Most often we cannot just choose to forget what had happened but luckily the arts is said to have helped survive their memories and frame new ones.

Hannetjie shares that one of the reasons that she does constructs at the rehabilitation centre is that it helps the people to for a period of time forget about the drugs. Forgetting helps them to direct their attention to different constructive ways of being with people.

Moré has noticed that forgetting is merely a short-term solution. However, through the constant forgetting, or then, refocusing attention an event becomes bearable.

Some relevant discussions: Notable in this regard is Moré's remarks on how her creativity helps her to forget; Charlene attests that it was her quilt work that carried her through difficult times in her life.

5.3.3.8 Sustaining alternative stories

When projecting from the future back to the present whereby the imagination is accessed, the arts is used to sustain the developing of alternative stories. Organisations may use art to imagine different scenarios or to explore different possibilities for the company and the individual's participation in that possible story.

Hannetjie working at a drug rehabilitation centre directs crafts classes there. When asked what the function of making candles is on a practical level she says that some parents lock up their children in their rooms when visiting over weekends. In these circumstances the burning candle in the room is often the

only reminder of their worth that serves as a suggestion to the possibility of an alternative way of being.

In the fashioning of a porcelain doll, moré reinforces a particular view of herself Even if everything would seem to be falling apart at some stage she knows by looking at the porcelain doll that she is appreciated.

Some relevant discussions: Some are alluded to above; in addition, especially facilitative workshops; Congregational examples, heading 3.4.1.3 and surrounding vicinity.

5.3.3.9   Framing

Inherent in re-membering and forgetting lays the notion of framing experience. This could be done quite literally or through the scaffolding of therapeutic or facilitative conversations.

In narrative practise, we creatively involve people in framing experiences other than those accounts situated in problem-saturated stories. This happens through the constructing of narratives. In a more literal sense, we encounter the idea of framing in drama through the practise of *freeze frame.*

One could for instance *freeze frame* a certain desired or imagined outcome by having a professional artist paint this image of a better tomorrow. Usually the participants to a drama therapy group session would be involved in actual body sculptures whereby the group sculpt with their bodies a certain event or feeling.

Freeze frame does not however only entail framing incidents in alternative stories; it also relates to Forum theatre where a piece is performed up to a certain moment and then freeze to involve bystanders in a conversation of what should happen next.

An organisation could for instance ask the children of employees to paint what they perceive to be a successful company. They may draw companies wherein daddy or mommy is smiling and so forth. These paintings/ drawings could be framed and exhibited in the boardroom. These paintings then could possible play an important role in the transformation of a company.

Employees could be asked to write stories based on Vogler's model on how they have made a significant contribution to the company and so forth. All these are examples of ways in which certain emotions, desired futures, and interaction could be framed whereby it is incorporated into an alternative description of what it means to be a company, a family and so on.

Some relevant discussions: White's (1997) book on biblical themes through the ages involves the framing of the narrative of the faith community; other relevant discussions: CFN facilitation workshop; the beading of Moré whereby she frames important people and events; Bianca's quite literal framing through digital pictures. Also, see Kriger's reference to moving slats in paintings (from heading 3.13.6.1) as a means of recontextualising events.

5.3.3.10   Performance of meaning

In chapter, one I have referred to the performance of tropes. In a sense all, the arts are performative. An artwork does not necessarily acquire meaning as fixed work. Rather, meaning is ascribed in the performance of the art, in its creation.

Performance of meaning also relates to the idea of intentionality: If I were to talk to a therapeutic participant, I might inquire about what it would mean to him if he were to direct a play about her/ his life, what painting the ocean would mean to him and so forth. If this act were to follow through, it entails the performance of meaning.

Some relevant discussions: Christo's remarks on what it would mean to him to be an actor or director in a play about his personal narrative; Marinus' multimedia art as a performance of meaning relating to his expression of praise in his relationship with God; Conversations with Gladys Agulhas on the use of dance.

5.3.3.11   Deconstruction

Following professor Hagemann's ideas, it should be stated that a critical or interrogating spirit (as in deconstructionism) is long partner to the arts. This resonates with others that are of opinion that paradigms that often harbour critical reflection (postmodernism) were in the first instance founded in art and literature. Accordingly, interrogation of monologic claims is characteristic of postmodernism (White 2000:102).

This makes the medium of the arts the medium of choice in working with unseen strategies of certain discourses at work in peoples lives. In this sense, Forum theatre could be a good medium to join employees in collaborative conversations about the values of a company. Without forthrightly judging certain practises, management could also participate in exploring certain consequences of actions as portrayed in forum theatre.

Some relevant discussions: The CD recording with the voice of Problem as produced by Christo and myself along with reflections from CAM community members; The fatherhood project deconstructs western notions of masculinity; Dance as used by Gladys Agulhas deconstructs the belief that disability renders one socially, intellectually and otherwise incapacitated; The Phyllis Robertson media presentation and consequent discussions with Gladys and Christo further relativises disability.

5.3.3.12   Revealing patterns

It has been noted by Kopett (2002:85) that reincorporation is a key feature in most stories. These patterns can consist of behaviour, feelings, similar values that stand out in different scenarios and so forth.

In some forms of craft patterns are easily noticeable (beadwork and stitching) and can be made part of any discussion. Not only is patterns seen in specific mediums but also across time at various stages as for instance noted by White (1997) on the popular theme of the Christ in paintings. White notes (1997:7) that there is a wealth of material of Jesus and less on the Old Testament stories. This reflects the overwhelming popularity of Jesus as a subject for artists (or their patrons) for many centuries – as the work range from the third to the twentieth century.

Some relevant discussions: Moré on beading; White (1997); Koppet (2002:85).

5.3.3.13   Relationship between learning and teaching

Often the way in which we react to information and knowledge enriches our understanding. This is also true of organisations for otherwise their might not have been a profession such as organisational developers.

As our heading suggests, teaching and learning are related but by no means the same. Learning is not simply the reception of knowledge through teaching. Medieval art serves as an example. Illiterate people learned about faith but these were not the consequence of direct teaching.

Perhaps the best example of learning is found in Learning Theatre's involvement with companies. The arts invite reflection, but are not itself actively instructive about a problem. In this regard, Ewald has said that the shortest way to a perceived truth is through story.

Stories or the arts in this way could be used to make some kind of a suggestion through providing knowledge about the strategy of drugs, the consequences extramarital affairs or unethical business practises and so forth.

In this regard, Sweet (1999:213) calls for edutainment, which is education through entertainment. He emphasises the role of edutainment in the postmodern context. The arts almost naturally have entertainment properties and have a rich tradition (in the church) as far as education is concerned.

I know that one has to be careful in using the arts in this kind of setting. One will need to take into consideration where the power is situated, who is being marginalised by a certain message and so on. This does not exclude it however from narrative practise.

Some relevant discussions: Danie du Toit and literary voices relating to our discussion; Henk and Learning Theatre fieldwork; Remarks from Dr. Higgins on indirect learning/ over-hearing.

5.3.3.14   beyond conversational stuckness - process enhancement

The arts seem to offer tremendous stimuli to any process.   Whereas conversations can achieve a sense of stuckness, the arts can propel the process forward. The arts are very practical and surpass theoretical intelligible attempts to construct a better future.

The arts carry us beyond stuckness for reasons that have been mentioned throughout. It is inviting, interrogating, creative, and informal etcetera. Hannetjie working at a drug rehabilitation centre says with regard to conversational stuckness that to her it is possible to see something of in what state of mind the centre people are. From this, it becomes easier to probe and ask questions

about what had happened lately in their lives. This being on the spot experience then becomes a compelling invitation to ongoing conversation.

I have also personally experienced that it is often a lot easier for some artists to use their work as an intermediary vehicle whereby it becomes easier to talk about certain events or emotions.

Some relevant discussions: Hannetjie's remarks in the CAM community discussions; Berna's specific remarks on her experience in therapy (heading 3.4.4); Marinus's explanations of his involvement in video work.

5.3.3.15   Discussion stimulators

Apart from using the arts with the definite aim of moving beyond conversational stuckness, it could also be used, especially in the group context as discussion stimulators. Hereby it could provide the framework for collaboration and a sense of community.   Psychologists speak of transference and counter-transference whereby (simplistically put) emotions are carried over from the 'client' to the therapist and vice versa: Where there proves to be some form of resistance for reasons of transference or something else. The arts could be used to refocus the discussion. It becomes a stimulator to a new way of being in the therapist/ conversational partner relationship.

Henk relates to resistance that is sometimes felt in organisations. Management would use theatre, which would have a normalising effect: An example might be to introduce theatre sports to carry into the resistance a sense of humour. Resistance is thus, channelled through consequent conversations which is informed by humour and not frustration, anger and so forth. This normalising effect that theatre could have is not necessarily good. It could for instance be used to coax employees into compliance with some or other management scheme.

Some relevant discussions: In conversation with Henk from Learning Theatre; CFN facilitation course; Professor Hagemann on Industrial theatre; practical experience and reflection on Kirsten Meyer's drama therapy workshop (2005).

5.3.3.16   Expressive purposes

Over against the normalising effect that arts could have in the organisational setting, it could also serve an expressive function to employees. Instead of using theatre as a medium of management communication it could be used to explore the consequences of perceived management injustice by employee's and be presented to management.

We have also seen that drawings can serve as an expression of things that is to difficult to talk about. Marinus' multimedia serves as an expression of praise. Bianca's dancing or photo's serve as an expression of life.

Whether or not it is this studies view that emotions lay independently under the surface of cognition waiting to be accessed, participants informed by a certain discourse on how emotions function often believe so. In giving them the opportunity in expressing these emotions, they are engaged in healing activities. Often the ways in which participants express themselves is believed to not be that effective than using the arts. Very often in this study people alluded to the arts as providing an outlet for emotions.

Sometimes the mere act of doing arts is enough. It is not always true that there needs to be a consequent conversation on the supposed meaning of art. Fransien for instance that sometimes she just likes to draw or paint and questions whether it should necessarily always be interpreted by someone. Expression in itself therefore serves a therapeutic function.

Some relevant discussions: CAM discussions and Fransien's comments therein; Marinus' views on the role of media in his life; Talitha of the CAM community on

the role of drama; Henk's remarks on how they go about doing research and that relating to what eventually is portrayed on stage (employee's feelings, frustrations etcetera).

5.3.3.17   Liberating/ re-inventing

As an extension of having expressive purposes, the arts are often seen as being liberating. A sense of freedom is gained. This freedom for the most part consists of the release of who we believe we are; it constitutes a movement away from our inhibitions in for instance exploring bodily movement in dancing or drama. Hereby we might be re-inventing our perceptions of ourselves.

It was interesting to hear that professor Hagemann has found the endeavour of drama, acting, and theatre and so forth to be liberating in his own life. This struck a cord with me in my perceptions of the role that music had played in my life.

Some relevant discussions: Practical dance workshop at the Arts and Reconciliation conference; Professor Hagemann conversations; Bianca on music.

5.3.3.18   Accessing emotion

I recall that professor Hagemann had said (2005 of 2004/03/17) that telling stories requires the plotting of memory, that story is akin to experiences of life but that it is not the experience in itself. There are numerous ways of interpreting this statement. What I understood within the context of our discussion and relating it to our discussion: Through people's recollection of events, they organise their experience or memories in the form of a narrative. We would not have had access to this emotion be it not for the being told.

Take head that in narrative practise it is not about the truth of the story told nor is it about the ability to portray objective experience as this is never possible. I understand the notion of access as interpretive constructions. In the act of

opening the door (gaining access), to some past experience or desired future people are busy constructing a reality.

One of the goals for Hannetjie working with crafts at the rehabilitation centre is specifically to access the people's thoughts, to open up discussion relating to their world, their aspirations, and so forth. From these discussions then she collaboratively works at constructing different realities; realities other than drugs informed realities.

Some relevant discussions: Professor Hagemann; Hannetjie's rehabilitative work.

5.3.3.19 crossing worlds

Naturally, we do not share the same experiences and we should not trick ourselves into believing that we know how someone else's life is. However, the arts invite us to cross the world of me/ not me, of the realm of *them* and *me* in order to explore what someone else's life might be like.

Drawing on the notion of crossing worlds that I encountered in conversation with Bianca it is plausible to in some sense journey in someone else's shoes. In this regard, see Bianca's experience of visiting Hillbrow connecting her to those people through the arts.

By crossing worlds, we meet people in their own worlds. Consequently, we may sit down on the floor drawing pictures with foster care children. Hereby we strip ourselves of pretension of the power that belongs to those roughly about one and a half meters tall. We now relate in terms of colours and shapes not on the basis of grownup language. In the world of colours, the letters on degrees means nothing.

The great divides of, race, social status, economic resources, skin tone are left to those standing; for the moment we are, just together, drawing a picture,

excepting someone's reality as it may be constructed through the colours of someone else's crayons.

Some relevant discussions: Bianca's experiences in Hillbrow; conversations with moré on being an elementary school teacher.

5.3.3.20   Externalising

Certainly, to me the most useful possible interaction between the arts and narrative practise consists of incorporating the arts in externalisation. This could happen in two ways. Firstly, the arts could serve as a form of externalisation in that it is something taking place external to the self and dialogue taking place. Seen in this way the stage becomes the platform of externalisation. The story might resemble my life story but it is not my life story. For instance, in group therapy with street kids, the actors and the stage might be representative of their lives and it becomes a form of externalisation. It's easier, less intense to inquire about the feelings, beliefs, and attitudes of certain characters on stage. In the same sense, drawing a picture of what had happened might be easier. Herewith one can enter into some sensitive subjects in a manner that might not have been possible otherwise. It might just be true that every form of art or craft aiding the therapeutic process relates to this form of externalisation.

Closer to externalising practises as we have become accustomed to in narrative practise; the arts could also involve focussing one's attention on the problem by giving it a name and a life outside of the person whom sit in front of us. In this respect, we might be examining the effects of Problem as we hear him/her/it speak on an audio CD. At times, we would personify certain feelings such as lust (Lust), anxiety (Anxiety) and so forth giving them a life, a will, a method of interaction.

Something of externalisation could be understood by looking at the idea of internalising, which is not often explicitly alluded to in narrative practise. Hereby

a small child might for instance internalise the power of a tiger in order to aid him or her in doing daily chores. This idea according to Espenak (1981:18) is very primitive: The primitive man would put on a mask and imitate the movements of animals in dancing. Hereby it is believed that the dance in reality affects the animals and gods. By donning, the mask or imitating the movements the dancers acquired their qualities – the courage of the lion, the ferocity of the tiger, and so on. Espenak (1981:18) calls this the dance of identification, or the suspension of self, and mentions that it has appeared as part of virtually every culture (Espenak 1981:18).

Externalisation then could involve the use of arts to set the problem apart from the person as opposed to internalising depression, anxiety, and so forth.

Some relevant discussions: Drama therapy workshop at the Arts and Reconciliation conference; Levels of externalisation as it relates to discussions with Henk (amongst others 2004/03/11); the voice of Problem on an audio CD (Relating to discussions with Christo).

5.3.3.21   swelling the moment

This idea could be very useful in developing or feeding the alternative story or unique outcomes that may present itself. I immediately liked the word swelling when professor Hagemann introduced it into our discussions for the first time. The word connotes the idea of anticipation of the ripening of fruit.

Having people become aware of a certain incident/s were they were not defeated by anger; depression etcetera is certainly helpful but only to some extent. Swelling the moment implies hovering on the unique incident and discovering its contributing success factors. This swelling says professor Hagemann could take place through the arts. Through drama or dance for instance – to use professor Hagemann's concepts – renders a *body experience* strengthens the sparkling moments by *being in the moment*. The use of drama he says in the swelling of

the moment *ricochets catches up* or *pulls together* experiences. Furthermore, he remarks that if one moves one can't stay in the same place. Physical movement contributes to the swelling of the moment.

Some relevant discussions: Professor Hagemann; Psychomotor function theory in dance literature; Berna's reflections on her own therapeutic practises (CAM community); Talitha on movement in therapy (CAM community).

5.3.3.22   Reflection

The idea of reflection is integral to narrative practise. We reflect on our own position our presuppositions and everything else that may influence the way in which we live our lives.   All the arts could serve this function since our experiences can be brought into language. Note however, that one can also reflect on a dance with a drawing, or reflect on a drawing with a poem etcetera.

Read (1993:101) is of opinion that theatre provides one of the most valuable means through which communities understand themselves and become understood by others. In a way then our reflections become the detour talked about by Paul Ricoeur (Demasure 2005/09/27). In order to attain knowledge of who we are we need to take a detour such as reflective practises

The interpretations of reflections seem important: Any action can be reflected on. Bianca and I considered how one might use a computer game such as *Sim City* to reflect on our actions, desires, and intentions.

Theatre could be an example of reconstructing experiences within a safe environment. We could also reflect on this that may still happen in the future. A picture of a desired future may lead to interesting reflections on what may be important to a person in the present.

The arts and artists could be involved in a reflexive community that act out certain, perceptions, things that may stand out to them, or merely resonates with their experiences; after all, to represent something means that one thinks it to be of importance, and that one is spiritually open and free to do so (Rookmaaker 1970237). These artistic representations or reflections does not need to be true for whatever reason since truth in art means that the artist's insights are rich and full (as opposed to being a copy of reality). Through the artistic reflections, justice is done through depicting various aspects of a perceived reality, its scope and meaning (Rookmaaker 1970237).

With a practical tool such as Vogler's model, a person might more easily reflect on her/ his own life. I say this for often people lacks the words or concepts through which they want to explain something of their experiences. In this reflecting activity, they are then busy constructing their own Journey through a positive metaphor.

In this reflection people often finds a sense of resonancy between the arts and their own life predicaments. This is not to say that the arts render universal experiences but some at least may find a common rationality between the way in which art functions and their own lives.

Some relevant discussions: Bianca on *Sim City*; CAM community discussions; Professor Hagemann's reference to Vogler (1999) and references to Forum Theatre; Christo on the use of drama; Professor Hagemann's educating principles; Resonancy as explained by professor Hagemann; Notions of transversality as opposed to generalisability; Methodological considerations on the general and the specific.

5.3.3.26   Art as Transitional objects

The idea of arts being a transitional medium has been attended to under various abovementioned headings. In principal, it has to do with creating a safe space

for expression or participation but also facilitates transformations. The concept especially relates to externalisation, discussion stimulation, and moving beyond conversational stuckness. Consequently, the concept will be illuminated through the writings of Andersen-Warren and Grainger (2000) where I have encountered the notion for the first time.

Andersen-Warren and Grainger (2000: chapter 8) explain how one can use written words in drama therapy. This entails drawing from the riches of poems, novels, plays and all written texts. In these there are often numerous situations and relationships that can be acted. The material does not even have to be dramatic since acting makes it into drama. (Andersen-Warren and Grainger 2000:189).[161]

> Acting in a play, extemporising a scene or reading a text are all basically drama; all depend on cancelling out the division between performers and spectators or listeners by creating a situation in which all such differences are removed, and what would otherwise be barriers between us turn out to be grist to the mill of our dramatic imaginations. (Andersen-Warren & Grainger 2000:191).

Often a text let people relax into what they are doing in a way other ways of doing drama does not. Even if people only read texts, they are participating in a significant way. "It is as if the words you are reading both lead you into the action of the drama and protect you from some of its impact" (Andersen-Warren and Grainger (2000:190). Professor Hagemann makes a distinction between interpretive actors and creative actors. Having people only *read* texts in order to provide an initial safe place from which to start resembles the role of an interpretive actor. For Andersen-Warren and Grainger (2000:190) this seems enough in the therapeutic context. However if one considers that there is also a sub text, or otherwise viewed, the spatial or temporal text this involves creative

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[161] However, see the addendums for lists of plays and music that could be used in dance and dramatherapy.

acting. It is exactly this quality of the text its, temporal considerations that allows us to redo great plays such as Shakespeare. Through the different context, it is presented afresh.   One might also say that the story is inculturated into a different context. Reconstruction of the visual and movement content requires therefore a degree of creative participation.

Often people might not want to take part in this way and so the book or the text in front of us, gives us courage since some things about us, the things that are most important from an emotional point of view, resist being confronted head-on. In this sense, Andersen-Warren and Grainger (2000:190) refer to the text as a kind of mask. Espenak (1981:18) says that the mask, as used in both primitive and sophisticated dance, also provides safety for the expression of feelings and attitudes.

Accordingly one might also refer to the text as a bridge, a link, and a source of communication or even revelation (Andersen-Warren and Grainger 2000:190).

> Like theatre itself, it actually reveals things by protecting us from them. Donald Winnicott (1971) talks about the way in which works of art are 'transitional objects', artificial things that we — or somebody have made up, which have a comforting kind of solidity and allow themselves to be 'pinned down' or, in this case, held in our hands and read by us, either silently to ourselves or aloud with other people. Transitional objects allow us to feel and say things, which we would otherwise find difficulty in saying and perhaps even feeling.   They are communication aids, something familiar and unthreatening that carries an unmistakable message about what is important to us.
>
> (Andersen & Grainger 2000:190)

Chapter 6, Personal reflection

6.1 Introduction

Bunt (1997:249) suggests that the clinical practise of music therapy straddles many disciplines. Bunt (1997) then refers to awareness and knowledge about relevant psychological and therapeutic processes as well as appropriate medical background but not only these. It is said that every music therapist brings to the profession a unique blend of musical and personal skills and experiences.

That which I bring to the process of narrative practise (amongst other endeavours that of therapy), is a certain ontological and epistemology view, perceptions, presuppositions, inherited traditions, and these in relation to specific interests, experiences and skills. In this study my interests and skills along with my interpreted history bears consequences on what comes of this research. There are many questions: Can I add to my personal skills? Have participants been enriched? What have I learned from co-researchers? What investment of personal skill did I contribute? Who benefits from this? Where are we going with all that has been said?   Some of these questions will be considered in this chapter wherein I consciously reflect on the research journey.

Take into consideration that that which anybody has, I hope, gained serves only as a temporary platform. The theatre is open to different actors that may play there part when they see fit. In this sense, even this reflection provides a temporary foundation. Recall Gergen (2002:280) who emphasises:

> [O]ne of the most important elements of a constructionist orientation is often disregarded by those carrying out constructionist inquiry…. [T]his is the caveat that *constructionist proposal are not themselves truth bearing* about such matters as mind/ world dualism, material reality, knowledge, and the like. There is no foundation upon which constructionism rests.

> Rather, constructionist proposals constitute a domain of intelligibility that invites, enables, or facilitates certain forms of cultural practise.   The question is not whether constructionist proposals are accurate or true, any more or less than realist claims.   Rather, from a constructionist standpoint we are move to reflect on the value of the various forms of cultural practice e invited by the way we talk – both realist and constructionist.
>
> (Gergen 2002:280)

6.1.1 Outline to chapter six

I will follow an uncomplicated outline for this chapter. First, I will reflect on the personal research journey. Thereafter I will reflect on what this could mean to other communities such as the arts communities, theology, and so forth. Take note that I have already mentioned on occasion what participants think should come of this study, but I will reiterate those voices as needed. Lastly, I reflect on the process that informed this study.

It may be judged that I am in fact restating things that have already been mentioned in chapter five. This is not at all my intention: Chapter one is viewed as a positioning; this chapter is again viewed as a positioning whereby I stand still and reflect on what has happened now that the story is drawing to some kind of closure.

6.2   Personal remarks

6.2.1 Cursory remarks on some things I have learned

I now provide remarks on what I have found to be truly significant in this study. Thereafter after, I will reflect on two themes that relate to some of these cursory remarks:

  i.   Narrative therapy could also be seen as an arts informed therapy
  ii.   There should be a high level of reflection on whether I believe I am conducting arts as therapy or arts in therapy (or research, historical inquiry, facilitation etcetera).

iii. Skills could play a very important role in the quality of experience. This is true for skills of the conversational partner or a professional artist taking part in narrative practise.

iv. I value the insights and capabilities of other professions and disciplines, and recognise their contribution to, and interaction with narrative practise.

v. If ever I was under the impression that artistic experiences render universal outcomes across cultures I am not so anymore.

6.2.2 On wanting to use art in therapy

Apart from things I have generally learned, what does this mean to me having an affinity towards the arts, wanting to use the arts in narrative practise?

Firstly, in narrative practise I cannot force people into making any of the arts part of the process, as narrative practitioners should indeed take a non-directional, not-knowing stance in therapy. I cannot possibly know best what might work for an organisation or conversational partners apart from engaging them in the process of direction and meaning.

This is so different from how some might use the arts: Professor Hagemann and I had discussed how theatre in the industrial setting is sometimes used didactically, having a normalising effect.   Theatre is then put to use of the power structures in society or organisations: Those that have the status, have the money, have the loudest voice.   The arts are then used as a vehicle of authorative communication, wanting to get a message across.

A preferred non-directive, [162] not-knowing position aligns with a social constructionist understanding of knowledge on which narrative practise is based. A Social constructionist stance will have a propensity to a critical attitude towards

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[162] In saying that the narrative practitioner is non-directive this does not take effect in doing or saying nothing. Naturally, any facilitator even, has a directive influence but not a directive role. Our emphasis lies in that we do not want to actively decide irrespective of a conversational participant what might work for her or him. Excellent in this regard is White (2000:97-116) that in an interview speaks about *direction and discovery, a conversation about power and politics in narrative therapy.*

taken for granted knowledge. This might be best explained by the interrogation of generalisations by the following questions that serve as examples: Is it… like that? Really? How can you be certain? Is this what we should be talking about? Is this useful? Is it okay to go there? Would it be helpful to use some or other art form in our being together? The social constructionist is critical of the attitude that our observations about the world (therapy, facilitation etcetera) without any problem yield its nature to us. For this reason in narrative therapy, informed by social constructionism we urge ourselves not to understand too quickly. We are therefore suspicious about our assumptions of what the world appears to be, about the nature of things, and categories in which we think and act.

If someone however would invite any art form into our being together, the following assertion would probably be true: "Within Creative Music Therapy and the arts therapies in general there is a subtle and irreducible interweaving of aesthetic and personal goals and of artistic and therapeutic developments" (Ansdell 1995:20). Thus it is imperative to note that "[a]rt does not force or coerce: it offers itself as a *possibility* [italics: *own insertion based on chapter one's possibility-theory*]" (Ansdell 1995:20).

> Therapy in art similarly offers a new form of experience; a new experience of form. This is art working as it works for all of us, but within the special and necessary conditions of a therapeutic context. For in every new experience of creativity, communication or beauty there can be a glimpse of the possibility of growth, potential, and transcendence.
>
> (Ansdell 1995:20)

6.2.3 Dissemination of once clearly defined boundaries

Along with the distinction that has been made between art as therapy versus art in therapy what stood out to me clearly was the dissemination of boundaries between therapeutic practices and even traditions of thought.

Interviews were conducted with Michael White (2000) wherein Jeff Zimmerman questions White about distinct traditions of thought; constructivist, social constructionist, postmodern and so on.   Zimmerman observes in their conversation that White is quite particular in identifying different traditions of thought and how they influence therapeutic practise (White 2000:102-103). White avers that these traditions of thought are starting to blur.   Yet it is imperative to him that the distinctions remain clear and that even more be drawn. His reason is that blurriness makes it very difficult for narrative therapy to experience a degree of conscious choice in terms of the ideas and practices that they wish to engage with, and to reflect on these ideas and practices as they monitor the effect of these in their work with people who seek consultation (White 2000:103).

I agree with White in so for as we talk about epistemological concerns.   One should be able to separate traditions of thought. What is however interesting to me is considering what happens when different practises and disciplines starts drawing from the same epistemology. This has for instance moved me to think about the deconstruction (or broadening of the concepts) of therapy or psychology.   Another example is that Andersen-Warren and Grainger equates healing with learning (2001:219) which is also relevant to our study. In the case of the prior: One might find a therapist that has travelled with another road as the psychologist but they both have arrived at the same metaphor of story situated in social constructionism. This entail that their views and maybe so their practises resemble each other greatly.   A similar deconstruction relates to narrative practise and facilitation that seemingly employs and uses concepts in like-minded fashion.

Yet another example, but this time augmented to other professions as well: One is left with the impression that practices relating to the concept community are also congruent. For instance, if one looks at the goals of Community Psychology (Duffy & Wong 1996:ix) - a sense of community, social change, collaboration with

other disciplines, choice among alternatives, empowerment, respect for diversity, importance of the ecological perspective, emphasis on strengths and competencies, prevention rather than treatment. Then one distinctly notices various values that the narrative therapist but also the community musicologist, facilitators, drama therapists working predominantly with groups, and so on would acknowledge and promote. Duffy and Wong (1996:238-250) for instance compare organisational psychology and community psychology and find that they have much to learn interchangeably since they both examine the "…effects of social and environmental factors on behaviour as it occurs in various levels in communities, including the organizational level, in order to produce beneficial change" (Duffy & Wong 1996:240).

There are furthermore notable similarities between the abovementioned and related practises such as organisational behaviour approaches and organizational development. Although approaches might differ they do so al the more only marginally. A possible reason for this: It is my understanding informed by this study that differences in related practises decrease based on at least three observations. Boundaries blur if practises focus on the same landscape (audience, action field etcetera), this factor is augmented by our second consideration; whether or not they draw from the same tradition of thought or worldview. Lastly, the role of language in creating related realities cannot be left unnoticed. When distinct practises start using related concepts as they are exposed to a tradition of thought or just practises they draw inspiration from their own practises start being shaped by this use of language. Furthermore audience-/ or action field directedness also informs language in the same manner that this study is exposed to a certain use of language derived from the sphere of the arts and or arts specific therapies.

Consequently, what happens in this convergence of practices is that we find a move away from the tradition of thought that at one time strongly informed practises. This suggests that such practises are in effect more the result of

social construction entwined with depth psychology entwined with modernistic influences and so on. There are all the more then a discrepancy between what they currently practise and the initial situated tradition of thought.

This was something that I did not expect in the research but I noticed this discrepancy when trying to plot narrative practise in some kind of thinking. When one asks if and how social constructionist narrative practise is similar or different from music-/ photo-/ drama-/ dance therapy etcetera one pays attention to the traditions of thought underlying such practises. Let me provide an example of the intricacy of the matter: At times I thought that narrative relates strongly to drama therapy only to find there is a difference between that and psychodrama, to find further that in some instances they converge in their practises and values. This is something that I had especially noticed in music therapy versus community musicking. I provide an elaborate example in Addendum C.

I believe that it would be true to say that most arts specific therapies have been very much psychoanalytically informed as earlier contended. If and where they move away from this school of thought, one finds a discrepancy in name such as to refer to psychodrama and so on.

It should furthermore be noticed that it is likely that therapy practises in the arts did not start out from consciously drawing on one tradition of thought or the other. Although it has been contended that practises are historically informed greatly some traditions this is not necessarily so. A case could be made for arts specific practises having been constructed from various other practises at the time of its earlier days. From Kirsten Meyer (2004) we understand that sandplay and play therapy informed drama therapy greatly. However, this is still not acknowledging the rich traditions of thought that influence for instance play therapy (from which then drama therapy supposedly draws). Taking just the topic of children in therapy as an example: Schaefer and Carey (1994:xiii) note that since the turn of the century, four major approaches to child therapy have been employed – psychodynamic, play, cognitive-behavioural, and family therapy.

Referring to the above traditions they aver that there has been a trend toward greater integration of these major schools in recent years. In particular, the principles of play therapy and family therapy are being combined into a new approach, which has been termed 'Family Play Therapy.' They further state that their book (1994) is designed to be comprehensive, eclectic, and interdisciplinary in nature (Schaefer & Carey 1994:xiii). For this reason the include what they call four specialized therapeutic techniques that relate to their topic of Family Play Therapy namely, Family Sandplay Therapy, [163] Family Art Psychotherapy, [164] Psycho dramatic Methods in Family Therapy[165] and Kinetic Psychotherapy[166] in the Treatment of Families.

Andersen-Warren and Grainger (2000:222) can be made to comment on this by saying that the drama therapy model has certainly been found extremely useful by members of other professions – psychologists, teachers, community workers, psychiatric nurses and occupational therapists are just a few of the representatives of other disciplines in which individual practitioners have become so involved in this approach that they have undertaken special training and can now call themselves genuine inter-professionals – and not just tourists. "To be a drama therapy tourist, however, can be a refreshing and deeply stimulating experience, just so long as you are willing to take in the landscape itself and not simply its most obvious landmarks" (Andersen-Warren & Grainger 2000:222).

All this had moved me in starting to think that everything could be therapy but not everything naturally is. What is often formally experienced as being therapeutic, is the idea doing focussed inquiry into ways in which something might be therapeutic. For this reason, it is advisable to be part of a community of practise

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[163] Carey (1994:205-220).

[164] Landgarten (1994:221-234).

[165] Blatner (1994:235-246).

[166] Schachter (1994:247-258).

that continually inquires into the way, which a practise under consideration could be therapeutic. What does this mean for me as a narrative practitioner? I remain a narrative therapist since having had formal training in the tradition and community of knowledge that sustains the practise, but furthermore I should situate myself in continual conversation with arts communities that does their own focussed inquiry into what they argue to have therapeutic merit.

6.2.3.1   Arguing for responsibility and unity

Subsequently the reader may find and argument for the integrity of the arts therapy in question. Yet it is also acknowledged that some practices does not necessarily belong to this or that arts therapy and is free for all to use.

Andersen-Warren and Grainger (2000:220), say that practises that are often used in drama therapy are all available for use by anybody who is interested in exploring the ways in which people relate to themselves and one another. The underlying purpose of the exercise is to find a way of improving communication within a task-orientated group, or one of identifying the unconscious dynamisms described by psychoanalysis (Andersen-Warren and Grainger 2000:220). To the contrary they emphasize that drama therapy should not be used thoughtlessly or be automatically applied in every situation involving a group of people where there might be some difficulty in 'getting things off the ground.' Drama therapy has its own integrity, in the sense of being a process rather than a technique (Andersen-Warren 2000:221).

Andersen-Warren and Grainger (2000:221) assert that a drama therapy session is to them in the first instance a freestanding event, with a beginning, middle, and an end. Furthermore, for an interpersonal event to be drama therapeutic it must reproduce this sense of movement into and out of a time of concentrated awareness of one's own and other people's immediate experience. I would like to bring this into conversation with Moré's experience of seeing a psychologist and relate this to our research gap: Moré upon asked asserts that her

psychologist does not utilise the arts. At best, she says that Moré needs to keep on doing the artistic things that she does. To a degree, the psychologist therefore acknowledges the worth of the arts in Moré's life. She does not however utilise its full potential as a medium. This is okay for Moré since she's been involved with this psychologist for an extended period of time and has become accustomed to their way of being. I cannot however help but wonder and be excited about a process for Moré that requires work that is more direct with her creativity. I say this in light of the fact that Moré feels that in this research the *doing* part of the arts had most significance but which was then extended with dialogue. It seems, and Moré agrees with this description that her psychologist acknowledges her creative endeavours by way of almost prescribing it as a doctor would in prescribing medicine to a patient. She agrees that her psychologist had never used the arts in their therapeutic encounters, ever. How does this relate to the research gap: Either the arts are used as a tool in therapy it seems, or its use is just acknowledged and prescribed. However, there should be a concern for the process of undergoing a creative journey that is both enriching and therapeutic which indeed has some kind of a beginning, middle, and an end. This process could also be facilitation or educational and so forth but even if it is some kind of eclectic therapy it needs to reflect some kind of integrity for the type of profession that utilises these practises. It is my belief that the concept of story (thus narrative therapy/ practise) provides this kind design integrity through in which these practises could be embedded responsibly.

Andersen-Warren and Grainger (2000:221) in the field of drama therapy elaborate by saying that it is not unusual for people to include some features of drama therapy sessions in the plans they are making for meetings not intended to be even implicitly therapeutic. Hence, they inevitably discover that the thoughts and feelings expressed by those present are dramatically changed in the direction of increased frankness and self-disclosure.

At the same time, some of the things that have come to be regarded as typical ingredients of drama-therapy — group games, role-reversal exercises, mirroring, speaking as if you were your neighbour in order to express what you sense he or she is feeling but cannot put into words ('ego-ing'), leaving a chair empty in order to be able to address an invisible person imagined to be sitting there are by no means original to drama therapy and are certainly not confined to it. These techniques and others like them are carefully devised ways of working towards the central purpose, which is the imaginative liberation of personhood. They are included in drama therapy because they are useful to this end but are certainly not essential to it and should not be allowed to obscure the overall process of change through imaginative experience mediated by the symbolic shape of the whole session. It can only be hoped that people who interested enough to include specific drama therapy techniques in … will be encouraged to look more deeply into what it is they are using and so discover its ability to transform an entire approach, rather than simply adding to the effectiveness of the ways in which it already functions. All the same, there is no doubt that these individual techniques are useful in themselves — which is how they found their way into drama therapy in the first place.

(Andersen-Warren & Grainger 2000:221)

6.2.3.2   Argument for eclecticism

It is evident that there are therapists that feel that they should not be restricted to a particular framework. Weiser (1993:7) declares that she prefers to use all the tools she can discover for helping her clients: Hypnosis *and* dream review *and* Gestalt… or role-playing, *and*, of course, also art therapy and phototherapy techniques are use when any of these seem to her the most sensible and promising approaches. She does not do the same thing with every client, nor does she force the same identical sequence or selection of Phototherapy techniques onto each one, as if following a prescription list. Instead, she fits the

amount of phototherapy involvement to each individual client's particular needs. Consequently, although many might refer to her as a photo therapist she strongly resists using the term Photo Therapist. She believes that any good therapist isn't going to stick to one single approach or technique, any more than a photographer would always use only one lens or an artist just one colour from the palette (Weiser 1993:7).

A related viewpoint is found in Espenak's (1981:63) view of dance therapy. She asserts that dance therapy itself is and should be eclectic; it should draw upon the best and latest in physical education and dance as art form and from behavioural modification concepts in psychological and psychiatric theory. Dance therapy it is believed can also borrow effectively from certain concepts in oriental philosophy, such as Zen, which emphasizes the *letting go* of intellectual stress, and *emptying* of the mind, so that perceptive intuitions can rise form the deeper sources of awareness, and the body can then express these intuitions directly and spontaneously, as in Zen archery and fencing, both of which require the absolute unity of body and mind for expert performance.

In addition, music therapist Gary Ansdell suggests that practises should be directed to what the coming generation will need from music therapists. In this regard, he argues for a Community Music Therapy Model (Addendum C) and asks whether this model will help bring about a more fruitful match between what musicians are best equipped to give, and what society in the coming generation will need from them? (Ansdell 2002:139)

6.2.4 Expectations

6.2.4.1 Shortcomings and frustrations

I think a shortcoming and a frustration are situated in the fact that this study is an explorative study. There is a vast amount of information but has limited depth in terms of the actual practises of various arts specific therapies. I don't know whether therapists in dance, drama etcetera would say that I have done justice to

their disciplines. However, I feel safe in these two answers: Firstly, I think that since this study is very contextual it has limited capabilities of doing in-depth research in any one therapy. If then I have done justice to the participants that were involved in *this* study I am satisfied for now. Secondly, it seems that many therapists and scholars are not in accord with the practises relating to their own fields. They draw heavily on other disciplines too. Maybe this merely reflects the idea of postmodernism of pluriformity and so forth.

I surely would want to know more about each specific art therapy and will invite conversation from these disciplines in order to gain a deeper sense of understanding both on a practical and a theoretical. Only through ongoing discussions will this frustration of knowing only partially be attended to.

6.2.4.2   Surprising moments

Some of the things on the journey came as a great surprise to me. In Voglerian terminology, these surprises are part of the elixir that I bring back to my tribe or community.

The discovery of Vogler (1999) was very refreshing. It has provided me with an extensive framework that I might use loosely in research, therapy, or even keeping a meeting. To think that one might even incorporate creative practises such as the *six thinking hats* of De Bono (2004) fills me with enthusiasm. In considering the notion of narrative identity these ideas may be very useful in connecting theory and practise. What I appreciate about a model such as Vogler's (1999), or more elaborate schemes such as the exegetical process is that it is just a little bit more nuanced than a three stage approach (mimeses 1-3 from Demasure 2005/09/27; theatre supposedly having a beginning middle and end; three acts in screenwriting and so on.

I was furthermore surprised about the level of fluidity with regard to various disciplines and their perceptions of where these disciplines are headed. It would

for instance be interesting to hear form Me. Pavlicevic (Addendum A) what development might have taken place in her own thinking about music therapy as I see a progression in her views on community music therapy in relation to our first discussion. Naturally, it is not the same as music therapy but was distinctly influenced by community music. This distinction relates very much to the differentiation between drama therapy and psychodrama. Similar distinctions are found various other practises such as dance as therapy and psychotherapeutic dance approaches found in Espenak (1981).

Not only were interesting differentiations made within disciplines some were all together foreign to me such as phototherapy. That there are in fact people who have thought extensively on the use of photos in therapy is invigorating since it opens up new vistas of conversation in the arts therapy and I now included narrative therapy.

6.3 *Reflections on communities*

6.3.1 Who benefits, is heard, is silenced?

Gergen (1999:62) urges us to question the repercussions of the realities we have created through ways of talking; who gains, who is hurt, who is silenced, what traditions are sustained, which are undermined, and to judge the future we have created. This cumbersome task is not done easily since every endeavour sustains some parts of different realities while obscuring others.

6.3.1.1   In consideration of who is heard…

The voice of arts are heard: Considering the marginalisation of the arts – some forms more than others – in the Dutch Reform church (not excluding various other denominations) this study raises the voice of the artistic whisper in religious contexts.

The voice of arts are heard and not so much the voice of the professional *artist* or the arts specific *therapist.* Yes, I would have wanted to know more about them

but keep in mind that I have not heard of them in trying to stay truthful to the emergent design of this contextual study. I don't judge this to be terrible sin since this study do provide a thorough platform from where we can start more in-depth discussion.

Saying above that the voice of the arts (in general) is heard is vague, helpful still, but vague. The embodiment of the arts is found in the voices of the contextual (congregational) stories of people that are not necessarily the professionals. Yet I do regard that significant discussion has taken place between these people and scientific voices or then voices that are situated in the practise of the arts on a daily basis.

Is the voice of theology heard? This is a rather tricky question to which the answer is I think, yes and no. Theology, broadly speaking has not been made part of this study in so far as we think of ongoing co-research participatory voices. On the other side this study has been significantly informed by theology; professors Karlijn Demasure, Wentzel van Huyssteen, more indirectly and contextually so professor Leonard Sweet, the PhD theology focus group and so on.

What this means for practical theology and what it could be saying in the same breath is the following: Pay attention to the storied nature of what it means to be human; realise that our storied relation to God and to others is not situated on a linguistic level alone.

Maybe the question is not only what does theology has to say but what do the arts say to (and through) theology. In considering this question there are still wonderful explorations to be made. The arts suggest along with Paul Ricoeur's use of *idem* and *ipse* (following Demasure 2005/09/27) that our human nature is

roughly stationary[167] as in fine arts, a painting, or sculpture, but also fluid, moving as in the performing arts, drama, or dance.

Some have started to move in the direction of a link between arts and theology: Paul Ballard (2000:34) uses the artist as a metaphor for the theologian when thinking about the in-between position of the theologian; in the midst of the Church and the midst of the world. According to this metaphor then the following illumination is provided:

i.   The artist brings to the creative act (interface between Church / world) the skills, experience which is constantly trained, nurtured, and put in service of freedom, and need.

ii.   The artist brings to the creative act, a sense of discipline; the knowledge of how to work with material that has its own properties, strengths and beauty.

iii.   The artist brings to the creative act, imagination and attention, the ability to see in the ordinariness the tender realities of joy or pain, fear and wonder.

iv.   The artist brings to the creative act, a vision of the world, a glimpse of the ultimate that is both beyond reach and yet infinitely near.

v.   The artist brings to the creative act the ability to pour out one's being into the beloved object, to know that what is made is greater than the maker. This *greater than* alludes to sacrifice and redemption.

vi.   The artist is the most individual of all people yet never alone. The artist has a compulsion, an energy that cannot but express itself.

vii.   The artist participates in and is created by the artistic process. Through the act of creation the artist both bares the inner spirit and exposes it to being transformed into a new image, re-created through the struggle.

Our theology should be colourful, spatial, rhythmic, and textured along with all the other wonderful qualities we find in the arts. So if we then claim to have a

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[167] This should not be understood as implying *unchanging.*

creational doctrine ('creation' relating to 'art') we should be receptive to such suggestions.

6.3.1.2   In consideration of who is silenced…

Despite an exhibited choice for the arts, to degree arts practises that are silenced are those that are situated in the kind of epistemology social constructionism opposes. This study says: I'm not all too sure that you can use the arts in such a confident manner as you have been doing from a psychotherapeutic depth-psychology informed epistemology; so take caution since the road is still under construction.

These kinds of themes are specifically relevant to social issues, ethics and so on where dominant discourse has a marginalising and indeed a silencing effect. Caputo (1993:4) for instance says that ethics hands out maps, which led us to believe that the road is finished and there are superhighways all along the way. Derrida was trying to persuade us that deconstruction is on our side, that it means to be good news, and that it does not leave behind a path of destruction and smouldering embers (Derrida 1997:37). Reiterating in this voices of Caputo (1993:4) deconstruction "…does not put a stop sign that brings action to a halt… [b]ut issues the warning that the road ahead is still under construction."

6.3.1.3   In considering who benefits…

Wilson Kendrick and Ryan (1992:66) say that one cannot assume that individual counselling will be good for all children under all circumstances. Likewise, arts informed practises may not interest or fit everyone (therapeutic or otherwise) and for this reason as well as from innate constructionist sensitivity (Gergen 1999:62) this questions is raised: Who does benefit?

I think first of the therapeutic inclined arts communities: This study legitimates practises that take one-step away from overly reliance on linguistic ability to the validation of the arts. It exudes a choice for *arts* specific therapies.

I personally think that the concerns in this study are of great benefit to any disciplines that specifically favour the metaphor of narrativity. Especially considering the interface between drama and story, this study stimulates discussion on a formal level. In my view narrative therapy, theology (narrative anything) can no longer disregard what theatre/ drama has to say about what is also their primary concept, namely story.

6.3.1.4   Social issues, marginalised voice, power relations

The abovementioned are things I think the narrative practise (research) process are par excellence capable of illuminating. In absence of such issues, I reasoned this narrative study has an inferiority complex. In this regard, I think of my own MA Practical Theology research project on sexual morality (Pienaar 2002).

With appreciation to my PhD focus group colleagues, I have mistaken. An abbreviated explanation follows:

We find a deconstruction on the part of linguistic reliance in therapeutic practises, relating to power; this study alludes to the unheard (maybe rather unexplored), marginalised voice of the arts in theology and more so narrative practise.

Furthermore, one could speak of the oppression of depression, resentment etcetera in participants' lives. Participants' hopes for their futures were in some instances marginalised and the arts played a significant role in raising their voice against Problem (personified).

Following more nuanced accounts and descriptions one could speak of the marginalisation of a culture, as for example the millennial generation that Sweet (1999) refers to. This marginalised position is sustained by dominant ways of thinking or traditions of practise; how to look, what to sing, having to hush, having to sit, having to listen, having to read and so forth. In this the arts fulfil a

significant role in making a younger generation's voice heard; but not just heard since the art's serves as a transition to millennial spirituality.

Audiences are also often silenced, their voices marginalised.   I think of certain manners in which Industrial theatre is used (drawing on professor Hagemann). The better choice would be Forum theatre, which is inviting to collaboration and the opinions of audience (community) members.

This study has even stimulated discussion on social issues. One should here consider our topic on disability. Conversations with Gladys Agulhas and Christo, also relating to the presentation of the home for the disabled Phyllis Robertson, put forward deconstructive ideas on disability.

6.4   Reflection on the process

6.4.1 A dream is a goal with a deadline

I have often heard this catchphrase (refer to heading) in organisational motivational genres. May I say what I mean by its use here: When considering doing something that is of worth to one somehow, that thing must be accompanied by an intended time span in which to complete it. This time span encompasses one's own goals but in addition, the university also poses time constraints.

Judy Weiser had two financial supporters who believed in her efforts to pioneer the field of phototherapy and thus have literally bought her the time and confidence to complete her book (Weiser 1993:xxiii). What tremendous privilege she had?

It is with regard to the consideration of time given, in which one should complete a PhD study – normally three years – that I would like to remark on this research process.

The conversational nature of narrative research assures a wealth of information and stories from which the researcher draws. Not only does he draw from this, the researcher should account for the way in which he works (methodology). The transparent reflection, writing up of conversations, its distribution not only via email but hard copies etcetera is really cumbersome. The researcher should have the internal integrity and commitment to sit long hours not only in conversation but in writing up material. For most of us this is done in pace with daily activities, a work and a family. Put these together with a very patient methodology[168] and you are sure to have frustrations, things you still would have wanted to do.

I would have wanted to see even richer conversations take place between participants (meaning still more transcriptions and hours of work). Yet I realise one could have gone on for another three years. In addition, I would have wanted to have met some people like Gladys Agulhas (in dance) much earlier. I also did not get to follow up on some links that I had planned. Here I refer to drama therapist Kirsten Meyer whom I have spoken to and have attended her workshop. However, few more interviews would have helped.

When I refer to the need for richer conversations, I touch on a very delicate matter. I speak of not only my time constraints but that of the participants and especially the scientific community's. I would have wanted to situate, for instance, professor Hagemann's remarks more in his own life story. I have done so to some extent but these are not taken up thoroughly in the thesis for the following reason. I think narrative practise needs to be extremely careful about the way in which participants' stories are portrayed. I did not feel that I had grasped professor Hagemann's story (both concerning facts and his own interpretations) in order to include it in this study. Not only would richer (more) conversation aid in respect of personal stories but one would be able to acquire

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[168] Refer to chapter two for the difference between active and passive waiting. The basic concern is that narrative research waits for the plot to emerge. Themes and meaning should not be forced.

opinions on peripheral issues as well. Acquiring such interpretations would assure that the themes taken up are not only those of interest to the participant but those of concern to the disciplines involved.

Again due to the vastness and intensity of a narrative study in relation to the given time constraints the idea of ethics come to the fore. Christo has for instance said that he is glad that the study is through. In a way if I understand him correctly it revisited an incident in his life that as time passed he realised he had wanted to forget. This has not really harmed him he says but still my concern is for the emotional well being of participants.

A further concern is that providing the end result of the thesis to the participants prior to handing in the project – as I had wanted to do – is an unthinkable task. The reason that I wanted to do this is so that participants could thoroughly acquaint themselves with where and how I represent them. This has naturally been part of the whole research project and I have gone through great lengths earlier in providing participants with specific references of their input. Now I realise that there comes a time after which participants need to trust that you will do them justice (that is of course if you have proven to be trustworthy).

The last remark concerning time and which is relevant to the whole of the research enterprise is this: The social constructionist narrative inquiry, as it relates to peoples interpretations, no matter how elaborate will always provide transitory contentions. Participants' opinions might change, indeed, they have in this study with regard to the role of the arts. As such, this document is not complete once it has been bound and examined; it is always open to more reflections. We might have only laid the foundation and a couple of bricks for a small two-bedroom house. Others will come along and complete the building plans. Some will build and extra room. Years later a developer (referring to different paradigms) might largely tear it down and rebuild it to office space.

What am I to make of it all? I can merely acknowledge with dramatist Tom Stoppard (uncited) as quoted by Bridges (1997:27) that…

…every exit is an entry somewhere else!

Addenda

Addendum A: Common misconception on the arts

The under mentioned misconception is drawing on a musical contention. Yet I think that it relates to a greater or lesser degree to all the arts.

Bright (1997:193) notes that music therapists must be aware of the cultural aspects of both music and human behaviour if they are to provide the maximum benefit to the patient or client through music therapy. He says that music therapists, and I would contend this to be true for all therapies using some kind of medium, cannot work through music with clients from a culture different from their own unless they have a clear understanding of the expressiveness, style, and emotional meaning ascribed to music in that culture, and also the general cultural relationships and behaviour.

Bright (1997:193) warns that "[t]he cliché 'music is a universal language' seems to have been blindly accepted." Absolute emotional values cannot be assigned to "…specific items of sounds without discussion of the importance of the listener's cultural background, or of the effects of personal associations with particular items" (Bright 1997:193). She states that within a "…population with uniform cultural background, one can forecast that a particular piece will be perceived in a particular way by most listeners (Bright 1997:193). However, she notes that there will be exceptions (Bright 1997:193). She further refers to Dr George Duerksen of Kansas that said that "Music is universal but there is no universal music!" (Bright 1997:196 quotes Duerksen uncited). "In other words, there is an almost universal interest in some kind of music, but the preferred type of music varies from place to place and from time to time. We can find commonalities such as the pentatonic scale appearing in different cultures, but we find no universality in the way it is used to express emotion (Bright 1997:196). The example she uses describes how an Indian musician with the micro-tonality of much Indian music arrived in the UK and went unprepared to a symphony

concert: a horrifying experience! The music to him sounded likes "a cat jumping from place to place, such was his response to the large intervals of tones and semitones" (Bright 1997:196).

Admittedly, depending on context different meanings can be assigned to the term 'culture'. She distinguishes between six influential factors with regard to culture and how music is perceived:

- Ethnic origin
- Religious culture
- Educational, family and social culture
- Chronological age
- Cultural aspects of personal experience
- Psychiatric illness

Although "…differences in language usually… indicate major differences in social behaviour, taboos, as well as permissions" there are more nuances to be taken into account when referring to the term 'culture' (Bright 1997:197). "Responses in music are influenced by macro- and micro-cultural diversity" (Bright 1997:199). "[O]ur private culture and our personal associations with a particular musical item profoundly influence the emotional responses to that piece. Thus we may in fact respond not the perceived emotional quality of he music, but to the events of which the music reminds us" (Bright 1997:199). She tells of the song 'Danny Boy', which "…because of its words and its harmony, pitch, speed of performance and general structure, is generally perceived as a sad song" (Bright 1997:199). However, in one seminar she refers to a participant began to laugh when the song was played: "He explained that in his office it was used as a request for someone else to answer your phone whilst you went to the bathroom, based on the line in the song 'The pipes, the pipes are calling'" (Bright 1997:199)

"In summary, whether we follow an improvisational model, a guided imagery technique involving pre-composed music,[169] a music therapy with counselling approach which involves both music and therapeutic conversation, or an activities model, we must be fully aware of the cultural background and needs of our clients" (Bright 1997:199). Guided imagery and counselling with music therapy frequently make use of the emotional associations with pre-composed music although absolute emotional value can never be assigned to a composition (Bright 1997:200).

Bright (1997:200-201) notes that in his own practice, he always tests his opinions with clients, by saying, for example "It sounds as if you may be angry (bewildered, in turmoil, sad, or whatever) when you play in that way…" leaving the client to agree or disagree and, if he or she wishes, to discuss the matter further. This non-authoritarian position helps to avoid making false assumptions and generalisations.

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[169] Bright (1997:199) provides more examples on different music therapy models

Addendum B: A Catalytic event around music involvement

The following letter is the reflection letter I have written on 19th August 2003, after my very first attempt to put together a scientific community. Bear in mind that at that time I still wanted to conduct the research specifically in the use of music in narrative practise. It was this meeting that made me consider broadening the study.

Personal reflection

At last, I met Mercédès Pavlicevic (2003/08/19) head of the music therapy department. My intention was to invite her on the scientific community. Alas, I did not get that far.

During our meeting, I had considerable difficulty in explaining what my aims and hopes are for the research. My thoughts were incoherent and I stuttered and even stumbled over words that were supposed to reveal something of my understanding of narrative practise and its interaction with music. How does one do this; I have never considered providing someone with a definition. At other times I had time to explore with someone what this means. I felt pressured into providing a definition.

Those to whom I have spoken noticed that it might be good to talk to her. Thus, I felt compelled to have her on the research team. At that stage, I thought that my study was going to be entwined with my understanding of music as it relates to therapy that I could not, not have her on the research team.

She told me that the way in which I had described to her my intended use of music does not at all reflect the practise of music therapy. However, I had a pressing hunch having have talked to music therapy students in the past that somehow music therapy and narrative practise does relate. How exactly? That is what I want to do this explorative study for.

I take her remark to have more to do with my own inadequacy of explaining my wishes as the supposed unrelated ness between music and narrative. These are important considerations to me since I do not want to hear afterwards that the way in which music might be used is some kind of quasi music therapy.

She did however reveal some interest: At least she invited me to a showcase of the music therapy students. Regretfully I could not attend.

Our discussion did however stimulate my thoughts immensely: Inquiry was made into where theology fits in the study; What is narrative therapy; In what way would I want to use music in a therapeutic context.

I was caught off guard regarding a definition of narrative therapy. Is it indeed possible to explain something in a few sentences that I had struggled with for years?   I do remember saying things about meaning, interpretation, and metaphor. In my mind, I thought "What is this woman thinking?" as I grew more frustrated with the inadequacy of my explanation as I heard myself speak.

Upon reflecting on that sudden question about the supposed essence of 'narrative'; now I realise that my frustration was in part due to the fact that narrative therapy is not a model but rather a position that a therapist take which, to complicate matters, is situated in a certain worldview. If it only was as easy as saying: Narrative therapy uses stories in the therapeutic process, or something along these lines which it is not, but maybe this would have given us a platform to start our discussion.

Upon leaving I asked whether we could meet again; we never did. Only once did I see her when I wanted to provide her with a disc. This disc explained better what I could not say at our first meeting. Why a disc? Well, since she seemed so busy I did not want to bombard her with long explanations that would take up

time. The disc contained a concise account of my views that she could go through on her own time. She was and maybe still is circumspect of discs for the possibility of downloading viruses and so forth, and so did not accept it.

Addendum C: Towards the same horizon: Music Therapy and Community Music

Under this heading I wish to primarily review the article *Community Music Therapy and The Winds of Change – A Discussion Paper* by Gary Ansdell (2002:109-142). In essence, the metaphor of a chameleon signifies something of the changes that take place in theoretical foundations over the times (see conclusion to this article).

Take note that fairly recently in 2004 a co-authored book on the theme of *Community Music Therapy* appeared. I understand this book to be resulting from this very article under consideration here. For our purposes and since the book is sought after (hard to obtain without buying it) the article is more than adequate for the purpose of this research. I fully acknowledge the work of Ansdell (2002) in this article and am therefore transparent about the fact that much of what is written in this specific addendum is not reworked for research purposes. Consequently, large amounts of data are recounted for from the article (Ansdell 2002).

Our interests here relate to the whole notion of the separation between *music as therapy* as opposed to *music in therapy* as well as addresses previously accepted boundaries between music therapy and community music practises. In turn, this holds significant implications for the narrative therapist/ practitioner under the intention of using music and the arts in general in her/ his practise. My contention is that narrative therapy takes on the form of a chameleon, sometimes the arts become therapy while it otherwise remains to be situated as part of the acknowledged therapeutic process.

Ansdell argues for the acknowledgement of a broader practise of Music Therapy, and for the development of a broader theoretical model to support this. He suggests that a paradigm shift may underway in the discipline, with the over-

arching model which leads, supports and validates practice turning to one best characterised as Community Music Therapy. Consequently, a context-based and music-centred model is developed that highlights the social and cultural factors influencing Music Therapy practice, theory, and research.

In support of this claim, he first traces the development of two parallel twentieth century professions for working musically with people in Britain: Music Therapy and Community Music. He reflects on the initial divergence, but recent convergence in similar territory, suggesting possibilities of mutual accommodation in the future. Secondly, he examines precedents of Community Music Therapy in which the evolution of an ecological and social-psychological perspective is at hand. Thirdly, he gives vignettes of British initiatives characterised as Community Music Therapy. These practices and vignettes are then compared to the norms of the current 'consensus model' of Music Therapy; these relate to identity and role; sites, boundaries, aims, and means of practice; overall assumptions and attitudes. It is argued that the practical and theoretical model of Community Music Therapy is incommensurate with the current 'consensus model'. (Ansdell 2002:109-110)

The European Congress of Music Therapy in Naples 2001 influenced Ansdell's thoughts. Resulting from this congress is issues central to the future development of music therapy as profession. The instigating question to Ansdell's article springs from amongst others the work of Stuart, situated in neurological rehabilitation: Ansdell (2002:110) asks: "Is individual therapy enough… given a major factor in their [neurological patients'; *own insertion*] situation is *social* disconnection?" Questions are also asked about music therapists working in psychiatric wards, hospices, and elderly residential

centres and the like. Could practises as encountered in such instances still be situated under the disciplinary umbrella of Music Therapy it is asked. This leads to two pivotal issues: Under what flag is Music Therapy currently sailing and, how are one to differentiate between work that community music practitioners

does that has therapeutic value, and that in relation to music therapy that seems to reveal derivative practises from within the profession. It is also acknowledged that community musicians also use accepted music therapy techniques.

C1.   Music Therapy

Music therapy's beginnings are found in the 1890's London and have developed into a specialist profession (Ansdell 2002:112 cited in Tyler 2000).   There are said to be three main developmental phases.

Stage One: 1890's – 1940's

Musicians are increasingly used in physical and psychiatric hospitals.

Music was played *to* patients – therefore non-participatory.

The use of music was informed by two models:

i) Medical model: music as used in experimental ways within medical treatments.

ii) Recreational model: music was "…essentially a therapeutic form of entertainment, implicitly addressing the social and psychological aspects of illness" (Ansdell 2002:112).

Stage Two: From the Second World War

This stage was initiated by the Second World War and the social changes, which followed it. The perennial link between music and morale was rediscovered as entertainers played for the troops while back at home music was used in hospitals with returning veterans, mentally and emotionally scarred.

Music was still played *to* patients but increasingly also *with* patients.

This leads up to the systematic development of the modern discipline and profession of Music Therapy, "based on the prevailing psychological and medical models of the day" (Ansdell, 2002:113, referring to Maranto 1993 and Gouk 2000).

He then refers to initiates that are more professional: Juliette Alvin founded the Society for Music Therapy and Remedial Music.   Clinical work began with

mentally and physically handicapped as well as involvement in psychiatric hospitals. The use of music (America and Britain), gained institutional legitimacy by association with the prevailing treatment models (Ansdell 2002:113 citing Ruud 1980). At first music served as an adjunct to the *remedial* model but in the 1960/70's found a home in the psychiatric establishment and began to assimilate a *psychological model.* Priestly (1975, 1994) was simultaneously developing her system of Analytical Music Therapy attempting to place Music Therapy practice and theory within individual psychoanalytic working methods and theoretical assumptions – not as an adjunct, but as a self-sufficient treatment (Ansdell 2002:114). Nordoff and Robbins (1971/1992, 1977) comes from the background of the Anthroposophical movement and comfortably moved between individuals and groups as individual therapy was seen by them as preparation for community life in the people they work with.

Ansdell (2002:114) calls these pioneering models asserting, although they've had distinct separate identities, they share several important features:

- There is a Movement from receptive to participatory work; from playing *to* people to playing *with* them.
- Improvisation was used to allow spontaneous *co-musicking.*
- Within the musical, there's a focus on the *interpersonal relationship,* and modelling of the work on other therapies.
- A shift to increasingly *individual* work is noticed.
- An alliance is found with medical and therapeutic theory serving as explanatory and legitimating devices.

Stage Three

This stage is characterised by Professionalisation and institutionalisation of Music Therapy in Britain. In the 1970/80's we found the surge of professional associations, training, and career structures. In the field of Music Therapy we encounter "…training and curriculum regulation; academic fellowships at PhD

level; development of an academic discourse and conference circuit; mandatory schemes of supervision and Continuation Professional Development programmes" (Ansdell 2002:114). This resulted in what Ansdell understandably refers to as the icing on the professional cake, Music Therapy as a state registered 'Health Profession' in the UK.

The fourth stage is said to have started with the commencement of the twenty-first century encompassing mainly reflexive questions into identity, fitness for purpose, and future shape and prospects.

C2.   Community Music

The tradition of Community Music developed parallel to Music Therapy in the nineteenth and twentieth century Britain. Underlying this development is the rich amateur music-making tradition of the country (Everitt 1997, referred to by Ansdell 2002:115). In as far as we are referring to a tradition not defining themselves as Music Therapists, attempts to articulate the link between the social and the musical were only made consciously from the 1960/70's. Community Music is said to have followed both the changing patterns of music making alongside larger changes in society. Thus, the ensuing decades after the Second World War saw both the weakening of traditional geographical communities, but also the culturally broadening effect of immigrants coming to Britain with a wealth of indigenous music. These happened in the wake of a rapid explosion of popular music and its musically democratising effect on younger generations. Everitt (1997:80, in Ansdell 2002:115) remarks that "…important as these concrete events were, it was as much the ideology of a particular time which led to Community Music as a self-defining movement. Ansdell subsequently gives the major factors originating in the counter-culture of the 1960's and 1070's. They were:

- ▪ An ideological radicalism in 'social art theorists' who advocated empowering people by giving them a voice – especially the estranged or

excluded from society. These ideas flowered during the 'arts centres movement' in the 1970's forwards.

- Equal Opportunities politics and culture, fostering dialogue and participation for minority groups (defined by ethnicity, disability, or illness).

- Dissolving of rigid boundaries between 'high-brow' and 'low-brow' arts – instead the increasingly democratic meritocracy of 'no-brow'.

- The advent of new kinds of relationships between 'music-makers' and 'music-takers' due to more 'democratic' genres (pop, rock, ethnic music) and instruments (drum, bass, guitar). New groups of *musical participators* became enfranchised, both socially and aesthetically.[170]

"The main agenda of Community Music has been the re-creation of community by providing opportunities for musical participation" (Everitt 1997:31) The discourse underlying this participation Ansdell (2002:116) believes is often a social and political one, setting an agenda for work with geographically- or socially-defined groups who suffer marginalisation (typically refugee or disability groups). Note however that there is a distinction to be made between those Community Musicians who describe their work a music-making for its own sake, and those whose work is 'issue-based' – 'that is, the music-making is the medium through which the Community Musicians work with people to look at the issues they face – usually those of disadvantage' (Ansdell 2002:116).

Ansdell (2002:116-117) refers to four key defining features in Community Music: 1) Community Music is a participatory activity. 2) Community Music is an activity that focuses on groups – a 'community.' The concept, as found in drama therapy also is that the group is addressed as a whole. 3) Community Music also seeks to reinforce that 'community' by taking its inspiration from the 'community' and bringing people together. 4) Community Music has spin-offs in the areas of creativity, motivation, and access to further opportunities (along with the

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[170] Ansdell (2002:115) acknowledges the work of Anthony Everitt (1997) and Jessica Atkinson (2001) for the sketch on Community Music. These are therefore also included in the reference list following the thesis.

unspoken attitude that Community Music often seeks to address issues of social exclusion and disadvantage in particular areas and groups of people.

Practically speaking we find three key characteristics of Community Music work: it is usually 'project work' rather than an ongoing process (as in therapy); it often includes performance aspects, and it can be user-led rather than expert-led (Ansdell 2002:117).

"Institutionally, Community Music is also an interesting contrast to Music Therapy. Although there are a wide range of trainings, the background and skill level of practitioners is broad. Currently most practitioners seem to agree on the inadvisability of allowing Community Music to become a registered profession, to regulate trainings, engage in research or audit practise" (Ansdell 2002:116-117).

C2.   Shared Territory, Different Maps?

Despite the common belief in musicking as a means of working with people, there are key differences (Ansdell 2002:117). These differences consider:

  i.   *Who* is worked with, and how many people are worked with
  ii.   Where the work happens, and what resources are available
  iii.   Why they work with people (agenda, aims, theoretical assumptions)
  iv.   What continuity and depth of work is possible
  v.   What status is given, what reward received
  vi.   How far successful practise has led to building a discipline and a professional structure to further the work and its body of knowledge.

The division between the two professions consist of "…working territory, theoretical maps, institutional legitimacy, and resourcing" (Ansdell 2002:117). Music therapists have several seeming luxuries: of working largely with individuals, and within relatively protected conditions, which guarantee continuity of their work. Music Therapists also have advantages of professional status and

established professional structures (Ansdell 2002:117). Ansdell then asks what it is that Music Therapy might be missing consequential to these luxuries and if these two professions might converge in the future. He especially refers to a project called the *Shimmer Project* in which classically trained musicians interacts with dementia patients other than just playing to them. These practises entail the use of some recognised Music Therapy practises. Atkinson (2000:22, cited by Ansdell 2002:117) looks at both these professions and comment that if Community Music is the making of music with people to meet their needs it might be that music therapy is situated within this description. Music Therapists would doubted put on this attire since it is a tightly organised profession seeking to define its practise. Moreover, Community Music is said to be avoiding such convergence in some quarters (Atkinson 2000:22, cited by Ansdell 2002:117).

Community Music has also voiced disquiet about some Music Therapists concern for the apparent overlap in practise. In the Practice Report document of January 2000 - *Issues for the Conduct of Community Music* – (as quoted by Ansdell 2002:118) they assert that community musicians frequently have therapeutic effects on individuals, groups, and communities. Some community musicians cross over formally into music therapy. "Does it matter? If community music is being therapeutic ought it to enquire into the norms and customs of therapy?" (Ansdell 2002:118).

"[T]he notion that participatory music-making can be therapeutic is as old as the existence of music, and certain participatory music organisations are starting to move into the territory traditionally occupied by music therapists – i.e. working intensively with individuals to help them overcome their pathology" (Atkinson 2000:22, cited by Ansdell 2002:117).

Although Music Therapists seem unsure to react to the apparent overlapping from the side of Community Music it is equally true says Ansdell (2002:118) that

Music Therapists themselves in history moved away from communal musical activities in the institutions they work in.

C3.   Community Music Therapy: A Third Way?

There are however, Music Therapists that ask why the practises cannot be more publicly acknowledged and why the model on which Music Therapy is based cannot also be broadened o legitimate practices that are more communal.

A Third possibility is the description of Community Music Therapy inclusive of practises in both Community Music and Music Therapy. Ansdell (2002:120-121) acknowledges the inputs of several co-workers, Pavlicevic, Procter, and Verney in the following formulation of a working definition of Community Music Therapy:

> *Community Music Therapy* is an approach to working musically with people *in context:* acknowledging the social and cultural factors of their health, illness, relationships, and music. It reflects the essentially communal reality of musicking an is a response both to overly individualize treatment models and to the isolation people often experience within society.

> In practise, *Community Music Therapy* encourages Music Therapists to think of their work as taking place along a continuum ranging from the individual to the communal. The aim is to help clients access a variety of musical situations, and to accompany them as they move between 'therapy' and wider social contexts of musicking.

> As such, *Community Music Therapy* involves extending the role, aims and possible sites of work for music therapists – not just transporting conventional Music Therapy approaches into communal settings. This will involve re-thinking not only the relationship between the individual and the

communal in Music Therapy, but also taking into account how physical surroundings, client preferences, and cultural contexts shape the work.

Community Music Therapy aims to develop theory consistent with its view of musicking as an engaged social and cultural practice, and as a natural agent of health promotion.

(Ansdell 2002:120-121)

Along these formulations, it becomes clear that Community Music Therapy is not just aimed at individual needs, empowering developmental skills to increase a personal sense of agency.   It also becomes a way of meeting broader sociological and cultural needs of clients. The use of improvisation is especially used. Instead of aesthetic refinement, building community becomes central to the process. Individuals are not segmented into roles and status but confront each other rather in the manner of Martin Buber's I and Thou (Ansdell 2002:122). The basic conception of Community Music Therapy is that man is part of a community, and that this community is cultural in nature.

Ansdell (2002:123) refers to Stige (at that time forthcoming, published same year 2002) mentioning four levels of context in which Community Music Therapy takes place: The immediate context is that of the individual's life, the *micro system* that functions like traditional music therapy. The *mesosystem* involves the mediating of the individual's communal life. There is also the social/cultural context, *exo system.* Lastly is the acknowledgment of the overlaid cultural/ political level of the *macro system.* Consequently the rationale of ecological music therapy is that it is not always enough or effective to work on a micro system level (Ansdell 2002:123).

Shifting definitions, communal, cultural, social, ecological, political reflects both the changing vocabulary in the profession but also show various levels of context

overlapping. Aasgaard (1999:41 in Ansdell 2002:124) in the following excerpt refers to music environmental therapy:

> In Music Environmental Therapy the individual patient should not be overlooked, but the focus, for the interventions should be extended to encompass all present in a defined milieu […] in the end it is a question about which values shall dominate treatment and care. Music therapy never takes place in a vacuum; in such settings, the various professions are inter-dependent. There are no antagonisms between and individually directed music therapy and one mainly directed towards the environment. The best possible music therapy in hospices and in hospital is probably a combination of the two perspectives.

Ansdell then asserts that the concept of Community Music Therapy is not a new one.   Music Therapy gradually becomes a global discourse resulting in abovementioned practises and theoretical formulations to become known. Ansdell (2002:126-130) reflects on current initiatives that could be called Community Music Therapy. He maintains that Community Musicians reading the vignettes may wonder why they warrant description as *therapy* at all. Ansdell declares that the vignettes question many of the assumptions Music Therapists of the current generation have in terms of their identity, role, aims, and working practices and underlying attitudes. These assumptions stem from what Ansdell calls the *consensus model* of Music Therapy. These assumptions are taught in training establishments and legitimated in much of the current literature. The term 'consensus model' says Ansdell (2002:131) is used heuristically as a thinking tool to reflect on how in the past twenty five years the Music Therapy community in the UK and partly US and Europe has gradually drawn towards a consensus in both forms of practice and in the underlying theoretical model which legitimates such practice. "The simplest description of the model would be 'improvisational music psychotherapy'" (Ansdell 2002:131-132).

Ansdell (2002:132) outlines this *consensus model* informed by the majority of texts and conversations over the years.   Key practises and theoretical assumptions according to his opinion include themes on:

- Identities and Roles: *Who am I* as a Music Therapist?   What am I expected to *do* as one?
- Sites and Boundaries: *Where* do I work as a music Therapist? Where are the limits to this work? What are the limits on *what* I do there?
- Aims and Means: *What* is I trying to do as a Music Therapist, and *why?* *How* do I go about achieving these aims?
- Assumptions and Attitudes: On what theoretical assumptions do I base all of the above? How do these ideas affect my attitude towards both people and music?

C3.1   Identities and Roles (Ansdell 2002:132-133)

C3.1.1 Definition

Key to this model is the relatively exclusive identity of a Music Therapist. The Music Therapist is by definition not a musical educator, community musician, or music healer. The nearest role model is said to be that of a psychotherapist.

C3.1.2 Client/Therapist relationship

A separation of client/therapist roles is maintained by clear personal boundaries – assuring the engagement remains professional and avoiding a social relationship developing. "At the same time, however, the Music Therapist's musical and personal roles are inseparable: the aim is to establish a 'therapeutic relationship' through the music by being personally available to the client (which will involve being subject to the patient's transferences, projections, etc)" (Ansdell 2003:132). More often the relationship is characterised by psychological rather than social or cultural terms, "…with psychological theory often modelling the therapist's role as a symbolic quasi-parental one" (Ansdell 2003:132).   "The

therapist provides a facilitative, empathic accompaniment for clients; 'holding' or 'containing' them and their psychic distress" (Ansdell 2003:132).

C3.1.3 Knowledgeable/ interpreter

The second main role in the consensus model is an epistemological one:

The therapist should aim to know about the client. Accordingly, s/he decodes and interprets the symbolic material accessed through playing with the client, in relation to a body of psychological theory. The client here is an object of the therapist's clinical knowledge, and the therapist's role is to facilitate psychological insight (where possible) in the service of the client processing the therapeutic experience. (Ansdell 2003:132-133)

C3.1.4A Community Music Therapy answer

C3.1.4.1   Dual role

The latter balances both identities as a musician but also as therapist. The latter promote music and musicking for individuals and milieus. The prior works with factors, which prevent a person's (or community's) access to these. "This might involve engaging with pathology which is physical, psychological, social, or institutional" (Ansdell 2003:133).

C3.1.4.2   In context

Community Music Therapists consider their role *in-context* – both in terms of how the, material, social and cultural situations influence their work, but also in terms of how their role can be simultaneously for individuals *and* for the 'circumstantial community' where they work.

C3.1.4.3   Respectful interaction/ deconstructing structures

A belief in music as *communitas* involves questioning hierarchical and professional roles, given that music making naturally leads to experiences of human meeting along the lines of Buber's *I-Thou* encounters.

C3.1.4.4   Morale client/ therapist relationship

The relationships between Community Music Therapist and clients are "…individually and pragmatically negotiated, are in the first place 'moral' rather than 'professional – and as equal as is possible under the circumstances. Sometimes the therapist may be a witness to the client, or a 'guest,' sometimes the role is to guide or follow clients in any way they choose to use music" (Ansdell 2003:133).

C3.1.4.5   Dispersion of knowledge

"Community Music Therapist sees their expertise as primarily musical rather than psychological or medical – though they acknowledge the value of other expertises" (Ansdell 2003:133). "They also sometimes take a 'critical' role within the contexts in which they work, aiming to help change the milieu surrounding client's lives" (Ansdell 2003:133).

C3.2 Sites and Boundaries (Ansdell 2003:133-134)

According to the consensus model, music therapy cannot take place just anywhere. Mostly work is private and behind closed doors. Adherence to physical and personal boundaries (often called *maintaining the frame*) ensures the security (trust) of the work. "The theoretical assumptions on which these working practises are based are mainly psychoanalytic: the individual intra-psychic focus of the therapeutic work, the ethics of confidentiality, the primacy of the therapeutic dyad, and the metaphor of the 'containing space.'" (Ansdell 2003:13). Seldom is the physical, social, or cultural context to the client theorised or worked with since the therapeutic relationship is itself considered the main context of the therapy. Explained with a parenting metaphor, the site of the therapy is seen to maintain qualities of security and lack of disturbance. The therapeutic value of the site (far away from main traffic) is "…its separateness, and this 'safe space' is protected by a supporting structure of practice: boundaries of space (reliability), and of time (regularity) reassuring patients" (Ansdell 2003:13).

C3.2.1 A Community Music Therapy answer

Community Music Therapists work wherever music making is needed. Musical relationships link-up, connecting people and spaces: clients, staff, families, communities.   The work could be otherwise but more often, an open-door approach is taken. The Community Music Therapist's job is to work *in* the web of context, and *with* it – the overall aim being to increase the musical spirit of community, and to enhance people's quality of life within the sometimes-circumstantial communities such as hospitals, schools etcetera.   Community Music Therapy acknowledges that different cultures determine what is considered individual and what communal.   Ansdell (2002:134) furthermore proposes that different illnesses suggest the varying appropriateness of individual or communal interventions.

C3.3 Aims and Means (Ansdell 2002:135-136)

The aims of the consensus model are directed at the individual or individual in the group. A Therapeutic relationship and process is the aim whereas music is the means. Key to this process is to help clients explore their emotional inner life and to facilitate growth through its expression. "This enables the processing of feeling or (with verbal clients) the development of verbal insight. Music evokes emotion, whilst at the same time helping to bring clients' unconscious issues to consciousness" (Ansdell 2002:135).   Following the basic psychoanalytic hypothesis, music is seen "…as a port of entry to the unconscious. Using theory from early interaction models, the musical relationship is seen to mirror the underlying process of the non-verbal mother-infant relationship" (Ansdell 2002:135).   For this reason Ansdell maintains (2002:135) that music is thus primarily constructed as a natural, psychophysical phenomenon rather than a social or cultural one.

Consequently the clinical aim is to forge an affective therapeutic relationship by attuning to the nature of the client's musical utterances and by 'reading' their affective communications. The therapeutic relationship is seen as prime healing

agent and music is put to use of preparing the ground for the 'therapeutic relationship.' Ansdell notes (2002:135) that music itself is thus being sometimes regarded as an epi-phenomenon of the therapeutic process.

C3.3.1   A Community Music Therapy answer

Community Music Therapy has, over against the primacy of the therapeutic relationship has an overall aim to cultivate musical community wherever the therapist and clients find themselves, and to negotiate this with an awareness of social and cultural context (Ansdell 2002:135). Musicking is the aim, music the means. If more specific aims are formulated it is done according to the focus of work across the individual-communal continuum.   Note that the aims for individual, or group, or community work are not considered independently, but as complementary: Individual sessions, for example, still happen within a context of community and may develop a client's confidence to move to more communal activities (Ansdell 2002:135).

Various forms of musicking can facilitate experiences or different aspects of inter-personal relatedness, emotional exploration, celebration, or communal feeling (Ansdell 2002:135). Community Music Therapists could use their talents directly to help people in their own relationship to an instrument or to music itself. As a result they work directly with the manifestation of pathology – "…though the ultimate aim is to get *beyond* pathology" Ansdell (2002:136). Sometimes it will be appropriate to involve community musicians or performers or to collaborate across disciplines, "…where music can be a welcome aid in relaxation or physiotherapy" Ansdell (2002:136).

"A main aim is to help people use music to feel 'weller' – even when they are 'ill'; to use music as a means of finding a qualitative change in people's experience of themselves, and themselves-in-community. Ultimately the aim is to move clients from therapy to community" (Ansdell 2002:136).

C3.4 Assumptions and Attitudes (Ansdell 2002:136)

The consensus model focuses on client's problems and their emotional reactions to these. Following the basic assumptions of psychoanalytic thinking, client's problems are seen as essentially intra-psychic ones, which manifest through emotional and interpersonal difficulties. According to this model, Ansdell (2002:136) notes that the priority for the Music Therapist is to help clients with their underlying problems through the means of the therapeutic relationship, and to prevent external intrusions into the process. We thus find an *individual* psychological model, where the client is identified as both the site of the problem and the hope for the 'cure' (Ansdell 2002:136). Cultural and social determinants of selfhood as found in social constructionist thought are seldom theorised or worked with.

C3.4.1A Community Music Therapy answer

The assumptions of Community Music Therapy are situated in a social (or perhaps *ecological*) phenomenology of music. Consequentially Music Therapy must work in the ways in which music itself commonly works in individual and social life. "The Community Music Therapist's practice follows where music's natural tendencies lead: both *inwards* in terms of its unique effects on individuals, but also *outwards* towards participation and connection in communitas" (Ansdell 2002:136). Furthermore, Community Music Therapy also rests on ecological assumptions: that an individual client is always an individual-in-context. It is not seen as possible to work with an isolated individual, to locate problems entirely *within* an individual, or to see problems as solely biological, psychological, or social (Ansdell 2002:136).

C4.   In conclusion

Ansdell (2002:139) concludes with the saying with which he began: "The Dog Barks, The Caravan Moves On…" (Sufi saying). He refers to Kuhn's formulation of a paradigm shift that roughly seemed to have happened every thirty years. This shift is to be noticed in a change in the guiding model or metaphor in most disciplines that led, supported, and validated practises. We therefore find a shift

in the "…over-arching model or 'constellation of basic agreements' within a discipline" (Ansdell 2002:139). It is said that this shift gradually takes place when enough people experience a bad fit between the old model and some new reality (Sardar 2000, cited in Ansdell 2002:139).

Ansdell (2002:139) declares that Music Therapy has already noticed and undergone such a shift within its disciplinary lifetime: This change entailed a movement away from a behaviourist model towards a humanistic and psychotherapeutic one in the 1970's. The advantage of such a shift is its usefulness, and not its final tru[e]thfulness.

"The wind appears to be changing; the dog of social, cultural, and musical evolution seems to be barking at the heels of Music Therapy's caravan. Will we lead or follow?" (Ansdell 2002:13)

Addendum D: Suggested music relating to emotional content

(Espenak 1981:180-185)

ANGER (and other high degrees of dynamic feeling)

Composer	Title	Artist, Recording*	Description
Berlioz	Symphonie Fantastique (Finale)	Ormandy, Victor	agitated
Beethoven	Sonata No. 23 Op. 57	Serkin, Columbia	passionate, forceful
Brahms	Piano Concerto #2 (1st movement)	Rubinstein, LSC-2296	vigorous, robust
Chopin	Sonata for Piano	Casadesus, Columbia	dramatic, nervous rhythm
Chopin	Polonaise: A♭ Major; Etude in G♭ Major	Iturbi, Victor	strong, aggressive
Dukas	The Sorcerer's Apprentice	Leinsdorf, Paperback Classics	angry, strong
Ravel	Rhapsodie Espagnole	Stokowsky, Seraphim	lively, incitive
Rachmaninoff	Concerto No. 1	Richter, Monitor	passionate, strong
Rimski-Korsakov	The Russian East Overture	Leinsdorf, Paperback Classics	pompous
Wagner	Die Walkure	Toscanini, Victor	aggressive
Wagner	Lohengrin Act III	Reiner, Columbia	exciting, pompous
Wagner	Operatic Overtures (The Flying Dutchman)	Gui, Camelot	aggressive
Verdi	Aida: Grand March	Toscanini, Victor	triumphant, stimulating
Orff	Carmina Burana		strong, passionate
Moussorgsky	Pictures at an Exhibition (Gates of Kiev) Others in series also for various other moods.		pompous, majestic
Gershwin	An American in Paris		lively, dramatic (many moods)

FEAR

Composer	Title	Artist, Recording	Description
Dukas	The Sorcerer's Apprentice		anxious, threatening
Moussorgsky	Night on a Bald Mountain	Vox Box 2, VBX -2(3-12") Orchestra Box, Band 2	fear of nature in a storm
	Tibetan Chant, Lament for the Dead	Ethnic Folkways Library F.E. 4504, Side IV, No. 13	mysterious, dread

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* Where artist and recording is not given, any recording can be used.

CALM (and other low degrees of dynamics)

Composer	Title	Artist, Recording	Description
Albinoni	Sinfonia for Orchestra (Adagio)	Stratta, RCA	spiritual, longing
Bach	Air for the G String	Toscanini, Victor	blissful, eternal, sentimental
Bach	Concerto for two violins	Stokowsky, Victor	sentimental, yearning
Bach	Jesu, Joy of Man's Desiring	Stokowsky, Victor	serene
Beethoven	Concerto No. 2 in B♭ (1st movement)	Serkin, Columbia	relaxed, serene
Beethoven	Concerto No. 3 (2nd movement)	Serkin, Victor	tranquil, soothing
Beethoven	Concerto No. 4 (1st movement)	Serkin, Columbia	serious, compassionate
Beethoven	Emperor Concerto No. 5	Rubinstein, Columbia	lyrical, tranquil, light, calming
Beethoven	Moonlight Sonata (1st movement)	Serkin, Columbia	calming, repetitive
Beethoven	Piano Concerto No. 5 (Adagio)	Szell, Victor	lyrical, leisurely, serene
Beethoven	Symphony No. 6 Op. 68 (2nd movement)	Walter, Victor	gentle, steady, soothing
Brahms	Lullaby	Robert Shaw Chorale, Victor	serene, peaceful
Debussy	Claire De Lune	Stokowski, Victor	calm, tender, serene
Gershwin	Rhapsody in Blue	Levant, Columbia	broad, sentimental
Horn	Inside (Prologue) (Taj Mahal)	Horn, Epic Records	serene
Liszt	Liebetraum		intense, romantic
Rimski-Korsakov	Scheherazade Suite	Ormandy, Columbia	peaceful, calm, serene
Respighi	The Pines of Rome, The Fountains of Rome	Toscanini, RCA	calm, serene
Saint-Saëns	Carnival of the Animals (The Swan)	Primrose, Victor	meditative
Satie	Gymnopédies	Ciccolini, Angel	calm, contemplative
Schubert	Symphonie No. 8 (1st movement)	Waller, Victor	somber, restraining
Schubert	Sonata in B Flat	Schnabel, Angel	serene
Tschaikowsky	Waltz of the Flowers; Nutcracker Suite	Rodzinski, Columbia	relaxing
Valderrabano	Five Centuries of Song	Angeles, Capital	emotional, longing, yearning
Many composers	Music for Zen Meditation	Scott, Verre	calm, reflecting
Holst	The Planets		various moods
Grieg	Peer Gynt Suite		various moods of Norwegian folk characters
	Music of the Whirling Dervishes	Reinhard Anthology	calm, serene

EXCITING, RESTLESS

Composer	Title	Artist, Recording	Description
Berlioz	Symphonie Phantastique	Columbia	exciting
De Falla	Ritual Fire Dance; Spanish Dances		ecstatic, cresendo
Debussy	Le Mer	Ormandy	restless
Rimski-Korsakov	Bumble Bee	Philadelphia Orchestra	monotone
Stravinsky	Firebird Suite	N.Y. Phil. Columbia	exciting phantastic
Moussorgsky	Night on a Bald Mountain	Vox Box 2, VBX-2(3-12")	
		Orchestra Box, Band 2	

FOLK MUSIC

Title	Company
African Drums	Ethnic Folkways
The Azuma Kabuki	Columbia
Hukilau Hulas	GNP
Music of Bali	Westminster
Music of India	Odeon
Olatunji, Drums of Passion	Columbia
Polka Party	Golden Tone
New Folk Dances of Israel	Tikua
Russian Folk Ballet Company	Epic
The Many Voices of Miriam Makeba	KAPP

SOCIAL DANCING

Title	Artist	Company
Boogie Woogie	Freddie Slack	Wing
Bossa Nova and the New Swinging Samba	Stan Fields	Strand
Country Dances, Beethoven		
Cheganca	The Wanderley Trio	Verve
Folklore	The City Preachers	London

SOCIAL DANCING (Continued)

Title	Artist	Company
French Dances of the Renaissance and other pieces of the Renaissance and Baroque	Many composers	Nonesuch
Hi-Fi-esta	Edmunds Ross	London
Lou Reed Berlin	Lou Reed	RCA
Mantovani plays Strauss Waltzes	Mantovani	London
Medieval Renaissance & Baroque Recorder Music	Many composers	Classic
Masters of Early Keyboard Music (English Dances)	John Bull	London
Overtures and Waltzes	Moralt	Epic
Spirituals and Blues	Josh White	The Elektra Corporation

MUSIC WHEN TEACHING DANCE CLASSES

Title	Artist	Recording
Ballet Music (Vol. 1)	John Childs	Hoctor
Ballet Music (Vol. 2)	John Childs	Hoctor
Ballet Music for the Classroom	Tisen	Hoctor
Ballet Music for Barre-Centre and Six Beautiful Variations (Vol. 1)	Many artists	Statler
First Lessons in Creative Movement, Espenak	Anderson	Q.T—Records (Statler Records Corp.)
Jazz with Luigi	Fischoff	HLP
Music for Contemporary Dance	Lubin	S & R
On Stage Tap	Selva-Ringle	S & R
Paul Draper on Tap	Perkinson	H & R
The Music of Richard Rodgers	Many artists	Moodsville
African Drums—Percussion		Ethnic Folkways
Monks of Western Priory	Toni Mitchell	
	Tim Buckley—Rock	
	B. J. Thomas	
Hookahs and Houris	Folk Artists	Nina Records

SADNESS (longing or soothing and other low degrees of dynamics)

Composer	Title	Artist, Recording	Description
Barber	Adagio for Strings	Stokowski, SP-8673	sacred, solemn
Beethoven	Sonata No. 8 in C Minor Op. 13 (2nd movement)	Serkin, Columbia	sad, dark
Beethoven	Symphony No. 6, Opus 68	Walter, Columbia	sad, dramatic
Brahms	Piano Concerto No. 2 (2nd movement)	Rubinstein, Victor	pathetic, doleful, mournful
Bruch	Scottish Fantasy	Sargent, LSC 3205	sad, heavy, dark longing, dreamy
Debussy	Beau Soir	Kogan, Hall of Fame	sad, longing
Debussy	La Fille Aux Cheveux de Lin	Sargent, LS 3205	tender, longing
Debussy	Three Nocturnes	Stokowsky, Seraphim	low key, sad
Ravel	Pavane Pour une Enfante Défunte	Kostelanetz, Columbia	sad, longing, resigned
Ravel	Le Tombeau de Couperin	Golschmann, Capital	sad, depressing
Tschaikowsky	Symphony Pathétique	Karajan, Columbia	depressing, dark
Wagner	Tristan and Isolde: Liebestod	Stokowksy, Victor	sad, melancholy
Franck	Fugue (No. 2) Prelude; Organ Choral No. 1		sad, dramatic
Schönberg	Pierrot Lunaire	Columbia	mysterious, sad
Stravinsky	Rite of Spring	Philharmonic, Columbia	exciting, longing

HAPPY-GAY (and other high degrees of dynamics)

Composer	Title	Artist, Recording	Description
Arbeau	Orchesographie	many artists, Turnabout	happy, joyous
Bach	Six Brandenburg Concerti	Reiner, Entre	allegro, lively
Bach	Suite No. 2 in B minor	Ansermet, London	gay, happy
Barber	Sinfonia, Sacra	Hanson, Mercury	pompous, hymnal
Beethoven	Symphony No. 5 in C minor (1st movement)	Koussevitzky, Columbia	anxious expectation resolving in a stimulating and exciting conclusion
Beethoven	Symphony No. 5 in C minor (4th movement)	Walter, Victor	strong, exciting
Beethoven	Symphony No. 7 (1st movement)	Ormandy, Columbia	merry, gay, triumphant
Brahms	Symphony No. 4 in E minor (4th movement)	Walter, Columbia	optimistic, lyrical, crisp

HAPPY-GAY (and other high degrees of dynamics) (Continued)

Composer	Title	Artist, Recording	Description
Chopin	Chopin Piano Music: polonaise, waltz, mazurka	Horowitz, RCA	pompous, happy
Chopin	Polonaise in Ab major	Iturbi, Victor	vigorous dance rhythms, proud
Debussy	Golliwogs Cake Walk	Kapell, Victor	humorous, jolly
De Falla	Ritual Fire Dance	Iturbi, Victor	surging, stimulating, exotic, driving rhythm
Dvorak	Humoresque	Kreisler, Victor	exciting, warm
Gershwin	An American in Paris	Bernstein, Victor	exuberant, joyous
Grieg	Wedding Day at Troldhaugen	Remortel, Vox	happy, gay
Handel	The Messiah—Hallelujah Chorus	Beecham, Victor	triumphant, vigorous
Liszt	Mefisto Waltz	Kappel, Victor	garish, brilliant
Mendelssohn	A Midsummer Night's Dream (Scherzo)	Walter, Columbia	bright, vivacious
Mozart	German Dances	Wagner, Vox	lively, gay
Mozart	Quartet in G minor	Schnabel, Angel	lyrical, graceful, happy
Mozart	Symphonies: Symphony No. 35 in D major	Reiner, Columbia	stimulating, joyous
Paganini	Moto Perpetuo	Feideman, Boston Pops	breathless, brilliant, joyous, gay
Sousa	Marches: Washington Post March	Colling, Decca	joyous, stimulating
Vivaldi	The Four Seasons	Muchinger, London	happy, joyous, uplifting
Stravinsky	Early Compositions		happy
Moiseiwich	Russian Folk Dances	I and II records	joyous, gay
Rodgers	The King & I (March of Siamese Children, Whistle a Happy Tune)		lively, gay happy rhythmical
Lerner	My Fair Lady (I could have danced all night)		lyrical, graceful
Mendelssohn	A Midsummer Night's Dream (waltzes, Blue Danube and all others)	Scherzo	bright, vivacious, lively, gay

MISCELLANEOUS

	Eight Electronic Pieces	Dockstader, Folkways	unemotional
	Electronic Music, Gargoyles and others	Columbia	descriptive, images
	Rail Dynamics—Recorded on Rainy Nights	Cooks	monotonous
	The Storm and The Sea	Miller, Warner Bros.	nature sounds

Table Addendum D, Music for music therapy (adapted image, Espenak 1981:180-185)

Addendum E: Distinctions between art therapy and phototherapy

Weiser (1993) directs our attention to a thorough comparison between phototherapy and art therapy in Krause (1979, 1983). However, Weiser's (1993) own account will be sufficient. Take note that these distinctions are made with a psychotherapy lens.

To Weiser (1993:9) phototherapy and art therapy are "…integrally interrelated, reciprocal subsets of each other, even though sometimes very different in product or process owing to their being very different media."

Similarities – *"*They both work on the basis of giving visual form to feelings and making the invisible more visible" (Weiser 1993:9). "Symbolic representation is the only language we will ever have for expression and communicating thoughts, feelings, memories, and other inner experience, even though it necessarily mediates and filters those experiences in the process of describing them" (1993:10). "When we look at photos or artworks we have produced, or review our responses to seeing them, and when we explore the themes and patterns that emerge when we do so, we are abele to learn about our own unconscious by bypassing the verbal translations that also provide good hiding places for rationalizations, defences, excuses, and other protections" (Weiser 1993:10). "In art therapy, clients usually produce images spontaneously; these symbolic communications are directly from the unconscious. Sometimes the many levels of metaphoric signification in these images are readily comprehended, but usually they serve only as a starting place. Although the "art" of art therapy may not be "real" art, it is personally coded expression in nonverbal form; similarly, photographs are in some ways private communications to and from the self, regardless of any serendipitous artistic merit." " All art therapy is based on the

idea that visual-symbolic representation is far less interruptive and distortive than verbal translations of sensory-based experiences, and that we not only often project unconscious meaning through such metaphoric communications from deep inside but also tap into those areas while simply reacting or responding to symbolic imagery produced by others" (Weiser 1993:10).

Dissimilarity - Following Krauss (Weiser 1993:10) both art therapy and phototherapy utilize the methodology of pictorial projection, it would seem initially that they do so in very different ways.

Art therapy it is said relies on a client's internal concerns to emerge from the unconscious through the process of a drawing, spontaneously produced by the client, and external stimuli, light, or content, need not be available at the time the client draws a picture for an image to appear in the drawing… (Krauss 1983:53, in Weiser 1993:10). Photographs however will be taken at the place where the physical content actually exists (or its symbolized form appears or is arranged to appear).   A photograph of a house will use as content some physical representation of a house. Since art therapy is dependent on externalize internal subjects, and photos therapy is dependent on internalized external subjects, it appears as though they deal with different aspects of personal symbolism. (Krauss 1983:53, in Weiser 1993:10).

Art therapists stress the importance of the client actually making the symbolic images as being often more valuable than the other components.   Making images is only one facet of phototherapy, and not necessarily a central one (Weiser 1993:11).

Another difference concerns the familiarity and comfort level than most people have with the medium of photography. There is an element of ordinariness to talking and discussing snapshots that is usually not evident in making or commenting on artistic creations (Weiser 1993:11). Similarly, attribution of a

work of art is usually part of its meaning. Rarely do we view a piece of art without realizing that it expresses the personal viewpoint of its maker, yet somehow we see a snapshot as a factual image than anyone going by with a camera could have recorded (Weiser 1993:11). In phototherapy therefore, speculation about the goals, needs, or desires of the originator can be built into the investigative process with snapshots and do so in ways unavailable with other art media creations (Weiser 1993:11). Indeed, because the creator of a photograph can be so readily detached from the image, phototherapy can easily be done using photos not originating with the client, which is not common in art therapy practice (with the exception of collage work) (Weiser 1993:11).

Art therapy usually seems to focus on the finished product, paying less attention to the concept or development of the image. In Phototherapy, the process is more balanced; the photographic print is often the least important element, while the criteria used for selecting the plan, deciding what to do in creating the photograph (where, when, who, why, who for), and so forth, are important and merit exploration. Therapeutically *working* the finished print is to Weiser (1993:11) an important component, but just as often is used to precipitate questions that carry discussion away from the photograph (Weiser 1993:11).

An additional value that photo's have over drawings, found in Krauss (1983:53) is the factual documentation provided by so many personal snapshots. They are a rich source of projective and physical data that could not be obtained any other way. They provide background information about a client's relationship to the world outside of therapy (ex family members and how they relate with one another as capture by a camera rather than words) (Krauss 1983:53). Weiser (1993:12) augments by saying that in using photographs, we can see a close approximation of the same way we present ourselves to others, rather than the reversed image we see in the mirror. We can also see ourselves in profile or from the back, and as part of larger groups of family or friends. In art therapy, portraits of ourselves are strictly personal subjective representations;

phototherapy provides considerably less subjective images created by a mechanical device (Weiser 1993:12).

Weiser remarks in conclusion that she has found no parallel in Phototherapy for the developmental stages of art making that some art therapists believe to be crucial for measuring progress, improvement, or arrested stages (Weiser 1993:12). Photo-snapping skills don't really change much with age, other than perhaps that we learn to stand more still or to consciously compose contents that are more sophisticated (if that is our goal). She notes having seen some serious metaphorical photographic communications from eight-year-olds and autistic teenagers and some technically poor or confusing ones from adult professionals. So developmental stages of art-making abilities are not strongly relevant in Phototherapy work (Weiser 1993:12).

Addendum F: Photographic exhibition, Fahterhood Project

Moments of Tenderness

Val Adamson
Bongani Ngwenya and his
daughter, Sibonisile

Val Adamson
Brett Hilton-Clarke puts his son,
Gabriel, to sleep

Quality Time

Michelle Booth
Mike and Troydan

Gille de Vlieg
Dying man with family

Extending Horisons

Jodi bieber
Newtown

Jax Murray
Father and children, North
Beach, Durban

Louise Gubb
Pensioner George Resenga
Supports his young relatives

Jax Murray
Father and children, Lusaka,
Zambia

Addendum G: Dance therapy and depth-psychology

From a cultural perspective to dance Kurt Sachs (1952, cited by Espenak 1981:12) asserts that dance is the "…mother of all the arts". Whereas music and poetry exist in time, painting, and architecture in space, dance lives at once in time and space. The creator and the thing created, the artist and the work are still the same thing. In Sachs' experience dance breaks down the distinction of body and soul, of abandoned expression, of the emotions can control behaviour, of social life and the expression of isolation, of play, religion, and battle. It is said that dance has taken on many forms, of sacrificial rite, a charm, a prayer, and a prophetic vision. "It commands and dispels the forces of nature, heals the sick, links the dead to the chain of their descendents. It assures sustenance, luck in the chase, victory in battle, it blesses the field and the tribe" (Sachs 1952, cited in Espenak 1981:13).

Apart from the use of dance as a healing ritual going back to earliest human history, dance therapy is a relatively new profession. The American Dance Therapy Association, founded in 1966, defines dance therapy as the psychotherapeutic use of movement (Chodorow 1991:1). As a psychotherapeutic technique dance, or movement, as active imagination, originated with Carl Gustav Jung in 1916.[171] Much later (1960's) it was developed by dance therapy pioneer Mary Whitehouse (Chodorow 1991: preface un-numbered).

A strong link between depth psychology and emotions emerge in the process of active imagination, which is covered in part three of her book (Chodorow 1991:111-152). Typical concepts are Freudian and Jungian informed ego and shadow; cultural and primordial unconsciousness; movements from the ego-self axis and so on.

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[171] Chodorow (1991:1), alludes to Jung that had already in 1916 written a paper suggesting that expressive body movement is one of numerous ways to give form to the unconscious.

Apart form the role of the imagination as it relates to Jungian concepts – not reflected on here – an elementary understanding is based on a dialectical relationship between body and psyche and involves a thorough understanding of emotions.

G1.   Dialectical relationship; body and psyche

Dance therapy as it relates to depth psychology is based on the assumption that mind and body are in constant reciprocal interaction between psychological and physiological aspects; thus, body and psyche relations (Schoop 1974:44). She calls this a dialectical relationship – a union of body and psyche (Chodorow 1991:3). This dialectical relationship directs attention to the involvement of depth psychology and dance therapy. Depth psychology is enriched by understanding of the body experience and the language of expressive movement. Dance therapy in turn gains a deeper understanding of the psyche in its personal, cultural, and collective manifestations (Chodorow 1991:2).

In dance therapy, the individual is viewed in totality. Espenak (1981:3) maintains that gestures, movements, and postures are a function of the individual totality. This totality consists of the emotional, intellectual, unconscious, and somatic totality (Espenak 1981:3). Based on this totality Espenak (1981:3) asserts that it is theoretically possible to provide effective therapeutic intervention at any level of these behavioural modes, due to the phenomenon of their interaction. At the most obvious level Espenak (1981:3) refers to the expression and movements of for instance a bereaved person and how we can perceive physical manifestation of intense grief; the emotion felt is nonverbally expressed by the body. At a more complex level it is accepted that in contemporary behavioural science there is interaction of conscious and unconscious states, muscular functions, visceral functions, nervous system functions, glandular functions – in effect, all of the systems of the living being; that this interaction is an expression of the totality of that being (Espenak 1981:3). "We accept that change in any one or more of the

inner systems will produce some degree of change upon mental and emotional states" (Espenak 1981:3). In this regard, the field of psychosomatic medicine is based on the awareness of the identity of many somatic processes with psychological phenomena (Espenak 1981:3). "Implied in these identifications is the concept that the living being expresses himself in inner and outer bodily manifestations more clearly than in words" (Espenak 1981:3). It is in posture, pose, mannerism, attitude, gesture, movement, and in breathing that the individual communicates with an eloquence that transcends his verbalization (Espenak 1981:4). These views correlate largely with what has been said in earlier chapters by Gergen (1999) and Goffman (1959): Our realities are shaped not by the sum of our intellectual or informal discussion, meaning our verbal communication but are impacted by a larger arena of interaction where gestures, mannerisms the totality of our human present ability constructs our realities.

Referring to Alexander Lowen's theoretical work on Bioenergetics Analysis and Therapy, Espenak (1981:4) contend further for the unity of our human experience and mind body interrelationship by referring to Lowen (1971):

> Can on change the character of an individual without some change in the body structure and in its functional motility? Conversely, if one can change the structure and improve its motility can we not make these changes in temperament, which the patient demands? In his emotional expression, the individual is a unity. It is not the mind, which becomes angry nor the body, which strikes. The individual expresses himself. Therefore, we study how a specific individual expresses himself, what is the range of his emotions, and what are his limits.
>
> (Lowen 1971, cited by Espenak 1981:4)

In Espenak (1981:5), we find a deconstruction of the duality mind/ body. She notes that as long as one continues to maintain a concept of separation, a duality in the body-mind relationship, it is correspondingly difficult to comprehend the

unity of humanness. Once we are able to view the human being 'as he actually is' and actually functions, that is, as a dynamic interaction rather than as a set of parts, it becomes possible to see the relation of outward movement to inner movement and to accept the reciprocity of both, mind and body (Espenak 1981:5).   This is said to be the basic concept of psychokinetic theory that underscores the practise of dance therapy (Espenak 1981:5).

In respect of what Espenak (1981:20) calls a technical perspective we find in all forms of gesture, movement, and posture that are manifested in ordinary daily life the expression of the personality, the presumed self. Thus, for example, the haste with which an angry mother runs after the naughty child is a different expression from the dynamics of her walks, when, hand in hand, mother, and child walk together toward some pleasurable event. In different sequences of bodily expression from a technical perspective, we see the dynamism of emotions expressed in body movement.

G2.   Reflections on the self

Dancing is underpinned by movement, which is said to be one of the most basic forms of self-expression (Alexander Lowen's forward to Espenak 1981: ix). Personally I judge that dancing (as experienced in Gladys Agulhas's workshop was more of a challenge than exposing myself to techniques with regard to drama therapy. It was a very different form or medium of communicating or being with other people (different cultures and languages) than that of verbal communication. I agree with Lowen's description in Espenak's forward (1981: ix) that through dancing one becomes identified with the body. I am *being* with you, or relating to you in my total capacity as a whole person and not just a mouth or a brain. Through reminding myself of remarks from Bianca and Moré it, makes sense that a person is said to be able to strengthen their sense of self through dancing or movement within a certain context such as therapy. Primary input in respect of dancing is in this study received from Bianca, Moré and the Arts and Reconciliation conference.   Dancing also relates to professor

Hagemann's comments on body experience. It was professor Hagemann that directed me to Gladys Agulhas who we've encountered in chapter three.

Since the 'troubled individual' is believed to come to psychotherapy suffering from emotional reactions that are disturbing and out of control the therapist needs to have an understanding of the nature of fundamental emotions; this involves emotions' modes of expression, and their role in psychological development (Chodorow 1991:2).

G3.   The functioning of emotions

The proclaimed fundamental emotions are joy, excitement, grief, fear, anger, contempt, shame, and surprise. These emotions are believed to be innate patterns of expressive behaviour at once personal and universal. Whether the emotions are named or not, they motivate and shape the way we move. Consequently, sometimes-intense affects erupt spontaneously out of a deeply introverted, self-directed movement, other times the emotions are symbolically enacted (Chodorow 1991:3). It is important to realise that emotions each have its own range of intensity. The lower intensities of fear are uncertainty, uneasiness, apprehension, and anxiety. The higher intensities are panic and terror.

The idea of using the body directly in the therapeutic process to heal emotional illness was introduced and developed by Wilhelm Reich in Norway in the years 1936 and 1939 (Lowen 1971, in Espenak 1981:ix). From there onwards, I understand that ideas relating to Alfred Adler influenced this practise of using dance to the wholeness of individuals (Alexandra Adler forward to Espenak 1981: vii-viii). Briefly said; Adler's approach consists of viewing people as whole beings. Behaviour is determent by one central force, striving for superiority (totality) or inversely stated people have a natural tendency away from feelings of inferiority. Superiority is tailored by individual goal setting which is a creative process that does involve both genetic factors and phenomenology but is not

deterministic.   The highest state of superiority is found in the feeling of community, entailing cooperation, and a sense of unity with fellow humans and all other things (Meyer, Moore & Viljoen 1988:106-107).

Espenak (1981:22) emphasises that each person has his own inherent personal dynamism, his own inner and outer rhythms, and these rhythms express a personality that is both total and unique. Her notion of personality is not fixed since each individual's personality she says experiences change as he moves through life (Espenak 1981:22). What is important about person in change is that each follow his own unique pattern, it represents at any given time the total of his physical/ psychological/ social heritage plus his unique interpretation of his own life history (Espenak 1981:22).

Experience of one's own rhythms equals to Espenak (1991:22) an experience of self-feeling, of an experience of integration of movement and emotion. This corresponds to Weiser (1993:12) in the measure that phototherapy renders a sense of self. To offer a person and opportunity to arrive at this experience, the realization of self is said to be a major goal of dance therapy (Espenak 1991:22). As Hannetjie, taking part in CAM community discussions noticed; that it becomes possible after a while what sort of interpretations is better than others. So with technical construct in dance therapy: The therapist learns how to interpret the total motor expression of the patient. How to relate personal movement to personal feeling. Most importantly, how to reach the feeling through specific opportunities for specific experiences in movement (Espenak 1981:22). Physical phenomena provoke the occurrence of emotion, which is the foundation of the therapy (Espenak 1981:22).

The fundamental goal then, as Espenak (1981:23) notes is to restore, to the maximum degree possible within the context of a given personality, the lost unity of the living systems. To accomplish this objective, the therapist requires not

only training in concept and in technique but also the capacity to bring his or her own unity to the therapeutic situation.

G.4   In conclusion

Espenak (1981) puts forth five factors that are integral to the concept of dance as a basic human activity and that are particularly appropriate for use as therapeutic tools: 1) The stimulation and release of feelings through body movements and gestures, 2) The release of communication and contact through non-verbal activity, 3) The reduction of anxiety through the non-critical aspects of the therapeutic setting and through the suspension of self experience in dance, 4) The experiencing of physical and emotional joy through the impact of auditory stimuli (rhythm) together with freedom of movement, 5) The use of the innate human response to rhythm in order to generate both individual movement and participation in simultaneity with others.

Although I can appreciate such integral factors that Espenak describes I am not too positive about her approach taken. That is of course being said from a narrative stance. I appreciate for example the viewing of people not within separate compartments but diverge concerning ideas relating to knowledgeable diagnosis and evaluation to which she for instance dedicates a whole chapter. Along these lines, participants are given tests and rated on for instance their capacity for tolerating change, attention span, and physical confidence etcetera. Ultimately, the therapist is very much the knowledgeable person with regard to diagnosis that is made and in consequent considerations on how the patient should be treated. I close with the following point to illustrate what I mean:

> Evaluation consists of a comparison of performance on the tests to an established standard of harmonious function in movement. It should be understood, of course, that the dance therapist is a professionally trained observer and that referral points in this comparison are technically formulated. The performance on each of these tests is graded; a profile is

then developed based on the grades and on the notations of special problems. The clinical picture is summarized, and we thus have the basis for an approach to treatment.

(Espenak 1981:55)

Addendum H: Fundamentals of drama therapy over psychotherapy

Drama therapy is not simply a way of approaching human problems and difficulties by 'acting them out'. Many kinds of therapies involve using the imagination to conjure up alternative situations and settings to the one being dealt with. Psychotherapists often go out of their way to create a special kind of protected environment in which clients will feel safe and unthreatened by whatever may be going on outside the charmed circle of the therapeutic relationship; having done so, they may well go on to encourage their client to use her or his imagination to recreate events and presences by calling on people present to take on roles which would not normally be theirs, and generally behaving 'as if.' Psychodrama itself is the most obvious and striking example, of course. So what is different about drama therapy? (Andersen-Warren & Grainger 2000:22). It involves the staged nature of people; requiring co-actors as audience members secondly distinctive of drama over against psychotherapy is the shape it takes, that of drama or theatre itself.

H1. Staged nature of humanness

Although human beings possess the ability to 'act out' dramas in their own imagination and these private scenarios can have any number of characters, actual interpersonal, rather than intra-personal, drama requires at least two people so that there may be a dialogue between them, and each can be aware of the effect his or her presence, and what he or she is doing or saying, has on the other person and vice versa; in other words, so that personal interaction can take place. So even when a drama therapy approach is adopted in one-to-one situations it is still thought of as group oriented since drama itself is essentially a group event. Those who compare drama with theatre because the second involves an audience while the first does not are overlooking the vital aspect of the staged nature of social contact (Andersen-Warren and Grainger 2000:19).

Drama is itself an action of binding events and people together into some kind of significant happening. It takes various components of social experience, various things happening to people, and focuses our attention on the way they are connected together by the human impulse to make sense of life. By involving people in a specially contrived 'world of the play' in which this kind of connection has been made particularly clear, having been carefully plotted beforehand, drama connects them more closely to ordinary life while appearing to set them apart from it. To construct any kind of drama is to isolate a part of life and then to make it as lifelike as possible by exaggerating and developing the things about it that give life meaning. Actors and audience are united in a living experience of the imagination as they find themselves sharing the things that they hold in common as human beings. In other words, acting as a group.

(Andersen-Warren & Grainger 2000:20)

H2.   Shape

For an event to have shape in the duration of time it needs to have three things: a beginning, middle and an end (Andersen-Warren & Grainger 2000:21).

 This is important to concentrate our attention properly. Hereby it stands out from other things that have happened and are going on happening. This may seem rather obvious but it is often overlooked and is very important (Andersen-Warren & Grainger 2000:21). The basis of this argument is that plays (therapeutically used or otherwise) are focused human experiences (Andersen-Warren & Grainger 2000:21). In drama we call on the power of 'as if' in a way that is purposeful, focused and effective, using shared imagination to affirm our personal reality by giving it the shape necessary to contain change without being destroyed by it (Andersen-Warren & Grainger 2000:24).

For this reason, the difference between drama therapy and other ways of incorporating drama in therapeutic practises resides in the shape that it takes. Drama therapy concentrates deliberately and specifically on reproducing the shape of drama. In this respect, it closely resembles theatre, which established its identity as make-believe in the clearest and unmistakable ways (Andersen-Warren & Grainger 2000:21).

Drama therapy registers the crucial difference between life and art, ordinary experience and the world created by imagination; and it does so in ways that are less tangible.

> All the same, it certainly registers this difference quite systematically and with the same effect on people's experience, and it does so by sticking to the fundamental theatrical process, the thing which characterises all kinds of theatre — the experience of going into something, being in it, and coming out of it, in which the vividness of whatever it is that happens to us in mid-process is governed by and actually depends upon the degree to which we are made conscious of entering into and emerging from it.
>
> (Andersen-Warren & Grainger 2000:22)

A drama therapy session falls into three parts which are simultaneously a continuous process and the grouping together of quite different kinds of experiences ((Andersen-Warren & Grainger 2000:23-24)Thus stage one consists of preparation for personal involvement with other people, mutual self-disclosure, and imaginative adventure along with others into ways of doing, thinking and feeling. Naturally, this may be alarming due to the unfamiliarity with the therapy as also noted by the CAM community (See under heading 3.13.5.2; and Andersen-Warren & Grainger 2000:23). It is important therefore that this first stage is characterised by the gradual development of feelings of being able to support and be supported by other members of the group (Andersen-Warren & Grainger 2000:23). Stage two is more consciously dramatic: scenarios are

invented, old situations explored in new ways, roles assumed and abandoned within an experimental framework. This is also to me the exciting part in considering arts in narrative practise; the idea of movement, which this study has derived from discussions with professor Hagemann. The sense of really looking at things, really feeling them, which drama can give, is conjured up by using imagination to present the familiar in unfamiliar ways so that the experience of being alive can regain its impact (Andersen-Warren & Grainger 2000: 24). In stage, three we return to more ordinary ways of looking at, and being in, the world. If what has gone before, in stage two, has involved the exchange of roles among group members or the assumption of fictional identities based on mythical personages etcetera this last stage involves the process of de-rolling wherein group members confirm one another in their ordinary identities (Andersen-Warren & Grainger 2000:24)

H3.   Change effected through the ordinary

There is nothing magical about drama therapy; people are not immediately rendered fully able to cope with themselves and other people by its action (Andersen-Warren & Grainger 2000:24). The kind of corporate journey of the imagination constitutes a genuine human experience; something lived through and not simply thought about, with the ability to affect future thoughts and attitudes to life. The shape of drama therapy carries with it the immediacy of a specially focused happening in which life is experienced with particular vividness and the experience of an altered way of being oneself comes across as a practical possibility. This possibility[172] – is made possible since this other way of being actually happened. Change becomes something, which I have known; at that time, in that place, among these people, I felt it to be a part of my life. Shared imagination carries with it its own reality, its own ability to stay in our minds with all the vividness of personal experience (Andersen-Warren & Grainger 2000:24).

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[172] This relates of course to *possibility theory* in chapter one.

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Because drama therapy is rooted in artistic experience it always works via the imagination – so that even when it does not involve a corporate drama or piece of group theatre, it works hard to create the circumstances in which people taking part can work as creatively as possible with the materials available to them within the resources of a particular group. Drama therapy accentuates and promotes the discovery of looking at life that confirms our awareness of ourselves as playing a part in whatever it is that happens to us. The alternative is simply to be victims of things beyond our control which neither drama therapy nor narrative therapy surrenders to. To regard life in this imaginative way is in fact to treat it as drama – and by doing this we are conscious of exercising a degree of control over it (Andersen-Warren & Grainger 2000:24).

Addendum I: List of plays for drama therapy

Each of the following plays could be said to be mainly about the quality, attitude, or value stated. This is Andersen-Warren and Grainger's (2000:195) entirely personal view they say since playwrights are not in the habit of explaining their work in such an obvious way. They explain the purpose in providing such a list:

> The purpose… is to demonstrate how it is possible to form a judgement with regard to what a particular play is about.... [P]art of the process of working on written texts from a drama therapy point of view is the effort to come to a decision about what the main message of a play may be. All kinds of different conclusions offer themselves to be explored.

Title	Playwriter	Possible Theme
Oedipus Rex	Sophocles	Responsibility/identity
Everyman	Traditional morality play	The human condition
Dr Faustus	Marlowe	Power through knowledge
Macbeth	Shakespeare	Ambition/nemesis
Hamlet	Shakespeare	The courage to be
King Lear	Shakespeare	Learning to love
Othello	Shakespeare	Insecurity/treachery
Romeo and Juliet and Antony and Cleopatra	Shakespeare	The freedom to love/ the power of passion
Twelfth Night	Shakespeare	The quest for love
The Tempest	Shakespeare	Growth and change
Tartuffe	Molière	Deceit and manipulation
The School for Scandal	Sheridan	Social pretence versus genuine human feelings
Hedda Gabler	Ibsen	Hidden guilt
The Cherry Orchard	Chekhov	Looking backwards, clinging to the past
The Good Woman of Sechzuan	Brecht	Social exploitation
Waiting for Godot	Beckett	The search for meaning

Table Addendum I, Plays for drama therapy (Andersen-Warren & Grainger 2000:195)

Addendum J: Moré's creations

Moré has been extremely productive in participating in this research. In honour of her contributions I include her extended explanation and its relating picture of the beadwork of the story of her life; I do so exactly as I have received it with fonts colour and so more.   Remember that these beadworks are a direct consequence of this research endeavour.

The one specific beadwork (that of *Stefan*), poems she had written (not included) and several letters (only one used here: *Vir Chantelle*) focus in on several persons in the beadwork of the story of her life (*Die storie van my lewe*).   In addition we also find that a story can be told drawing from the broader story: The story of Mark and More (*Die storie van Mark and Moré*) expressly focuses on a specific part of the larger story of her life.

J1.   Beadwork I: My life story/ "Die storie van my lewe"

This is the first beadwork that moré had made for research purposes. She draws inspiration from the story movements of Vogler (1999). I would like to focus the reader's attention to the larger representation of the orange bead; Stefan has played a significant part at various stages in her life. I don't want to make interpretations for the fact the Stefan appear in various beads or that she even dedicated one beadwork entirely to him; that idea that different beadworks are interconnected seems interesting.

<u>Die Projek: Elmo en Moré:</u>

1.   <u>Die storie van my lewe beads:</u>

Geel bead: Ek is gebore met geelsig.

Blou skoenlapper: Ek het `n gelukkige baba en kinderlewe gehad.  Ek was baie klein, toe was ek `n engeltjie in `n skoolkonsert of iets, ek was daai aand so siek gewees dat ek oor my engelkostuum wat my ma gemaak het opgegooi maar "Vader Kersfees" het vir my die mooiste kersgeskenk ooit gegee, die mooiste teestel. Toe ek ses was, was ek "Maria" in die kerskonsert. My ouma het vir my een kersfees my eerste slaappop geggee, dit was `n "baby angel" sy kon soos `n baba huil maar as jy haar fopsbeen insit het sy opgehou, ek het baie met haar gespeel en my ouma het vir haar die mooiste klere gehekel.

Swart bead: My molestering op 4 jarige ouderdom.

Groen bead: My lewe was rustig en sonder spanning. Ek het baie Barbie poppe gehad en my oumas het baie klere vir die poppe gebrei en hekel, ek het lekker gespeel met die poppe omtrent tot op die ouderdom van 14 jaar toe hou ek op popspeel.

Wit en blou bead: Baie lekker gebly in die Kaap met baie maatjies.

Blou hartjie: Gesukkel om 'r' te sê spraakterapie gekry, alles het beter gegaan. Ons het Johannesburg toe getrek ek was maar nog klein 4 of 5 jaar oud, ek was nie baie bly nie maar het dit aanvaar, kan nie onthou wat in my kleuterskool jare gebeur het nie.

Bruin bead: Graad 1 en graad 2 het leerprobleem gehad, kwaai juffrouens gehad, hulle het my gesien as dom, ek het 'n goie maatjie ontmoet Susan van Rensburg,

bietjie lig op my moeilike tyd. My broer het begin tV werk doen, ek was op die agtergrong geskyf.

Blou bead: My ma het my in `n hulpklas gesit teen die onnies se wil, dit het baie goed gegaan , ek het ekstra klasse gekry, dit het baie beter met my gegaan en ek het baie selfvertroue gekry, ek was baie gelukkig. Ek het aan `n konsert deelgeneem, ons klas het die liedjie "~n dapper muis " gesing en dramatiseer. *Bruin bead:* St 1 Ek is teruggesit in hoofstroom in dieselfde skool waar ek was voordat ek hulpklas toe is die onnies het dit teen my gehou en was baie onvriendelik, een spesefieke onnie, het my voor die kinders oor haar skoot getrek en pad gegee, net omdat ek `n skewe lyn getrek het, daar was `n bietjie lig in die donker tonnel, toe ek Juffrou Riekie ontmoet sy het ingestaan vir die bg. Onnie en het altyd in my geglo en gesê ek kan enige iets regkry, sy was `n sterk christen en baie liefdevol.

Wit en donkerblou bead: St 2 en 3 was nie so sleg nie, Juffrou Riekie was my wisk onderwyseres, sy het met my geraas maar het my altyd gemotiveer en inspirer, as dinge rof was kon ek net na haar glimlag kyk dan het ek beter gevoel en al my ander onderwyseresse was net so oulik en nice, ek het oulike maatjies gehad en st 2 en 3 baie geniet, ek het ook aan `n konsert deelgeneem, (ek was die stadskind in die liedjie "sprokie vir `n stadskind") Het my eerste hondjie gekry `n maltees, sy naam was Syndol, my ouers het hom vir my gekoop oordat ek so mooi en hard op skool gewerk het, ek was baie lief vir my hondjie, ons het alles saamgedoen en lekker saamgespeel, ek het mooi na hom gekyk en vir hom gereëld kos en water gegee.

Bruin bead: St 4 was nie `n baie goeie jaar nie, ons gesin het Durban toe getrek, ek was nie baie bly daaroor nie want ek was baie gelukkig waar ek was, by die skool (Fontainebleau Laer)  ek het wonderlike maatjies gehad, en was baie gelukkig, ek wou nie trk nie, ek het dit gehaat.  Ek was in `n nuwe skool "Port

Natal Laer senior skool (Daar was Port Natal kleuterskool – 2 – 6 jaar, Port Natal Laer Junior skool – Graad 1 – standerd 1 en Port Natal Senior waar ek was – St 3 – St 5) dit was `n klein skooltjie en ek het gesukkel om maatjies te maak, en ek was lelik geterg want almal het geweet my broer is "Die Swart kat" `n baie beroemde tv reeks, en die kinders was baie lelik met my, ek was baie ongelukkig maar net tot op`n punt.

Oranje Bead: Die deel van st 4 waar dinge beter gegaan het, daar was `n baie nice onnie, almal het haar "Juffrou Sang" genoem, sy was die kuns en musiek juffrou, sy het ook koor afgerig, Sy was Juffrou van der Merwe, ek weet nie wat haar regte naam was nie, sy het my onder haar vlerk geneem en op `n stadium my uit die klas uit gestuur om `n boodskap of iets vir iemand te gaan gee, op daai oomblik toe ek nie daar was nie, het sy met die kinders gepraat en gesê, hulle moet eeder my vriende wees as om my te terg, hulle wou nie regtig nie, toe vat sy een van die kinders op`n stadium apart en het vir haar gevra om asb my maatjie te word, want sy het geweet sy sou `n goeie maatjie wees, haar naam was Karin, op die oomblik het dit nie goed gegaan met Karin nie, haar ma en pa is geskei en sy en haar ouer broer en jonger sussie het saam met die ma in `n woonstel gebly op die boonste vloer in `n woonstel, in Umbilo. Karin het my gevat as haar maatjie en `n wonderlike vriendskap het tussen ons twee ontwikkel, Karin het vir my opgestaan en die kinders vertel wat sy van hulle dink, ek kon nie vir myself opstaan nie, ek het nie selfvertroue gehad nie. Sy was `n wonderlike vriendin en het saam met my deur dik en dun gestaan, ek en sy het saam begin "grootword," sy het my baie keer saam gevat na die woonstel waar sy, haar ma, sussie en boetie gebly het, dit was so lekker, ek het elke keer uitgesien om soontoe te gaan, ek was baie gelukkig daar en kon van al my sorge vergeet, dit was lekker om daar te kuier, saam met haar en haar boetie en sussie te speel, haar ma was vir my soos `n tweede ma, ek het baie

daar oor geslaap en ek en Karin, haar boetie en sussie het tot laat gekuier en speel in die parkie, saam gestap om groceries te koop, Karin en haar ma gehelp met die kos, ek was baie lief vir hulle, Karin-hulle was my tweede familie, hulle my baie gelukkig gemaak en my en Karin se vriendskap het vreeslik gegroei en ons het baie close geword, ek het `n "secret crush op haar broer gehad (Stefan) ek het hom ook aangeneem as my boetie want hy was altyd so nice, my broer was nooit so nice nie, hy was aggresief en het my geestelik en fisies so seergemaak, dat ons nooit `n goeie verhouding gehad het nie, daarom was Stefan maar my boetie en ek was mal oor hom, Karin en Lindie was vir my soos sussies en ek wou baie graag meer tyd saam met hulle spandeer want in ons gesin was daar baie hartseer en spanning, a.g.v my broer se doen en late, dwelsms drank en aggressie, ek was deel van die skool koor en het `n "crush" op een van die seuntjies in my klas gehad maar hy was nie `n baie gawe kind nie en het my vreeslik geterg en negatief opgetree teenoor my. Ons het `n hele jaar in Durban gebly dit was een van die wonderlikste jare in my lewe, ek het selfs tennislesse geneem, maar toe verander my pa weer van werk en ons het terug getrek Johannesburg toe, ek was baie hartseer en wou nie afskeid neem van my "aangenome familie" nie ek het vreeslik gehuil, maar ek en Karin het nog steeds kontak gehou en baie vir mekaar gaan kuier, Stefan is lateraan uit die skool uit en ons het kontak verloor. Ek het op een stadium weer vir Stefan gesien maar kan nie onthou hoe oud ek was nie, ek dink op Hoërskool, toe het ek en hy bietjie gevry Karin was nie op daai oomblik daar nie, hy was die eerste ou wat ek gesoen het maar na daai aand het ek hom nooit weer gesien vir `n hele paar jaar nie.

Bruin Bead: *St 5 was nie `n baie lekker jaar nie, ons het na `n jaar terug getrek Johannesburg toe, ek het dit gehaat, alamal by die skool het my geken en al die onnies en ook die skoolhoof het van my gehou, ek het goeie maats gehad en was deel van die senior koor, as ek daar gebly het sou ek hoofmeisie van die skool*

geword het, ek wou nie totsiens sê vir my Durbanse "familie" Karin, Stefan, Lindie en hulle ma was my tweede familie ek was baie hartseer, en wou daar by hulle bly. Ek is teruggesit in Fontainebleau Laerskool, al die onnies het my onthou en Juffrou Riekie was nie meer daar nie, my broer was baie beroemd, die onnies was nog steeds nie vriendelik nie en ek is onder dieselfde kam as my broer geskeer as my broer (hy was stout op skool ek nie) ek het elke oomblik gehaat en die kinders was baie nasty my nuwe wisk onnie het my emosioneel afgekraak as ook die kinders by die skool.(van daai dag af het ek besluit om nooit so op tetree teenoor kinders soos wat teenoor my opgetree is nie.)

Die blou ovaal bead: My laaste deel van st 5 was nie so bad nie, ek het gereëld vir my "familie" in Durban gaan kuier en was baie gelukkig as ek by hulle was. Ek het een baie goeie onderwyseres gehad, Juffrou Rien, sy was my register juffrou en Engelse Juffrou, sy het geglo in my en in my broer, ek het 4 oulike vriendinne ontmoet, die media juffrou was ook baie gaaf en het my baie ondersteun, sy was `n wonderlike mens (Juffrou Mol) Ons het op `n st 5 toer gegaan Oos- Transvaal toe, ons was in 2 groepe gedeel, ek en my pelle was in groep A saam met Juffrou Mol en Mnr van Jaarsveldt `n wonderlike snaakse meneer, dit was een van my lekkerste tye , ons het vreeslik lekker gekuier en baie prêt gehad, voor die st 5 toer klaar was het my ouers my by `n oorlog museum kom haal en het my gevat op my eerste reis oorsee, Europa toe, dit was baie lekker. Ek het in st 5 my eerste crush op `n outjie gehad, Morné hy was `n baie gawe seun, ek het ook van Juffrou Riekie se seun gehou, hy was net so gaaf maar ons het nooit gekys nie, ek het my eerste kêrel gehad, niks ernstig nie, net handjies vasgehou en niks meer ni, ons was nog te klein om te weet wat `n kys is.

Bruin bead: St 6 en 7 was nie so baie lekker nie, ek is vreeslik geterg want ek was meer ontwikkel as die ander want ek het vroeg begin grootmens kurwes kry. Ek

het glad nie selfvertroue gehad nie en is vertrap deur meeste van die kinders, ek was baie sleg behandel want ek was gesien as `n vreeslike koek, ek het nooit iets stouts of verkeerd gedoen nie en het baie hard gewerk, ek moes harder leer as die ander kinders a.g.v my leerprobleem, ek het darem baie goeie vriendinne gehad en is baie op die hande gedra deur hulle, daar was ook, `n paar outjies wat mal was oor my maar ek het nie in hulle belanggestel nie, net gedroom van Morné en Juffrou Riekie se seun Chico, hulle was my spieëlkaspoppies saam met so een of twee st 9 en matriek seuns waarvan ek gehou het wat saam met my by die Kerk se "koffiekroeg" was - `n aksie vir Hoërskool leerlinge, Anrich Herbst, `n bekende tv ster was een van die outjies waaroor ek gedroom het, dit was lekker. My ouma is in my st 7 jaar oorlede ek was vreeslik onsteld dat ek nie eksamen kon skryf nie, en natuurlik het die kinders dit vreeslik teen my gehou, hulle het my gehaat, saam met my was `n st 9 meisie Anthia wat in `n ernstige ongeluk was en kon ook nie eksamen skryf nie, so ons was elke dag saam in die media sentrum en het opdragte gedoen en ingevul om ons punte te kry wat ons in die eksamen sou verloor, ek het baie hard gewerk, my een vriendin was in st 7 raakgery deur `n kar toe sy oor die zebra kruising loop, die robot was rooi vir die kar maar die kar het net oor gery en My vriendin Melanie raakgery, sy was vir lank in `n koma (omtrent `n jaar) en het by die dood omgedraai.

Wit bead: St 8 was `n lekker en maklike jaar, ek het my eerste regte kys gehad met `n outjie van die naam Johan, hy was `n gawe seun en het elke oggend vir my by die hek gewag met `n roos in sy hand waar hy al die dorings van afgesny het, hy was `n baie gawe ou en het my leer sokkie dans, dit is waar my liefde vir dans ontstaan het saam met Johan, ons was baie lekker maatjies en het oor alle dinge gesels, ek en Johan was vir `n rukkie kêrel en nooi, maar was vriende vir baie lank en toe ek begin uitgaan aande in matriek en my college jare het Johan my baie kom

haal en na "Santinies " in Randburg gevat wat net `n vasdans (sokkie dans) plek was en het ons elke naweek in die aande daar gaan dans, dit was so lekker gewees, ons het die hle club tot stilstand gebring toe ons dans en ons het nie een druppeltjie alkhol oor ons lippe gehad nie, st 8 was maklik en ek het nie vreeslik gesukkel nie, behalwe partykeer met Ekonomie en Bedryfsekonomie, dit was my gunsteling vakke en ek het sulke twee smart menere gehad wat my die vak geleer het, al die skoolmeisies was mal oor die twee menere en het maniere gevind om te sê hulle verstaan nie die werk nie al het hulle en dat die menere dit vir hulle moet leer, hulle het selfs die 2 menere oortuig om ekstra klasse te gee in pouses en in ons af periodes en in die middae, die klasse was vol meisies en meneer de Beer (beryfsekonomie) en (ekonomie) Meneer van Wyk, was jong menere dit was hulle eerste jaar van skoolgee en het die aandag vreeslik geniet, hulle was altyd baie gaaf en het my mooi met my werk gehelp, ek was `n uitsondering ek het rêrig gesukkel met my werk en baie ekstra klasse by hulle en my engelse Juffrou gekry, dit het baie goed gegaan en ek het geleer om my nie te steur aan die kinders wat so lelik was met my nie. (Ek en my ouers was vir `n vakansie Frankryk toe) Ek het ook deelgeneem aan die skoolrevue en dit baie geniet, ek het selfs saam met Chico gedans en saam met `n goeie vriend Jaco wat my altyd laat lag het maatr is `n paar maande na ons matriek reunie in 2003 oorlede in `n motorongeluk, ek was baie hartseer. Ek het vreeslik baie goeie christen vriende gehad, ouens en meisies, veral ouens, dit was so lekker.

Bruin bead: St 9 was baie moeilik en die vakke wat so maklik was in st 8 het ewe skielik baie moeilik geword selfs tik en huishoudkunde, ek het baie gesukkel met my vakke en het omtrent in elke vak ekstra klas gekry by die verskeie onnies wat die vakke aanbied, ek was ook `n CSV kringleier en het St 6sies in my groep gehad vir wie ek van die Here moes leer, dit was baie lekker en dis toe dat ek besluit het

om `n juffrou te word, ek het baie verantwoordelikhede gehad as kringleier en moes tussenin hard werk ook om my jaar deur te kom, daar was ook `n paar ligte puntjies, ek het `n crush weereens op Herman, `n baie nice ou, ons was goeie vriende en het saam `n tafel gedeel en opgemaak vir `n CSV jaar end funksie, ek was ook `n pom pom meisie saam met my vriendinne asook deel van die christelike sanggroep Elshadai in St 8, 9 en matriek. Ek en `n spesefieke st 6 meisie het `n baie goeie band gevorm, ek was haar mentor en het baie vir haar beteken en sy vir my maar toe ek klaar is met matriek toe het ons twee se padjies geskei en het mekaar nie so baie gesiennie, haar broer, het vandat ek St 6 was baie van my gehou maar ek het nooit belanggestel nie, hy was net `n baie goeie vriend en ons het baie dinge saamgedoen en deurgegaan, maar hy het Kaap toe getrek en ons het kontal verloor toe ek op college was. Ek was ook `n debutant en het my eerste bal bygewoon (debutante bal) my partner was `n ou kinder vriend van my, sy en my ma was saam in matriek maar Reon is ook nou al gelukkig getroud.

Blou hartjie: Matriek was `n wonderlike jaar, dit het redelik goed gegaan met my akedemie want ek het baie ekstra klasse gehad vir al my vakke, ek is ekstra tyd in die record en eindeksamen gegee om my spanning ligter te maak, ek was `n vreeslike gespanne kind en het vir enige iets geskrik. Ek het in matriek my eerste liefde ontmoet Eugene, hy was `n wonderlike ou en was redelik deel van die in crowd so die kinders wat my verneder en sleg gesê het, het dit nou ook nie eintlik meer gedoen nie,  Ek en Eugene het `n wonderlike verhouding gehad, ons was maklik saam vir 1 en `n half jaar, was saam op vakansies, saam gekuier saam met die in crowd, lekker gevry, ons kon ongelukkig nie as `n couple saamgaan matriekafskeid toe nie, want ek is deur `n vriend Ettienne gevra lank voor ek en Eugene `n couple was en Eugene het iemand anders gevra om saam met hom te gaan en nie een van die ander partye was bereid om te ruil nie al het ons probeer

om iets te organiseer. Ek was in `n wonderlike Kerk (AGS) `n klomp pelle van ons was daar en ons het saam met hulle Kerk toe en na hulle jeuggroep gegaan, matriek was lekker, ek en my vriendinne het na matriek almal op vakansie gegaan eers Magaliespark toe en toe Umhlanga toe, dit was baie lekker, matriek was baie lekker en ek het toelating tot onderwyscollege gekry.

Bruin bead: My eerste en tweede jaar op college, ek was in `n koshuis en dit was glad nie lekker gewees nie, ek was in Potchefstroom ver van my ouers af en die senior het my gesien as `n easy target en daarin gefloreer om my sleg te laat voel oor myself en het my vreeslik verneder, hulle was baie nasty en ek het my laaste bietjie selfvertroue wat ek gehad het verloor en was soos `n skilpad heeltemal in my dop gekeer en ek kon nie daaruit nie, dinge was te erg, ek was baie ongelukkig. Ek was ongelooflik maer en het omtrent niks geëet nie, my ouers was bekommerd want elke naweek as ek by die huis kom het, ek te stil en maer geword. Ek het lateraan maar maatjies gemaak met stil en skame dames in die koshuis maats geword en niks gedoen om my ego te boost nie, ek het darem baie nader aan die Here gekom en het vriende geword met `n paar seniors wat my onder hulle vlerk geneem het, ekhet hulle aanvaar as my "ouer sussies" en het baie op hulle skouers gehuil, met my 21ste verjaarsdag het my ma en beste vriendin Susan en baie ander mense van my vriendekring terug by die huis spesiaal deurgekom om die dag saam met my te spandeer en te vier, ons het gaan uiteet maar toe hulle moes teruggaan huistoe en ek koshuis toe (dit was in die week) toe was ek baie hartseer want selfs Eugene het deurgekom net om by my te wees, later in die jaar toe het my en Eugene se verhouding nie meer uitgewerk nie, ons was te ver uitmekaar, hy was in Pretoria en ek in Potch, dit was aaklig en ons verhouding het skade gelei, ons het uitgemaak en ek het 7 jaar lank oor hom getreur, ek het ander Kêrels gehad maar Eugene was altyd in my gedagtes en dinge tussen my en die ander kêrels het nie

uitgewerk nie, ek ek het `n baie oulik outjie in my tweede jaar gehad, Jaco, hy was fantasties en vreeslik nice, ek het baie by hom en sy gesin gaan kuier, dit het die ergste verlange en seer weggevat, hy was baie kreatief en vreeslik musikaal, ek het baie van hom gehou hy was `n baie nice vriend en deur hom het ek weer ander vriende en vriendinne gehad, ek het ook `n vreeslike crush vir twee jaar op `n Senior Jannie van Wyk gwhad, hy het van my gehou en het later SR voorsitter van die college geword maar was te trots en het net met die "in crowd" gemeng waarvan ek defnetief nie deel was nie, hy het maar so in die geheim met my gekuier maar tussen sy grootkop maats was ek net gesien as `n junior en niks meer nie, ek is heeltemal geignoreer as hy saam met sy ou crowd was. Jaco het nie `n hoë dink van himself gehad nie, dis hoekom ek hom eeder gekies het , ons is saam gestamp deur `n bestuurder wat nie gekyk het waar hy ry toe hy uit su parkeerplek kom nie en het my en Jaco wat agter verbygeloop het gestamp, gelukkig het ons nie ernstig seer gekry nie, net bietjie skok want die persoon het nie vinnig gery nie, my beste vriendin was by die Universiteit van Potch (Susan) en ek het baie vir haar gaan kuier, ook my ekonomie meneer was by die tegniese skool in Potch hy is weg uit Randburg Hoër selfde tyd as ek en ek en Susan het vreeslik baie daar by hom gaan kuier, hy het dit geniet en ons ook, nog een van my vriendinne was ook by die onderwyskollege maar in die ander dames koshuis (Hermien) ons het baie vir haar gaan kuier maar sy was net so ongelukkig soos ek. My en Jaco se verhouding het nie uitgewerk nie maar was vir `n lang ruk nog vriende tot ons heeltemal kontak verloor het.

Wit en rooi asook pers bead: My derd en vierde jaar was wonderlik ek het weggegaan van Potch en na Pretoria , ek was baie gelukkig in Pretoria, ek het `n wonderlike en groot groep vriende gehad, was deel van twee Jeuggroepe wat uitgereik het na kinders, deur te sing, dans, hulp te verleen met kinders in die

kinderhuis se huiswerk en `n poppekas, ek het baie selfvertroue gekry, Baie ondersteuning van my vriende gehad, en voor 2000 studente gesing, stoutigheid aangevang en was al die die doesente se gunsteling, baie oulike en nice doesente gehad, baie beter as Potch s'n, blind dates gehad, drie kêrels gehad, `n vriendin van Randburg by wie ek baie gaan kuier het, wonderlike koshuismoeders gehad, stoute en nie stoute pelle gehad, stoute goed gedoen, maar ook goeie goed soos, gaan sendingwerk doen in Zimbabwe saam met `n wonderlike klomp jong mense, die een student was my kêrel gewees en ander ouens het ook van my gehou en geflirt, hulle was ook in die groep, my kêrel se pa was `n pastor en hy het die klomp jongmense oral heen gevat om sendingwerk te doem, lekker vriende gehad, en die eerste keer in my lewe `n stukkie van die oop natiuur geleer, in `n slaapsaal geslaap, wat `n rolop mat vir `n deur het, maar het wonderlike toilet fasiliteite gehad en elektrisiteit (in Zimbabwe) ek het die sendingwerk baie geniet en gehoop ek het iets vir `n paar onbevoorregte swart kinders beteken, dit was `n fees. Ek het `n HIV posetief kind in die kinderhuis met haar huiswerk gehelp en die kind het baie diep in my hart gekruip, sy is op `n baie jong ouderdom verkrag deur haar ma se kêrel en het so HIV posetief geword, haar ma was `n prostituut, dit was baie hartseer, die kind was net 14 jaar oud en nog so baie blote kind. Toe ek my diplome kry toe voel ek baie trots op myself, want ek het baklei om bo uit te kom en ek het, my ouers het my Disneyworld toe gevat om te wys hoe trots hulle op my was en tot vandag toe nog is my klasse soos disneyworld die kinders is gelukkig, nie gespanne nie, hulle kry baie liefde en ondersteuning, en ek leer hulle hard werk en berei hulle goed voor vir die toekoms, ek maak die seuntjies tuff maar gee vir hulle liefde en laat die dogtertjies soos prinsessies voel, hulle verdin om mooi behandel te word, ek is baie lief vir hulle en doen alles in my vermoë om hulle

seuntjies en dogtertjies gelukkig en sonder spanning te wees. (ek bederf hulle vreeslik met liefde)

Bruin bead: My eerste 3 mde van skoolgee, dit was `n st 1 klas vol ongedisiplineerde kinders, daar was jehowa getuies kinders en baie kindertjis van die townships, ons mag nie gedissiplineer het nie anders was ons in die moeilikheid, dit het sleg gegaan met my, ek het in Bralpan by my tannie gebly, die duiwel was baie lasting en het my vreeslik aangeval, ek het weird dinge ervaar, was vreeslik bang en het baie angsaanvalle gekry, dit was baie scary, my ouers en ek ook het vreeslik vir die Here gebid in daai tydperk van te minste 2 jaar of meer toe al bg. Met my begin het.

Die kruis: Deur alles wat met my gebeur het in my lewe was die Here die middelpunt van alles, ek het Hom en nog steeds met alles vertrou en Hy was die heeltyd by my al het dit nie so gevoel partykeer nie, Hy het my deur al die moeilike tye en goeie tye gedra, en ek is baie dankbaar daarvoor, die here is die middelpunt van my lewe, kyk al die kraletjies leun op die kruis want alles was en is in Die Here se paln, ek het Hom oneidig baie lief. Dankie Here vir U liefde en alles wat U vir my in my lewe beteken, ek is baie lief vir U.

Bruin bead: Deel van vorige bead, die lewe was op `n stadium baie moeilik, een van my ou kêrels het selfmoord gpleeg, hy kon nie oor sy ma se dood kom nie, ek dink ek het ook deel daarvan gehad, want toe hy meer kere dronk word en dronk bestuur, toe het ek vir Marius gelos.

Pers bead: Na my 3 mde van skoolgee by die vorige skool waar selfs die hoof nie van my gehou het nie, het dinge beter gegaan, rk het in my tyd wat ek in Brakpan was vriende gemaak met my tannie-hulle se buurseun, hy was `n sterk mentor en steunpilaar in my lewe, en was vir `n rukkie `n wonderlike kêrel ek was baie erg oor hom sy naam was Johann (nie dieselfde een as die hoërskool nie `n ander

Johann, almal het hom Johantjie genoem, hy was baie goed vir my, hy was nie een van die smartste ouens nie maar het die mooiste hart gehad. Ek het met my eie 2 jarige groepie by die huis begin in Randburg, ek en Johann het kontak verloor en ek het Jannie ontmoet, net so wonderlike ou, hy `n klomp houtblokke verskillnde kleure geverf en die kleintjies het lekker daarmee gespeel, hulle het 2 etes `n dag en snacks gekry, hulle was die oulikstw groep en ek het baie lief geword vir hulle, hulle was baie slim en spesiale kinders, ek het hulle baie geleer en saam gevat brandweer toe, op daai stadium het my pa `n garage gehad, hy het sy ander werk verloor maar die Here was goed vir ons al het dit `n rukkie swaar gegaan en ek en my ma het ekstra werk gedoen (ek het vakansies skoolgegee to ek op college was) om geld in te bring tot, my pa weer op die been kon kom. Ek is daarna Unika toe en het lekker daar gewerk, wat goed was ek kon my kleintjies saam met my vat skooltoe.

Bruin bead: Dit was noual my tweede jaar by Unika Kleuterskool, daar het ek vir Rudolf ontmoet, `n weeskind wat weggegooi is en mishandle is deur sy ouers, hy en sy sussie, ek het ook nog `n kindjie ontmoet wie se pa `n brandweer man was en wie se ma die pa en kind gelos het vir `n ander man. Rudolf was baie stout en het vreeslik tantrums gegooi, ek het hom baie liefde gegee en baie vir hom gaan kuier by die kinderhuis en altyd klere of speelgoed vir hom gegee veral klere, hy het niks gehad nie, ek en my vriend Derick, wat van my hou van st 6 was besig om te beplan om die kind aan te neem want ons kon dit nie verdrae om `n kind so te sien suffer op 2 jarige ouderdom nie, dit was baie hartseer, a.g.v al die liefde wat ek hom en sy sussie gegee het, het Rudolf handomkeer verander, en baie vir my in my lewe beteken het, hy was my sonskynkind, sy ouers het hom en sy sussie kom haal by die kinderhuis, ek hoop hy is gelukkig hy is noual standerd 1 ek hoop dit gaan goed, hy het `n belangrike rol in my lewe gespeel, die dogtertjie wie se ouers geskei

is, het ook baie liefde van my ontvang en was `n baie gelukkiger kind as wat sy aan die begin van die jaar was, so stil en teruggetrokke, sy het meer geglimlag en baie selfvertroue gekry want die egskeiding was redelik erg op haar.

Pienk bead: *Ek was vir `n rukkie ongelukkig by unika maar toe het ek by my niggie in Edenvale gaan skoolgee, dit was baie lekker en ek het dit vreeslik geniet, ek was omtrent 3 jaar by haar skool en het begin met die graad 1 klas wat sy mee begin het by die skool, haar skool het noual so uitgebry dat sy kinders tot st 5 daar wil hê, sy het aangebou en my graad eens is nou die eerste standerd eens in daai skool, hulle was wonderlike vriendelike kinders sonder enige hassels of probleme, hulle is plat op die aarde en liefdevol, die goeie kinders wat eendag goeie mense gaan word.*

Daar het ek skoolgegee vir `n 4 jarige seuntjie wat ysters om sy bene gehad het Keanu, hy was `n stil kind en kon nie self loop nie, ek het hom geinspireer om self te probeer loop, die kinders geleer hoe om teenoor hom op te tree, niemand het vir hom gelag nie, hulle het hom ondersteun, sy maatjies geword en hom saam met hulle gevat om met hulle te speel, naderhand het hulle laat hy op hulle skouers leun en saam met hulle loop, hulle het dit die treintjie speletjie genoem, Keanu het dit geniet, baie selfvertroue gekry en met my en die kinderes se inspirasie kon hy toe hy graad nul toe is en lateraan oppad is na `n spesiale skool, toe kon hy `n hele paar tree regop sonder steun loop, hy was baie bang, maar in graad 0 was hy glad nie meer bang nie en baie gelukkig al die maatjies en onnies het vreeslik gehuil toe hy weg is want hy het diep in almal se harte gekruip. (My ballroom en latin American dansery het begin, ek was baie gelukkig en het dit vreeslik geniet

Bruin bead: *Ek het my eerste dansinstrukteur gehad, hy was baie gaaf maar het vreeslik met my geflirt, in die meantime het hy `n meisie en `n buitehuwelikse kind gehad, hy was baie nice maar was bietjie vryerig teenoor my, ek het darem baie*

geleer van dans by hom, ek het later in my tydperk ek was omtrent so 24 jaar oud en het geval vir `n ander dansinstrukteur, my eerste dansinstrukteur het geloop en ek het nog 2 ander ook gehad, ek was by "Fred Astaire" dansskool, die spesefieke dansinstrukteur, na die vorige 3, het my met sy charms gelok, ek en ~n kêrel Reuel was nie meer bymekaar nie nadat hy nog saam met ons oorsee gaan ski het, hy het London toe gegaan en nooit weer teruggekom nie en die bg dansinstrukteur wat my gevang het in sy net het te hore gekom van my verhouding wat nie uitgewerk het nie, ek was so stupid om dit vir hom te sê het met my geflirt en my gecharm, hy het naderhand my nuwe instrukteur geword, en wou my net in die bed kry, toe hy dit wou doen het ek hom weggestoot en gevra om my huistoe te vat, in die meantime het my een vriendin saam met my begin dans en Johann(toevallig nog `n Johann) van my afgevry, sy het my eintlik `n guns gedoen, want Johann was evel self, hy het gegloo hy was een of ander buiteruimse god in sy vorige lewe, ek was baie seergemaak oor my vriendin en Johann se optrede dat hulle agter my rug met mekaar gevry het, later in my lewensduur het ek nog `n vriendin gehad wat my ou van my afgevry het, en dit was erg, want toe het ek dit dubbel teruggekry, op daai stadium het ek ook omtrent 3 jaar gelede uitgevind ek is gemollisteer as kind, ek het dit nie geweet nie.

Wit en donkerblou bead: Ek het vir Marc ontmoet, die man van my drome, ons was goeie vriende en is deur my vriendin Lee aanmekaar voorgestel, ek het `n date gesoek vir my vriendin Susan se troue, en to orginise Lee sy was op`n stadium my bybelstudieleidster, vir my Marc, ek was vir weers nie afgesit deur hierdie katoliek met lang hare nie, hy was `n gentleman en ons het dadelik geklick, dit was `n goeie blind date en ons was baie goeie vriende.

Bruin bead: Die lewe het bietjie gedruk, die jaar 2001 was `n jaar van baie gebeurtenisse ek was vir `n rukkiesonder werk en het gesukkel om werk te kry, my

ouers het begin met `n familie besigheid, ek het uitgehelp maar het dit nie geniet nie, kantoorwerk was nie vir my nie, ek wou skoolgee, gelukkig was Marc `n ligte puntjie ons was teen die tyd nou al kêrel en nooi en hy het my vreeslik ondersteun, ek toe uiteindelik `n werk gekry en baie lekker gewerk met hoogs intelligente kinders by `n kleuterskool in Pretoria, die kinders is gesien as stout en daar was nooit `n goie word oor hulle te sê nie, veral nie deur die hoof of die ander onnies nie, ek het hulle potensiaal raak gesien veral een spesefieke dogtertjie Bianca, sy was baie stout maar op 3 jarige ouderdom een van die mees intelligentste kinders wat ek ooit gesien het, sy het na die lewe met ander oë gekyk en die fyner detail van die lewe soos bv, die wolke, sy het die intelligente word cirrus wolke ens, diep oor gesit en dink en daaroor gepraat, sy was `n wonderlike kind en het baie vir my beteken, die jaartjie wat ek by die skool was, die hoof en Marc het eenkeer vasgesit oor ites simpes soos fotos toe, is die optrede teenoor my nie meer dieselfde nie en baie negatief, toe loop ek na `n jaar en was weer vir `n rukkie sonder werk, toe ontmoet ek vir Esmé die hoof van kidz-R-kidz in Centurion, wat `n wonderlike vrou, sy wou my aanstel by haar skoo, maar dit was raporte tyd en ek wou nie my kinders alleen los op so crucial oomblik nie, toe kies sy iemand anders. Ek en amrc het saam ballroom en latin American dansery gedoen, baie kompetisies gewen en eksamens gedans, ons was eers by Cha-chas dansskool tot ek en my gesin Pretoria toe getrek he, toe by Fred Astaire in Centorian en toe Ballroom en Latin American dance school war ons vir 2 jar gebly het.

Wit hartjie: *Ek en Marc raak verloof in Oos-London by die see ek kon nie my geluk glo nie, ek was so bly en ek het die mmoiste ring gehad, wat op my vinger pruik. Ek was baie gelukkig. Ek en Marc was toe al 3 jaar bymekaar.*

Groen bead: *Raak betrokke by Pierre van Reynveldt gemeente, ontmoet die beste geestelike Mentor ooit – Ds Elmo. Word gevra deur Ds Elmo om deel te word*

van die kreatiewiteitsbediening span, het dadelik ingestem en is nie spyt oor die besluit nie. Was op `n voorhuwelikse kursus saam met Marc, nie vreeslik daarvan gehou nie maar die beste van die saak gemaak.

Swart bead: Ek en Marc het die verlowing gebreek en ek was vir 3 mde by `n vieslike kleuterskool met , onvriendelike, mense, ongedissiplineerde kinders wie jy glad nie mag dissiplineer nie en `n hoof wat daarin floreer om haar kollegas te bully, ek was eerste op die bully lys. Ek en Marc het besef dat die verskillinde gelowe, Katoliek en NG nie gaan uitwerk nie, ek was teen die grond.

Bruin bead: Die lewe het my vreeslik gedruk en my selfvertroue was weer in sy glory in, ek is afgekraak deur Marc, en was baie hartseer oor die verbreking van die verlowing, ons het saam gedans as `n couple maar toe die verlowing gebreek is, is die dansband ook gebreek, ek het op my eie aangegaan en Marc op sy eie in Benoni waar hy gebly het, ons het hard probeer om die verlowiing te red , deur baie dominiees, priesters en pastore te gaan sien ons het selfs met Ds Elmo gepraat, niks het uitgewerk nie, ek was sielsongelukkig en Marc het net aangegaan met sy lewe, ek het nog gewag vir geld van die skool waar ek was om in my kbank te betaal word, ek het te doen gehad met lawyers en amper in `n hofsaak beland.

Pers bead: Ek het Esmé van Kidz-R-Kidz gaan opsoek en smeek vir `n werk, sy het my `n middag pos aangebied, waar ek met babatjies van 4 mde. Tot 2 jarige ouderdom gewerk het, ek het bietjie kantoorwerk gedoen, bv om die telefoon te antwoord, goed af te rol ens. Ek het ook ingestaan vir onnies wat op sekere dae nie by die skool was nie, ek het van 12: 30 tot 5:30 gewerk, ek was baie gelukkig en het vreeslik hard gewerk, die mense was vriendelik en Esmé was wonderlik ek het gou begin lief raak vir die klomp mense en kinders wat in daai skool was.

Wit bead met blou strepies: Die Here was goed vir my een van die onnies het Kaap toe getrek en ek is in haar plek by die 4 – 5 jarige groep ingedeel, ek was nou hulle juffrou, ek was so bly en het die Here geloof en prys vir die wonderlike manier wat Hy my geseën het, die onnies en Esmé was baie hulpvaardig en ek het klaar `n spesiale band met 3 onnies gebou, Rentia,(graad 0 onnie) Elsa(onnie vir die babas) en Magriet (onnie vir 1 tot 2 jarige groep)

Bruin bead: Gesukkel om kinders se vertroue te wen het baie gesukkel en nagte daaroor gehuil.

Groen bead: Die kinders het my begin aanvaar so ook die res van die onnies en die staff, ek was baie gelukkig

Blou bead: Dit gaan beter met my ek groei elke dag nader aan die Here maar mis Marc vreeslik ter selfde tyd.

Geel bead met blommetjie: Gaan saam met die kreatiwiteits span op `n kamp, word geforseer op `n manier om aan Marc te dink, ek het hom uit my kop geblok, is vreeslik ongelukkig en hartseer, wil nie eet of gesels nie, raak baie goeie vriende met `n spanmaat Marlize en leer `n ander gawe spanmaat beter ken "Marguerite" kom ook agter watter oulike tieners in ons Kerk is, begin gesond word, gesels met my geestelike mentor Elmo en begin my lewe stadig maar seker stukkie vir stukkie optel.

Groen bead: Begin saam met my ma deel word van `n selgroepie by die Kerk en ontmoet `n nuwe wonderlike kring geestelike vriende, bou `n spesiale band met die selleier Erika Lewis, en begin weer glimlag, lag en gelukkig wees.

Mooi groen bead met blinkers: My dans is my toevlug en ek geniet dit vreeslik, ek het `n nuwe dansinstrukteur, `n wonderlike christen ou met die mooiste oë en baie geduld, hy laat my, my dans geniet en ek ontmoet baie nuwe mense en vriende.

Geel hartjie: My vriendin van Durban se broer Stefan kontak my weer na `n jaar of wat (hy het my 1 of 2 jaar terug gekontak.)

Gekontak en gevra of ons kan gaan koffie drink by Java coffees in Lynwood weg, hy het baie verdwaal om daar uit te kom maar toe ons mekaar sien was ons soos ou vriende (ek het hom st 6 laas gesien) lekker gesels en die vriendskapband wat jare terug daar was, was nog steeds tussen ons, on het baie close geword en close vriende geword, hy was en is `n baie sterk mentor in my lewe.

Bruin bead: My beste vriendin Karin het in Irland getrou want sy het na college daarheen gegaan vir holiday work, ek en sy is van st 4 af vriende, en nou is ek en haar broer vriende. Toe ek hoor Karin trou, toe is ek teen die grond, want ek het gevoel ek verloor haar, en ek kon nie daar wees vir haar troue nie, ek het so gehuil, haar broer moes my net troos.

Bruin bead: My ouers, my broer se meisie en my broer het nou die dag vreeslik baklei want my broer het dronk by die huis gekom en hy het nog nie sy dwelms heeltemal gelos nie, sy meisie Louisa was baie onteld en het een oggend 4 uur met my daaroor gepraat, dit was `n aaklige ervaring maar hulle het hard met my broer gepraat en hopelik gaan dit nou beter.

Blou skoenlapper: Ek voel vry, ek is amper heeltmal oor Marc en Stefan het my 3 weke gelede gevra om sy meisie te wees, ek ht ja gesê en is op die oomblik baie gelukkig Stefan is goed vir my, ondersteun my baie, is baie erg oor my, bou my op, bid saam met my en lees saam met my Bybel, ons gaan kuier saam, gaan uit saam en is selfs laf saam, hy vul my goed aan en laat my baie lag , ek is gelukkig en Stefan is `n wonderlike goeie mens en `n fantastiese kêrel.

Blou bead: Die Here het in die afgelope 4 mde my 7 maal 70 keer geseën, my lewe vat weer vlam en ek is baie gelukkig, posetief en vol selfvertroue en daar is baie mense wat vir my omgee, ek voel baie goed en prys die Here eleke dag, Hy het

hierdie laaste jaar van my lewe goed geseën my baie keuses gegee, ek het die regtes gekies en baie deure vir my oopgemaak, alles was in Sy plan vir my Dankie Here ek het U baie lief.

Die Einde van die storie van my lewe beads;
Word vervolg.

J.2 Additional beadwork examples

J2.1 Beadwork II: The story of Moré and Mark/ "Die Storie van More en Mark"

The reason that I became involved in Moré's story is found in this picture since it depicts Moré and Mark's journey.

One can noticeably see the darker beads on the right hand side. Important this is not my interpretation but Moré's: The darker colours signifies the events wherein they experienced difficult times.

One can also notice how the frequency of general bad feelings and incidents increased dramatically in the later stage of their relationship.

J2.2   Beadwork III: People in my life/ "Die mense in my lewe"

At the time that moré had made this beadwork she said that some people had played a significant role in her past and present. She drew inspiration form Vogler (1999) for this and other beadworks.

Blue heart bead: Stefan whom she knows a long time has played a significant role in her life. She also refers to him under the next pink flower shaped bead.

I mention this since the next bead is dedicated to him. What I would like the reader to notice is how these beads all connect

J2.3   Beadwork IV: Beadwork about Stefan/ "Stefan"

J2.3   A Letter to Chantelle/ "Vir Chantelle"

Jy was die eerste kinderhuis kind waarmee ek kennis gemaak het, jou blou ogies en rooi haartjies het my hart gesteel, 'n skame 7-jaar oud en jy het al soveel

hartseer, pyn en spanning gehad en ouers wat jou nie wou hê nie. Jy het my aange neem as jou tannie al was ek self nog kind, n skame 20-jaar oud, 'n onderwys student in haar eerste jaar. Jou gesiggie het altyd opgevrolik as jy my sien en jy het jou kamer al gebreekte speelgoed vir my gewys, ons het saam gespeel en lag en jy het al jou geheime met my gedeel. In daai paar uur wat ek by jou was, het jy en ek alles vergeet, wat seermaak en pla, ons het saam gespeel en lag, televisie gekyk en sommer lekker gekuier. Maar elke keer as ons paar uur van kuier oor is het jy vir my gekyk met traantjies in jou oë en gevra dat ek asseblief nie moet gaan nie, ek moes langer bly. Jou hart was gebroke en toe jy elke keer so agter die bussie aangehardloop en gewaai het met trane in iou blou oë het my hart gebreek; en elke keer as ek by die koshuiskamer kom het ek my deur toe gemaak en bitterlik gehuil, net soos jy, oordat my hart so uit gegaan het na jou en dat ons toevallig 'n emosionele koneksie gehad het. Toe ek weer die volgende week daar kom, kon jy nie jou opgewondenheid keer nie en het my alles vertel van jou week; dat jy lekker gekuier het saam met jou naweek ouers, en ongelukkig 'n paar uur later was dit weer groet en miljoene trane. Eenkeer was dit vakansie, toe kon ek nie vir jou kom kuier nie, jy was ook weg die vakansie, ek het weer teruggedink aan jou trane, maar ook jou pragtige glimlag. Na die vakansie toe ons klomp studente weer kom kuier, het jy jou eerste uit die deur gesteek en met oop arms van geluk na my gehardloop en my oorval met drukkies en soentjies, eweskielik het jy verdwyn in jou kamer en met vreeslike opgewondenheid, het jy my 'n foto gewys van vakansie saam met jou vakansie ouers by die see. Ek dink daai foto het so baie vir jou beteken en dit was een van jou kosbaarste besittings. Jy het my alles vertel van die vakansie en wat jy die heeltyd gedoen het; en sonder om te wonder het jy jou kosbaarste besitting "die foto" vir my gegee. "Hierso tannie, dit is joune" My hart en ek moes my trane inhou want die vriendelike bly gesiggie vol selfvertroue het gewag op my reaksie, "Dankie my lieffie" het ek gesê "Ek sal dit soos goud bewaar." Ek het steeds jou foto en dink baie aan jou. Die einde van die jaar ws insig. Ons studente het vir die laaste keer die jaar na ons kinders gegaan, met swaar gemoede, want meeste van ons kinders sou oorskyf na 'n ander huis in die kinderhuis waarheen

hulle gaan om plek te maak vir nuwe kleintjies. Jy was een van hulle wat moes skuif. Ek het 'n fantastiese een en 'n halfjaar saam met jou spandeer. Dit sou ons laaste ontmoeting wees want my tweede jaar was my laaste jaar in Potchefstroom en ek het aangeskuif, net soos jy, na die nuwe "huis" in die kinderhuis, my hart was stukkend, `n foto van my en `n geskenkie wat ek vir jou gekoop het, het ek styf teen my vasgedruk, daai laaste dag het ons lekker gekuier en gespeel maar ook saam gehuis "Ek gaan tannie mis, ek is life vir tannie en sal tannie nooit vergeet nie" was haar woorde vir my, my hart was stukkend "wat gaan van jou word" het ek gedink, want wie sal nou `n 8 og 9 jarige kind wil aanneem, mense soek deesdae net die kleintjies tussen 1 en 6 jaar oud" Die afskeid was erger as `n nagmerrie, daai klein dingetjie se vreeslike onbeheerbare huil, ek kon dit nie hanteer nie my trane het baie vlak gesit, "Lief vir jou my skat" het ek gefluister en daai aand was my huil net so onbeheerbaar soos joune, jy was en is nog altyd in my gedagtes, ek het `n porselein pop gemaak met my eie hande en haar na jou vernoem, jy is en sal altyd deel wees van my lewe en gedagtes, jy is nou al amper so oud soos wat ek was al daai jare terug tussen 18 en 20, ek hoop dit gaan goed en dat jy `n wonderlike familie gekry het wat jou net so baie liefde en aandag gee soos my familie, ek hoop jy is gelukkig en suksesvol, want jy het baie potensiaal en vreeslik baie liefde

Dink aan jou, mis jou en is baie lief vir jou.

Met at my Liefde Tannie More

Addendum K: Afrikaans transcriptions

The intention of this addendum is to provide Afrikaans versions in approximation to participants' contributions. I wish to do justice to their expressions and participation in this research by including it. There are however some instances where the Afrikaans text is provided and explained in the main document.

K1.   Art from the Biblical times (Afrikaans to paragraph 3.2.5)

Kuns in die Bybel se tyd veral in die Ou-Testament het 'n integrale deel gespeel in die kultuur maar veral die aanbidding van die volk van God. Daar behoort hieroor nie eers 'n vraag te wees of ons ons met die kunste moet besig hou nie.

In die middeleeue en oosterse kerke van die tyd het kuns veral gestalte gevind in mosaik werk en ikone. In die weste in daardie tydperk gee kuns geboorte aan argitektuur en liturgiese meublement.

In die Renaissance tydperk kry kuns 'n hupstoot deurdat die kerk van die mees roemrykste werk subsidieer en befonds. In die tyd was kuns en kunswerke meestal 'n simbool van rykdom of status.

Die aanklag van die reformasie was dat die kunstenaar en die kunswerke verafgod word.

Teen die 1900's het die protestantse begin agterkom dat ander kerke die kunste *gehi-jack* het.

Die postmoderne era sien weer die opbloei van die kunste omdat mense wil voel en beleef.

K2.   An Educational task (Afrikaans to paragraph 3.2.6)

Ons moet versigtig wees om Kunstenaars se siel kwesbaar te stel in die gemeente. Ons sal mense moet leer om God te vind op ander maniere soos die kunstenaar wat 'n kunswerk maak.

In die kerk sal ons vir mense moet leer (kontra ons reformatoriese erfenis) dat 'n ontmoeting met God nie net ouditief plaasvind nie. Ons sal oop moet wees met die gedagte dat kuns het funksies wat in die kerk aangewend kan word maar kuns het ook bestaansreg in die kerk bloot as kuns (esteties) nie net op grond van sy funksies nie. Dit is dieselfde met 'n erediens. Ons sal mense moet leer dat 'n erediens daar is ter wille van 'n erediens (om God die eer te gee maw) maar ook 'n erediens is ter wille van sake soos armoede en al die ander reuse waaroor SACLA praat waarna daar verwys is. Wat kuns egter aanbetref moet ons ons mense nuwe skills leer om prentjies en beelde te verstaan.

K3.   Marinus' multimedia presentation description - Afrikaans

This section refers to and should be read before or after having watched the video (Media 5.2.1).

My oorspronklike inspirasie vir my aanbieding was Vogler se "Writers Journey". Rede hiervoor is dat ek my eie storie hierin raak gesien het en ek die "story movements" herken het.

Ek begin my aanbieding deur 'n tipe "ordinary world" uit te beeld. In hierdie "ordinary world" het iets gekort. Ek het tot 'n besef gekom dat sonder gebed en God in my lewe is ek niks en kom mens nêrens nie. Ek sal moet begin luister na wat God vir my wil sê. Toe ek dit begin doen kry ek 'n "Call to Adventure." Met die hulp van die Here en deur Sy Heilige Gees, ontdek ek toe waar en hoe Hy my wil gebruik in Sy koninkryk op aarde. Dit is 'n moeilike en harde pad met baie struikelblokke, twyfel en "enemies," maar deur ten volle op Hom te vertrou en aanhoudend te aanbid, loof en prys kan ek nie anders as om Sy Almag te beleef nie en aan te hou.

Dan is dit asof mens 'n "Dream world" ingaan. Hy werk partykeer op die snaakste maniere wat mens nie altyd dadelik verstaan nie, maar kort voor lank sien mens God se plan raak en is stom geslaan. Ons is God se kinders waarvoor Hy baie omgee. Hy sal altyd Sy wakende en beskermende hand om ons hou. So stuur Hy ons ook in die wêreld in om sy woord te verkondig.

Ek het besef dat elke persoon sy eie manier van getuig en verkondiging van Sy woord het. Deur Multimedia te gebruik kan ek ook getuig en Sy woord verkondig.

Partykeer probeer ek te hard om self my probleme op te los en maak dinge gewoonlik net erger. Sodra ek daaroor opreg bid en dit in die Here

se hande sit, kry ek die krag en leiding wat nodig is en selfs wonderwerke gebeur. Dit gaan nie altyd net goed nie, maar maak nie saak wat nie, bly vertrou. Die Here wil nie hê ons moet alleen deur die lewe gaan nie. Hy wil elke oomblik saam met ons wees en ons naby hou. Dit gebeur wel dat ons van die pad afdwaal en toe gee aan versoekings. Hy het Satan en die wêreld reeds oorwin en deur die Heilige Gees breek Hy ons los.

Ek kan Hom nie genoeg loof en prys vir wat Hy in my lewe gedoen het en aanhoudend nog doen nie. Hy het die wonderlikste mense al op my pad gebring waardeur Hy ook werk. Al gaan ek deur donker dieptes [Marinus now quotes a song that we sing in the congregation that declares God's presence]:

" U is daar, in my tye van nood. U is daar, en my beker loop oor. Ek ervaar U arms om my wat my optel my vashou my dra, want U is daar! Donker valleie, storm wolke. Dorre woestyn, wintersnag. Ek roep omhulp en U hoor my stem en U vrede vul my hart!" Hierdie woorde en die van ander liedjies ook het my al baie gehelp wanneer ek "down" is. Dit is 'n belewenis wat ek van kan getuig. "Ek roep omhulp en U vrede vul my hart..." Dit is ongelooflik. Ek prys U daarvoor!
(Marinus 30/09/2005)

K4.   Fieldwork remarks – Learning Theatre

K4.1 Key voices

Henk remarks…

- Die drama het op 'n *emotiewe vlak* gehelp om vrese, weerstand en persepsies aan te spreek.
- Humor in die drama het die konferensiegangers oop gemaak, laat ontspan.
- Die drama stukkies het gesprek in klein groepe bevorder.

- Die drama stukkies het ook gehelp om konsepte vas te lê, veral rondom *core values* en die strategiese rigting waarin Bank SA beweeg rondom *integrasie* vertoon.

- Nuwe verstaan van sekere voorvalle is te weeg gebring soos byvoorbeeld uitgespeel in 'Today's pizza' oor die spanning tussen die toonbankbestelling en die telefoonbestelling.

- Die bogenoemde is dan gebruik om 'n platform te skep vir gesprek rondom *integrasie.*

Rica (OD) asserts …

- Dit [Learning Theatre] veroorsaak dat die mense in koop in die rigting van die organisasie.

- Ook werk dit emotief, vrese word aangespreek.

- Eksplorerend rondom waardes.

- Upon the question to Rica, why drama and not dance and so on, she asserts because it relates to the behavioural level.

The actors

- The actors involved noted that the purpose of drama for them in the corporate environment has to do with...

- participating in creating an 'awakening moment' or 'wow moment'

- it is "making people receptive,"

- "its illustrating,"

- In addition, "it's entertaining."

(E-mail 2004/02/25)

K.4.2 Reflection letter a) to Henk

In Narratiewe praktyk is daar 'n konsep wat ons gebruik naamlik eksternalisering. Eerstens is dit net belangrik om daarop te wys dat vir Narratiewe praktyk dit meer is as 'n 'tool'. Dit gaan oor 'n wêreld

beskouing. In terapie sou mens dikwels 'n seker probleem eksternaliseer, nie om verantwoordelikheid te ontduik nie maar omdat ons glo dat "the problem is the problem and not the person." Dit maak dit dan geweldig makliker om oor die probleem, sy invloed en *modus operandi* (werkswyse) in die persoon se lewe te praat.

Dit is dus een van die dinge waar ek voel dat Learning Theatre wel baie naby aan Narratiewe praktyk lê,

- …die dramastukke word 'n stuk eksternalisering van sekere voorvalle, probleme, gedrag ens.

Dit veroosaak dat die konferensiegangers gemakliker oor 'issues' kan praat sonder om beskuldigend oor te kom of aan die ander kant te lig geraak te voel.

Die akteurs se rolvertolking en die eksplisiete konnotasie wat daaraan toegeskryf is rondom 'Risk-taking' was vir my geweldig sinvol wat my by die tweede raakvlak aan Narratief bring, naamlik die gebruik van refleksie (hoewel dit nie heeltemal kongruent is met hoe Narratiewe praktyk refleksie sou beskryf nie.

- Die metafoor van 'risk taking' te same met die uitspeel van die emotiewe doelwit, gevoelens, vrese ensomeer verskaf kragtige refleksie geleenthede.

(Taken from e-mail 2004/02/25)

K.4.2 Reflection letter b) to Henk

Daar is 'n paar vrae wat by my op kom en miskien kan jy my antwoord en reg help:

Ek is nuuskierig oor die model waarvoor Bank SA gekies het: Dit lyk maar vir my steeds na 'n 'top down' hierargiese struktuur. Wat is jou mening?

Die bemagtiging het vir my mooi in die kleingroepe uitgekom deurdat daar aanspraak op mense se verbeeldingskrag gemaak is (deur hulle eie storie te skryf en prente te teken ens.) en dit is deel van *Organisational Development* se doel rondom *personal leadership development* as ek Rica reg onthou.   Sou 'n mens nie egter meer daarvan (van die werknemers se eie skills en competencies) kon maak nie wonder ek? Mens sou dit (werknemers se eie stories) ook pragtig en baie prakties deur drama voor kon stel, veral omdat drama op 'n gedragsvlak lê.

Was die inhoud van julle betrokkenheid (spesifieke *dramatic solution*) by Bank SA 'n finansieële oorweging vir hulle en indien nie soseer nie wat het Bank SA weerhou daarvan om julle op ander maniere te gebruik.

Hoe het julle die besluit geneem van wat Learning Theatre mag en nie mag doen nie? Ek sê dit met verwysing na die woord *konservatief* wat die mense glo is. Wat sou hierdie woord beteken soos julle dit gebruik het? Sekerlik het dit te make met taal gebruik (bv. vloek ensomeer) maar verder ook seker wat die konferensiegangers bereid sal wees om te doen of nie. Ek herinner my daaraan dat Rica van 'n 'soft' benadring gepraat het en ook 'n verduideliking gebruik het wat my laat verstaan het dat sy wil hulle toelaat om binne hulle 'comfort zone' te laat.

'n Laaste belangrike vraag: Uit wat jy nou oor Narratiewe praktyk weet wat sou jy sê is die ooreenkomste en verskille in hoe julle *storie* (drama) gebruik het?

(E-mail 2004/02/25)

K.5   Bianca

K.5.1 Bianca on Problem, the audio medium (heading 3.6.2.1)

Sondagaand was ek in jou erediens en het 'n besondere ervaring beleef. Ek, soos enige ander mens, het ook my eie probleme. In die diens het

"Probleem" met my gepraat. Die sound clip wat gespeel het, waar "Probleem" praat en die musiek in die agtergrond, het die ervaring werklik gemaak. Net bloot die feit dat ek "Probleem" hardop kon hoor het my laat besef wat hy in my lewe doen. Ek het bietjie depressie en veg elke dag teen dit. Wanneer ek weer 'n dag kry wat dit vir my te veel raak, wanneer ek moeg geveg is, dan sal ek luister na "Probleem" se stem. Dan sal ek makliker deur daardie slegte dag kan kom.

Ek dink dat Probleem se stem hulle [other people] ook sal help besef dat dit 'n werklikheid is en dat dit nie net hulle is wat so dink nie. Probleem is baie skelm, maar vergeet dat daar maniere is om hom te ontbloot...Die stem van Probleem is een so manier. Hy sal tweede kom, nee wag LAASTE!

(Bianca 2004/08/04)

K.5.2 Bianca's threshold to life (heading 3.6.2.2)

Ek het al vandat ek kan onthou tye wat ek voel ek het nou genoeg gehad. Soveel so dat ek voel nou gaan ek 'n einde daaraan maak. Ek het op 'n tyd vir 3 maande aan niks anders as selfmoord gedink nie. As ek in die oggend opgestaan het, was my lewe net nie die moeite werd nie. Ek wou net nie meer nie, ek was moeg vir alles en almal.

Ek noem die gevoel die "mode" waarin ek gaan. As ek in die "mode" gaan, dan gebeur alles so in slow motion en ek raak sensitief vir alle klanke en geluide om my. Objekte en surroundings word so helder en skerp. Ek is bewus van alles om my en tog word alles buite bereik. As ek in die "mode" gaan gooi ek myself toe onder 'n kombers van: "Jy is nie meer lus om te lewe nie," "Niemand hou van jou nie," "Jy is niks werd nie," "Jou lewe suck," "Jy is nie goed genoeg nie" en so kan ek die kombers al hoe dikker weef. Onbewustelik sal ek dan elke dag al hoe meer begin planne uitdink hoe ek dit gaan doen. Ek het die een dag die "Milkshake Dag" genoem. Ek

sou die dag vir my melkskommel maak en pille daarin gooi en so myself oordoseer.

Ek kan baie dinge vertel wat ek probeer het. Party meer simpel as ander. Ek het nooit my ouers vertel nie though, ek het altyd in silence gesuffer. Ek bewe verskriklik en die gevoel wat deur jou hele lyf en wese mergel kan mens vir niemand beskryf nie. Trane het sonder emosie oor my wange gerol. Mense het vir my gesê ek moet hulle bel as ek suffer, maar die gevoel het my so verlam dat ek nie instaat was om 'n foon op te tel nie. My siel was besig om dood te gaan en dan out of nowhere kom die thought wat my lewe red: "Wat van [Cathy]?" (Dit is my jonger sussie)… Sy weet dit probably nie, maar sy was my lewensreddertjie, elke keer.

Een oggend toe fail my "reason to live" my en toe verloor ek dit. Ek het lank op my bed gesit en huil en bewe. Die een rede wat my keer om te doen wat ek wil doen, het ook teen my gedraai. WAT NOU? Ek het daar gesit vir ek weet nie hoe lank nie, ek het besef as iets my nie nou keer nie is dit verby. Dit was 'n warm somers middag my vensters, groot oop sodat die koel briesie deur my kamer kan waai. My ma loop wat voor in die tuin. Die sproeiers wat die warm gebakte gras afkoel. Die swembad se water wat deur die pype buite my kamer loop. Ek het op my bed gaan lê, op my sy met my oë na die skerp hoek van my bedkassie. Weereens rol die trane oor my wange en hoor ek elke blaartjie wat aan die palms in die tuin waai. Die stemmetjie in my kop wat my afkraak, tot ek minder as niks voel nie. "I drifted away to somewhere I don't know; far away from anything right, anything normal." Maar iewers ver weg in my kop het daar 'n ander stemmetjie deurgekom. Ek noem hom "Hoop," ek kan hom hoor iets skreeu vir my maar wat, "Praat harder, ek kan jou nie hoor nie Hoop"… "Hoop help my, ek weet ek wil nie doodgaan nie." Die volgende oomblik het Hoop sterk en hard deurgekom. Ek onthou nog hoe skerp sy stem was, harder as enige een van die ander stemme: "Slaapsak, Kamera,

Kussing, Gras!" Ek het in my "mode" opgespring daai items gegryp en buite op die afgekoelde groen gras gaan lê en foto's geneem van alles wat moontlik die moeite werd was om voor te lewe. Ek het foto's geneem van die groen gras, ons mooi helder kleurige blomme in ons tuin, ons 3 honde, my sussie, ons swembad…

Na daardie dag het ek met meer mense begin praat oor "Probleem." "Probleem" het dit niks gelike nie en weet tot vandag toe ek sal die baas oor hom wees. Ek kry my afdae, maar ek kry dan 'n rede om aan te hou veg.

K6.   Christo

K6.1   The voice of Problem (heading 3.7.4.1.1)

Ek is "Die Probleem."

Ek gaan jou oortuig dat jou lewe, in my teenwoordigheid heeltemal uitmekaar val.

Ek weet jy kan nie die regte besluite neem nie want jy's 'n sissie en jy kannie vir jouself opstaan nie.

Ek team gewoonlik op met so baie pelle wat ek in 'n bagasie- sak sit, wat ek oor jou skouers gooi dat ek weet jy my nie kan face nie.

Ek weet... jy weet wat die regte besluit is, maar ek is hier om vir jou te sê jy het net twee keuses en hieroor moet ek eerlik wees:

Die Oop deur... en die Toe deur. Ek weet jy wil die Toe deur kies en dat jy weet dit is die regte besluit maar vir so lank as wat ek die Probleem is, oor my dooie liggaam sal ek toelaat dat jy die Toe deur kies.

Daarom vertel ek jou graag presies HOE moeilik die Toe deur is. Vat die maklike pad, die oop deur, toe man, dan sal jy almal wys, hulle sal almal jammer wees, doen dit sommer alleen, jy's mos fris, of is jy nie?

As jy maar net geweet het dat ek daarop floreer, dat ek sterker word en jy swakker as ek jou sover kan kry om my te ignoreer en veral te onderskat. Ek kry dit nogals dikwels reg om jou dinge te laat sê oor jouself wat jou net nog minder van jouself sal laat dink.

"Ag shame" sê jy, dis my stem.
"Daars nie uitkoms nie" dis my stem!
 "Ek's dom" dis veral my stem!

Ek is die VILLAIN in jou verhaal en as ek die storie uit my perspektief vertel IS ek, ALTYD reg. Jy's eintlik my villain.

As jy sleg voel, voel ek goed!
As jy huil, lag ek!
As ek jou oortuig dat jy niks goed is nie, kry ek meer aansien!

As jy sterf, dan lewe ek.

MAAR as jy lewe, begin ek... sterf!!"

K6.2 Christo on the sermon where Problem was played (Under section 3.7.4.1)

Wel ek wil begin deur te sê baie dankie vir Sondag, dat ek saam kon gegaan het. Dit het iets in my laat besef dat wat ek gedoen het (selfmoord) nie 'n uitweg is nie, dat daar mense is wat gou kan help. Ek

wil nie soos die "netbal" speler wees wat nie saam met die span wil oefen en speel nie en net eenkant sit en kyk nie. Ek wil die toe deur kies. Ek wil iets doen om van die probleem onstlae te raak. Ek het besef dat ek dit nie op my eie kan doen nie en dat ek hulp nodig het.

Addendum L: Pastoral accountability reflection illustration

This is an example of how I reflected on being a minister with my colleagues, 4th October 2004. Single capitalised letter signifies someone's remark. Note: Jo also made electronic reflections, which she provided us with prior to some meetings.

Addendum M: An example of critical reflection

I provide the following example of a critical reflection letter. Herein Jo reflects on my experience and chose to especially reflect on the exercise I gave to the creative arts community about how one might use art in therapy.

Subject:	reflections on your research
From:	"jo viljoen" <joviljoenmweb.co.za>
Date:	Sat, June 18, 2005 6:36 am
To:	"Elmo Pienaar" <elmopvr.co.za>
Priority:	High
Options:	**View Full Header** | **View Printable Version** | **View Message details** | **Add to Address book**

Dear Elmo

Thank you for inviting me to reflect on some of your research processes. I consider it an honour to be invited to play such a role in this work of yours and hope that my reflections will provide you with my rainbow Coloured view of the arts in therapy and spirituality in the congregation.

I was particularly touched by your words "the arts become the pulpit from where I preach in colours and melodies." These words of yours reminded me of you, on a Sunday morning in church, standing at the back Of the auditorium, busily projecting sound and video onto the stage. You are largely invisible to the congregation but every bit as active in the conversation with the congregants as the pastor delivering the Sermon. You weave a strand of story into the sermon that is powerful and colourful, essential and influential in people's lives.

The ways in which you incorporated the theme "In the hands of God" evoked varying responses from me over the past year. Initially I liked the idea of the metaphor and was intrigued by the enormous, changing Hands on the stage. However, I was troubled by the pink fleshy colour of the hands, because I felt that if I had been a black person, I might have been alienated by the obvious representation of God as white. We Have all been created in God's image and I could not help wondering how God's hands could have been representative of all of God's children, particularly in the light of the history of the country and the Declaration of Belhar. I would be very interested in Bhuti Mahlangu's opinion on this matter, in fact. I cannot help thinking that if I had been a black person walking into the church I would have felt unwelcome In addition, marginalized. I missed the rainbow colours of the rainbow nation in this metaphor…but maybe it's just me and my sensitivities to racial issues. It made me question who the community is that Pierre van Ryneveld Community Church is inviting into its family of believers; is it still a racially segregated family or was it the family of God's children? This is a challenge that lies before this church, as I see It, with its linguistically segregated and hence, racially segregated church and community services.

The references that were made throughout the year to the theme of hands as it relates theologically and spiritually to people's lives, the songs and sermons and symbolic interactions that strengthen the theme of people being in the hands of God certainly proved effective. The metaphor "in the hands of God" seems to have become part of the community's language. One of the realities of our community is that it
Is increasingly being targeted by hi-jackers and car thieves. The reality and the effects of violent crime on all of us challenge the metaphor of "in the hands of God." It dilutes the effects of songs congregants are invited to sing repetitively like mantras, surrendering their lives to God's hands when violent crime leaves them shaken, powerless and angry, feeding on the dominant discourses of racism and anarchy. Violent crime challenges their lives, security, faith and people wonder where God is in all this carnage. This reality we live on a daily basis. We have a small group of community counsellors who provide a community service to congregants. The counsellors and I meet on a Friday morning for an administrative and debriefing session. During a counsellor debriefing session, one of the lay counsellors asked the group whether we had fallen out of God's hands, because the previous week had been fraught with personal and community trauma. This question exposed some of the dichotomous thinking true to structuralism; i.e. when things go well we are "in the hands of God" but when the going gets tough we must have fallen from the hands of God. In the group, we explored new ways of looking at God's hands, as hands that will do not drop us or in times of trouble but that are ever present and ever caring. This exploration led us to imagine ourselves being immersed in God's love as if in water, buoyant and safe, even in times of trouble able to relax and float as if held up by God's ever-present hands.

The participation you described as "charismatic" might deserve some clarification. Perhaps you clarify it in some depth in your writings earlier on, as I was only provided with short excerpts of your chapters. It has been my understanding that in the classic reformed tradition, congregants are more reserved and conservative and less inclined to expressive participation in church services outside of specified
Ritualized activities. You say "naturally" people were invited to talk or pray with others; this is not to my knowledge a "natural" way of being in the Dutch Reformed church. Perhaps you could describe the
Thinking behind this decision to invite people to participate in this manner more clearly. I recall a conversation with a congregant following the week of stories of hope where she angrily said "If they
Ask me to say hello or to pray with one more person in this church I am leaving the congregation. I am a single person and I feel terribly exposed when I am told to do this. I go to church to worship God, not
To meet my neighbours or to pray with them in little groups. Going to church is between me, the dominee and God, not the rest of the congregation"   She might be in the minority, but could it be that the
Assumption has developed that everyone feels comfortable to participate in this kind of activity when in fact there are still people in the congregation who feel exposed and uncomfortable and unable to voice
Their feelings in the congregational setup? How would you then cater for their needs in a congregational meeting?

When reflecting on your notes referring to the "cross to our freedom" which you felt was a bold move. I wondered why you felt this was such a bold move. Could you elaborate on your reasons for this perhaps? I find the use of the cross and flowers as symbols very interesting as the cross in usually interpreted as a

symbol of suffering. Your re-interpretation of the cross as a symbol of new life, Spirit, and fruitful living is exciting and daring.

I think your spring service was very daring as it must have been a fresh experience for Dutch reformers, I cannot help wondering, however, whether the congregants had any say in this new experience of liturgy.
I wonder how many people actually participated in this experience and how it was received by the congregation at large. Do you have any information on this experience? The giving of the first fruit comes from the Judaic principle of tithing with its roots in Shavuot; is this mentioned anywhere in your writings or is it not relevant to the work you are doing? I wondered whether you might think it relevant seeing
You work in the past, present and the future stories of the congregants?

FROM CHAPTER THREE

Re CKKB team:

If I reflect on your reflection of the reams reflections (wow that is a heavy reflection) ! From my experience, I can add the following:
1.	I found the use of drawing and creativity is useful in any age group. I have used it successfully with adults and children, individual therapy and in groups (see Kompas I), during sessions and as a way of extending the therapeutic conversations instead of using letters. I would certainly not limit it to children or the drawing of the family, but invite the conversational partner to depict whatever they feel the problem is or whatever they feel the solution might be. Adults and children find creative participation very relaxing and collaborative and it equalizes the power relations between therapist and client.
2.	Flowers are very therapeutic but can become clichéd an overused. When the conversational partner becomes actively involved in an activity, they are more empowered and less exposed to the expert gaze of the therapist. It encourages them to voice in their own way their experiences and feelings. I always encourage clients to express themselves in their medium of choice, e.g. a photography student would
Use photography, an art student fine arts, a scholar anything that relates to his or her choice, etc. I the same way I have invited a woman who quilts to tell her story in hand made quilts. Another to tell it in fabric paints. Yet another to tell it in graphs. Another to use images on tarot cards to depict her experience. Yet another to use sand play to situate herself and her relationship to her problem and to God.. Therefore, flowers are great but there is a multitude of mediums except flowers to use.
3.	The making of a video of a wreath sounds sinister and is not my idea of having fun but I suppose it could be a wonderful eulogy to a person's life. This might be because I have not personally been
Involved in such a ritual and I would be very interested in hearing an
Insider's version of this experience.
4.	People re-discover their self-worth in many different ways and by producing something they could certainly also rediscover some of their once forgotten strengths and talents. Conversely, it could be a
Daunting task if the person is not artistically minded or feels that
They are not up to an artistic endeavour. I have noticed the value of incorporating the arts in various ways for example when a person who loves cooking or baking uses these culinary skills in between sessions

In addition, produces a bread or cake of magnificence into the therapy. This can then become a metaphor for the session, to be discussed and enjoyed!

5.   Would re-visiting the wedding video not to look for what went wrong but rather to remember what was right and the reasons for the marriage in the first place not perhaps be more fitting to narrative Ways of working?

6.   The use of video could be a powerful tool in re-visiting and celebrating events in life and should be explored with clients. It has been used extensively by narrative therapists all over the world who Video tape their sessions with their clients consent. I might just mention here that all video material remains the property of the client involved, as the stories on the video belong to them, and may not be Used for any other purpose or without their explicit consent.

7.   I thought that a video of baptism might be useful but wondered whether one might not have to guard against the possibility of it engendering feelings of shame and guilt in the person when showing it to adults in an attempt at encouraging them to feel worthy, particularly if they have led a destructive life.

8.   To video celebrations can be very powerful.

9.   Would you agree that when using music in a therapy session it should be always the client's choice to participate in the musical event? The reason for this is that music supersedes the rational mind In addition, goes straight to the emotions, and therapists do not have the right to access the client's emotions without their permission. I usually ask the clients permission and invite them to bring their own choice of Music if they want to introduce it to the therapy. We then explore the meaning they bring to the music, and I don't impose my choice of music on anybody. If I do have a song I would like to bring to the session, I always honour the client's experience of it and his or her interpretation of the music. Music is a very powerful medium of conveying messages and I remember being catapulted out of the auditorium when certain songs were being sung which reminded me painfully of destructive experiences in a charismatic church.

10.   Wouldn't you agree that if you use music that you "know" bring positive feelings in a person, you are placing yourself in the position of the expert?. Should the client not be in the position of ht expert at all times?

11.   When using music during a therapy session and asking the person what happens to him/her during the session, does one not run the risk of being the expert again, imposing music on the person? Should this not be negotiated very carefully beforehand and the client is given the right to stop the music or participation at any time during the session?

12.   If you "place people or children behind instruments or drums" are you not again in a position of power? However, if you should make instruments available and invite them to use whatever they like the client has the choice whether or not to make use of the instruments.

13.   One can record music that has meaning for the client if they wished this to be done.

14.   Video, music and photos can be used to record and remember the good and to "work through" the bad. The way this is written smacks of modernism, particularly the use of the concept "work through." Postmodern therapists rather prefer the concept of journeying instead of "working through." If languages constitute reality then language should be taken seriously as it shapes not only our reality but also the reality of the client and the positions of power we take up in the relationship.

15.   One would be able to dance towards the future but I have trouble thinking about "dancing the pain away."

16.   Baking together can be therapeutic. Do narrative therapists work from an interpretative perspective at all and would we ask a question "What is emotional in that cake?" I would not ask such a question as I feel it is laden and might place the client in a position of being gazed at. I would rather ask the client a different question e.g. to explain to me how baking the cake reconnected him/her with her

Late gran' and how she could use that knowledge in the future….

17.   Same regards artwork

18.   Are there any short autobiographies?

19.   Does this refer to role-play? Should we not be careful to reproduce old skills and rather focus on externalizing problems and working towards internalizing skills?

A SILENT PHOTO MONTAGE

I found the idea of a silent photomontage very interesting. I would ask the client to bring a series of photos or even magazine clippings to the session and to place them all in her order of choice and to tell me the story according to the photos or clippings. If I selected the pictures or images I feel I would once again be imposing my choice on the client and take away from his/her collaborative power. Otherwise the process is astonishing as every picture can tell its own story and every person can interpret her own story line from the same series of images.

Dear Elmo

I hope I have not been too critical. I wrote this reflection in the middle of the night. Please take it in the good spirit it was written in. In closing, I would have preferred to be able to read all of chapters two and three and to have commented on them in full instead of the snippets you provided me with, as I am missing the theory your work is probably grounded in. Good luck with an amazing project.

Blessings

Jo

Addendum N: Focal points in drawings – in aid of rich conversations

Furth (1988:35) reminds us that context plays an integral role in analysing and interpreting a drawing. The narrative practitioner will be circumspect of this notion of analysing since the concept is shaded with the Enlightenment notion that one can reveal the truth or underlying structure of things by careful analysis. However the following questions could be useful in considering the possible use of art in narrative practise. Furth (1988:35) here suggests what he judge to be focal points for understanding drawings. I present it here for consideration and conversation.

What feeling does the picture convey? (1988:37)
Furth (1988) here emphasises that one should limit oneself to limit one's answer, preferably even a word. The person that drew the picture, her/ his interpretation should be primary in saying how he felt while drawing the picture.

What is odd? (Furth 1988:39)
A helpful guideline in picture interpretation Furth (1988) says is to try to answer why some things are drawn in a peculiar fashion, or abnormally. In this respect Furth (1988) feels that clock with letters instead of numbers, a car flying in the sky and so forth are odd. Hereafter he says something that the narrative practitioner will be highly circumspect about; he notes the individual may or may not be aware of a particular problem that might be connoted by the odd. The narrative practitioner will not make assumptions based on drawings; s/he would rather test his interpretations with the drawer and not make much of it if the person says that it is not of value.

What barriers does the drawing encompass? (Furth 1988:42)
Barriers could be a person, plant, tree, or an inanimate object such as a wall, car , chair, or door. One should take note of what (communication for instance) or whom barriers block.

What is missing? (Furth 1988: 45)

Observe what is absent or left out of the picture. The missing elements may be quite significant to the individual. What they represent or symbolize could possibly be absent form the person's life.

What is central? (Furth 1988:47)

Often what is drawn in the centre of the picture may indicate where the core of the problem lies or what is important to the individual.

Views on size (Furth 1988:49)

"The proportion of objects and people in a drawing is important. If things are out of proportion, we try to discover what the excessively large figures emphasize and what the excessively small figures appear to devalue."

Shape distortion (Furth 1988:51)

Some part of a figure or object may be drawn out of proportion. This may represent problem areas. More concentration and understanding could help return the distortion to normality.

Repeating objects (Furth 1988:53)

When objects often repeat in drawings it is usually helpful to count them. The number of objects is frequently significant. Often in Furth's experience this relates to units of time or events of importance in the past, present, or future.

Perspective (Furth 1988:55)

Pictures could be drawn from different perspectives. When there is an inconsistency in terms of pictures such as different perspectives in a single drawing it may related to inconsistencies in the persons life. Furth (1988:55) leaves room to consider that a drawing, which is grossly out of perspective, might be looked at for psychosis and according to him this is sometimes a direct link with the unconscious.

Carry yourself into the picture (Furth 1988:56)

"The therapist should attempt to become particular objects within the picture in order to feel, hear, and see how they behave, and to better understand their relationship to the whole picture."

Shading (Furth 1988:59)

Naturally more time and energy are invested into objects or shapes that are shaded than in objects or shapes drawn without shading. "Energy invested in shading may reflect fixation on, or anxiety about, what the shaded object or shape represents symbolically."

Compare to the surrounding world (Furth 1988:62)

In alluding to this Furth (1988) acknowledges cultural and contextual differences. In this regard a drawing needs to be compared with the state of the actual physical world above and beyond what is represented in the picture. Country, culture, race, religion, and even season of year are relevant. A drawing may be odd in respect of one's own ordinary world but perfectly normal in another culture. Irregularities to the person's own ordinary world (culture, race etcetera) may be significant.

Out of season (Furth 1988:64)

It is interesting that in Furth's experience drawings are usually season specific. There might lay an interesting story for drawing a Christmas tree in the middle of July. One could ask about why it is important for a person to have that season now or ask about what is significant about that season.

Encapsulation (Furth 1988:65)

"Encapsulation implies enclosure, the need to draw specific boundaries around oneself, to set oneself aside or apart from others. Since the individual encapsulated is in a protective covering, one questions what he fears, for what reason must he be enclosed, or what is happening around him that encloses him."

Back of Drawing (Furth 1988:68)

"When the reverse side of the sheet of paper is used for drawing, the therapist should take note of who or what is placed on the back, as this may be indicative of conflict."

Is something underlined? (Furth 1988:70)

"A figure underscored usually indicates lack of grounding (complementary). However, if one individual in a drawing is not underscored and all other figures are underscored, the individual without underscoring is the steady one (compensation). It is important to keep Jung's theory of compensation in mind as we examine this focal point."

Have something been erased? (Furth 1988:72)

Erased objects should be compared with what has been redrawn. "Erasures frequently indicate conflict material or reworked areas of what the symbol represents in life." Improved redrawn erasures are likely an improvement for what is stands for in the individual's life. If the erased and redrawn material deteriorated, then the represented material has deteriorated as well. If something has been erased and is not redrawn, the individual may still be in conflict about the represented material.

To what extent are words used in drawings? (Furth 1988:74)

Furth notes that special attention should be given to words in drawings. The drawer may fear s/he has not clearly conveyed the point or message of the drawing. Thus, words add definition to the statement. One often finds in words a reduction in the drawing's chances of being misinterpreted. Naturally one should question as to what it is that stands the chance of being misinterpreted. According to Furth the issue that words in drawings are most connected to is trust. It may also stand for how much the person trusts non-verbal communication.

Line across the top of a page (Furth 1988:77)

A line across the top of a page, the sky or just a drawn line, "could indicate 'something' psychologically overhead. This 'something' is frequently a burden to the patient and

the patient is fearful of carrying this burden. The fear arises over the need to control this burden or the feeling that control may not be possible."

Transparency (1988:79)

In young children one often finds transparency, such as seeing through a wall. This is normal though says Furth. With limited frequency and intensity, transparency may also appear in adult or adolescents drawings.   However, when one sees the frequency of transparency increasing (first a wall, then through a person, then clothing, through skin to bone structure) and this accompanies the intensity of seeing into a taboo area (e.g., of sexuality), we have both frequency and intensity. This may be a problem of reality orientation, and a situation of denial could exist.

What are the consequences of movement? (1988:80)

One should try to note what the consequences might be if the trajectory of moveable objects (weapons, people etcetera) are followed.   This also relates to abstract drawings; note movement and flow of the colour and/or design, to see how they may overflow and what they may move toward within the drawing.

Abstract (Furth 1988:82)

"An abstract portion of a drawing or a whole abstract drawing usually represents either something that is hard to understand, difficult or abstruse, or avoidance. The person may not know what he is concealing in the abstraction, but often, when asked about it (What does this look like to you, or remind you of?) s/he will make important associations to some problem that could not be drawn realistically.

Many abstract pictures may indicate that s/he is running away from an issue, avoiding something, "or it is unconscious content that needs to be worked on to be recognized."

Filled in versus empty (Furth 1988:84)

An interesting correlation is made with the individual's life: Is it filled in or empty? How is the space used? Interestingly when Furth says that patients who are physically ill or psychologically lacking energy may not be able to fill the page then to the opposite person's with overflowing energy might over-fill the picture or is compensating.

Trees and age (Furth 1988:86)

A tree is an interesting life-symbol. Questions to consider are: Is the tree balanced and healthy? Can its leaves provide photosynthesis? We may also look for its rootedness and grounding in the earth. "The 'life line' is drawn vertically form the base of the tree to the top of the crown, and notable markings on the tree – such as cut-off limbs, wounds, holes, height where foliage begins, broken branches, and so forth – should be noted and correlated to the age of the patient." Questions is said to reveal significant information from to the person's unconscious when related to the age of the person.

Drawing the work situation within a family drawing (Furth 1988:89)

"When a person is requested to draw a family picture and he includes his work situation, he is usually trapped by his work. Why is he so caught? Could it be that the family does not provide adequate relationships and that the work situation must compensate for this?" When work situations are included it is revealing to discover family relationships and emotional ties.

Five – year – old drawing to present – day drawing (Furth 1988:90)

When a person is asked to draw his/ her family at age five this often sheds light on how this person sees his past. Frequently present-day decisions will be made based on experiences. Hereafter a present – day drawing compared to the first mentioned may show how a person is repeating childhood ways and not responding to a new environment and new individuals in the adult world.

Laying pictures over each other (Furth 1988:93)

I must say that I am very circumspect of this idea: "When drawings are produced in a sequence, it is sometimes revealing to place them on top of each other, hold them to the light, and see what comes through. Putting these pictures together is often informative, offering new insights into a person's psychology."

Translating colour (Furth 1988:97)

Since colour is an enormous study on its own I do not include it here. However, I provide these under mentioned references in Furth (1988:97). "Many theories exist regarding the possible significance of colours, as do many books on colour symbolism and the use of colour, of which *The Luscher colour test* by Max Luscher (1969) and *Colour Personality*: *A Manual for the Colour Pyramid Test* by Schaie and Hess (1964) are prominent examples."

Furth (1988:97) acknowledge that colour interpretation do not always agree on specific meanings. What theorists do agree upon is that colours can symbolize certain feelings, moods, even the tone of a relationship.

Colour out of place (Furth 1988:99)

Colour out of place in effect falls under other considerations such as asking about what is odd. One should ask as to the meaning that the displacement of colour bring to the picture or symbol.

It is important to realise that colours do not tell the story of a picture; they merely amplify what the objects and action within the picture have to say. "To understand the relative value or importance of colours in picture analysis, consider viewing a black and white television versus a coloured one. In either case, the basic meaning of the program comes through (Furth 1988:98).

Addendum O: Bornedal on the comparison between Classicism and Romanticism

The distinction that Bornedal (1996:3-4) draws between classicism and romanticism could be read alongside professor Hagemann's description of what he calls a reception theory in art.

It is a general thesis that classicism and romanticism have two different ways of organizing knowledge and employing language. 1) If in classicism knowledge is spread out in taxonomic and classificatory systems, for example, as the classification of literary genres or the classification of human tempers, knowledge in romanticism becomes knowledge about depths and origins… 2) Furthermore, language is employed with greatly different purposes. If in classicism one uses language for the sake of communication, in romanticism it is used for the sake of expression— preferably in order to express something inexpressible: something belonging either to the regions of a lost prehistory of humans, to a metaphysical divine realm, or to the depth of the artistic self. One may term these different language-modes respectively pragmatic and idealistic. From this point of departure it is possible to derive other distinctions such as a fundamentally different perception of 'the other,' the presumed receiver. In classicism, the receiver still functions as an external, actual recipient and judge of the artistic product.   The relationship is 'communicative' because a (virtual) dialogue goes on between artist and audience. In romanticism, where one shifts from emphasizing potential communication with the audience into emphasizing expression of the self, one loses this 'pragmatic dimension' and 'communicative' purpose of art. If in classicism the receiver is external, representing a mature audience consisting of individuals in principle equal to the artist and thus capable of reviewing the artist, the receiver in romanticism is internalized; one does

not address one's poetry to an actual recipient. The idea of conforming oneself to an evaluating audience becomes intolerable. One writes from a position within oneself, avoiding any 'rules' that might guide and direct one's writing. An essentially different writing-process seems to emerge in this shift of paradigms together with a whole new sense of the self. If one understands the artist- audience relationship in classicism as an 'artisan-reviewer' relation ship, where the end for the artist is to get recognition, one may notice that with the romantic internalization of recipient, and consequently elimination of actual recipient, the sensitive romantic poet rather appeals to understanding and sympathy. The romantic poet no longer takes any chances. Two very different self-interpretations and desires-structures appear to define the creative self.

Thus, the transition from classicism to romanticism is viewed as a development from transparency to obscurity, from a pragmatic worldview to a metaphysical, from social obligations of art to an individualized non-obligated art, from communicative to expressive language use, from a desire to be recognized (in the artist) to a desire to gain sympathy, from the basic self-understanding of the artist of being an adept craftsman to the basic self-understanding of being a genius, from skills to inspiration. The whole development describes a general tendency, not just implemented in the arts and art-criticism, but in the development of human self-understanding, self-perception, and self- interpretation overall.

<div align="right">(Bornedal 1996:3-4)</div>

Please see next page

Bornedal (1996:4) visualises some of the relationships as follows:

In consideration of	Classicism	Romanticism
• World-dimension	Pragmatic	Idealistic
Organisational principle of knowledge	Synchronic	Diachronic
• Mode of language	Communicative	Expressive
• Critical interest	Code	Man
• Poetic object	Idealized Life	Truth
• Creative resource	Art	Inspiration
• Recipient	Externalised and actual	Internalised and ideal
• Desire-structure	Recognition	Sympathy

Table Addendum O, Classicism versus Romanticism (adapted, Bornedal 1996:4)

Addendum P: Paul Ricoeur on the hermeneutical arc

I provide this reflection in an addendum as it relates in its entirety to the research. I have alluded to various movements that one might use for research: Vogler's (1999) model, exegetical considerations, the drama therapy three-stage journey from Andersen-Warren and Grainger (2000:175-176). Demasure (2005/09/27) speaks fondly of Ricoeur's ideas on the hermeneutical art; she has also noticed that one may use this, amongst other things for research or a model for pastoral care.

Whatever model we choose for empirical research I believe it should adhere to the following facilitation criteria that Newby and Smit (2004:87) put forward: We need to communicate clearly and regularly; solicit feedback as often as possible; Recruit broad participation; Stimulate dialogue; Foster a sense of ownership.

The hermeneutical arc is viewed in three stages, which will be shortly described and related to narrative while drawing on Demasure's (2005/09/27) interpretations of Paul Ricoeur. Keep in mind that what Ricoeur sees as text is inclusive of all kinds of action and art.

P1:   Mimesis 1: Prefiguration

Prefiguration equals one's first understanding of something as texts, art, and action etcetera before we encounter these. This is akin to a first naivety, which is a pre-critical phase.

One should realise that our naivety, our understanding is always situated in interpreted action. Even in telling a story that says something of our pre-understanding (prefiguration) it is based on some event or action. Literature according to Demasure (2005/09/27) is therefore an expression of what is already present in human action otherwise it would have been incomprehensible.

This link is a link that Ricoeur makes between narrative theory and actioned theory. He notes that in action there are already pre-narrative characteristics.

P2:   Mimesis 2: Configuration

Configuration entails a conversation between horizons, which leads to a fusion of horizons. This could entail the fusion of the world of the text and the world of the reader. This does not take place instantaneously, Ricoeur speaks of a detour that must be taken; it is the detour that will lead to disclosure. Some might view this detour as structural analysis – although narrative practitioners are not confident about analysis – others refer to the detour as social sciences. This detour might as well be reflexive inquiry with another model such as Vogler's or using the six thinking hats in a meeting etcetera. The notion of a detour or of decentralisation beings us to Ricoeur's most famous statement; the more you explain the better you understand. Whatever this detour might be, for our purposes it is important to keep in mind that the result is interpreted explanation.

In a story we have to make a selection of events of all the information and events on our horizon. The story exists because of choosing certain events and not others and linking these in some kind of sequence. Apart from choosing events there are also discordant events that also find a place in the narrative. Without discordant events, without some kind of conflict there might not be a story. In augmentation of this; remember professor Hagemann that notes that drama survives on conflict. Making sense of discordant events or conflict introduces some kind of interpreted causality. This causal relationship is not necessary, but according to Demasure (2005/09/27) at least probable. In telling a story we use some kind of an intelligible structure, but also in the telling emotion is transmitted. This is important to Demasure (2005/09/27); to realise that even if one only mentions a succession of events one elicits emotion with the listener.

When thinking about the notion of time in configuration Demasure (2005/09/27) notes that we find narrative time, which is different than real time. Consequently

one can recount for a journey that took six hours from Gauteng to Durban in six minutes.

In configuration we find the joining of intelligence and intuition. Telling is always situated in a certain tradition so we have both *innovations,* in that we construct the story ourselves but also *tradition,* since the telling is informed by the tradition.

Therefore, in the configuration phase we find a plot, narrative time, culture and tradition, intuition and intelligibility.

P3:   Mimesis 3: Reconfiguration

Refiguration equals appropriation: It is a second naivety and a post-critical phase. We have derived at some kind of understanding and important to Ricoeur it entails social engagement. This causes us to come to a new prefiguration or as Vogler would say a new ordinary world to yet again embark on a journey. If mimesis one is understood as the real world where we have started we now return to that world.

The transition from prefiguration to refiguration happened through configuration. Refiguration has to be considered as an integral part of the text, art etcetera but it is important to note that this takes place on the side of the reader or viewer.

In the telling of a story Demasure (2005/09/27) says that it would be too much to say that you *become* someone else, but then that you might say that you have been *enlarged* by the telling. There might now be elements in your view of the world, which have changed.

Addendum Q: Sculpture – Nic Grobler

Nic Grobler

Nic Grobler

Nic Grobler
*He that soweth abundantly shall
reap abundantly* (2 Cor. 9:6)

Nic Grobler
*Teen middernag was Paulus en Silas besig om te bid
en tot lof aan God te sing.* (Hand 16:25)

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