

Caught between Christianity and the hard rock: A narrative study

by

Craig Sidney Palmer

**A mini-dissertation submitted in partial fulfilment of the
requirements for the degree**

Master of Arts in Counselling Psychology

in the Department of Psychology at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

SUPERVISOR: Ms. Ilse Ruane

March 2013

Declaration

“I declare that **Caught between Christianity and the hard rock: A narrative study** is my own work and that all the sources that I have used have been acknowledged and indicated by means of complete references.”

.....

Craig Sidney Palmer

Acknowledgements

Thank you to:

- God who made me in His image and, through faith, has brought me through my studies and been with me through it all, in His perfect time and according to His plan;
- My parents for their unconditional love and support all through my life. Any success I have is because of you, I love you mom and dad;
- My granny who is watching down on me from Heaven, who has been with me since the first morning when I applied for the Master's Counselling Psychology course. You will forever remain my 'Solace Within';
- My girlfriend and true love for all her love and support who has stood by my side and encouraged me to push on through faith, belief in myself and perseverance;
- Ms. Ilse Ruane for being a helpful and encouraging supervisor, mentor and friend through this long journey;
- The participants of this research project who infused it with energy, honesty, inspiration and unique valuable stories;
- My band, Forfeit Thee Untrue, for being my loyal brothers and friends.

Dedication

I dedicate this thesis to

My parents, who have been with me and supported me in every way possible through thick and thin, since the beginning of this journey and all through my life. Who I have become and who I will be in the future is because of you through all the love, encouragement and support you have shown me.

Abstract

The research study, **Caught between Christianity and the hard rock: A narrative study**, presents, explores and discusses the stories of Christian hard rock musicians from a predetermined Christian hard rock band, comprising of four members. The study takes a narrative approach at exploring and discussing the participants' stories, which comprise the qualitative data for the study. The stories were collected by means of four individual semi-structured interviews and a group unstructured interview. The interviews sought to ask the participants certain questions to hear and collect their stories pertaining to the various narratives interplaying in their lives as Christian hard rock musicians. Following collection and transcription of these stories, the stories were analysed according to interpretive narrative analysis, according to Riessman, with reference to Labov's 6 elements of transcription. Such stories were subsequently reported and discussed within the research study from a narrative theoretical point of departure. This allows for the reader to gain an understanding of the various narratives interplaying in the lives of Christian hard rock musicians, and the significance of such narratives and their experiences, which ultimately is assumed to influence the participants' daily lives. Ultimately, the study facilitates for the participants to tell their stories as they wished to tell them, in terms of how they may be "caught between Christianity and the hard rock" music genre. Subsequently the study also serves for the reader to gain a narrative understanding as to how the band members understand themselves and their band to be in the world.

Keywords

Narrative, narrative approach, narrative analysis, stories, social constructionism, music, musicians, Gospel music, Christian music, rock music, hard rock music, heavy metal music, Christian rock music, Christian hard rock music, Christian heavy metal music, Christianity, Labov, Riessman.

Contents

Chapter 1: Research background

1.1 Research context.....	pg 1
1.2 Research question	pg 4
1.3 Research goals.....	pg 5
1.4 Motivation for the research.....	pg 5
1.5 Overview of the research.....	pg 6
1.6 Summary and reflection.....	pg 8

Chapter 2: Literature and research review

2.1 Music.....	pg 9
2.2 Rock, hard rock and heavy metal music.....	pg 10
2.3 Christian music and Christian rock music.....	pg 13
2.4 Christian-based literature.....	pg 16
2.5 Narratives of bands.....	pg 16
2.6 Additional relevant studies.....	pg 18
2.7 Summary and reflection.....	pg 21

Chapter 3: Theoretical point of departure

3. Introduction.....	pg 23
3.1 Postmodern thought.....	pg 23
3.2 Social constructionism.....	pg 24
3.2.1 The development.....	pg 25
3.2.2 Primary concepts.....	pg 26
3.2.3 Social constructionism within the psychology discipline.....	pg 27
3.3 The narrative approach.....	pg 29
3.3.1 The development.....	pg 29
3.3.2 The narrative structure and the story.....	pg 30

3.3.3 Alternative stories, deconstruction and finding meaning.....	pg 34
3.3.4 The narrative approach embedded within the social constructionist paradigm	pg 36
3.3.5 The narrative approach in working with Christian hard rock musicians.....	pg 39
3.4 Applicability of the narrative approach as the chosen method of enquiry.....	pg 40
3.5 Critical evaluation.....	pg 42
3.6. Positioning of research.....	pg 43
3.7. Summary and reflection.....	pg 43

Chapter 4: Research methodology

4.1 Research design.....	pg 45
4.2 Sampling procedures.....	pg 46
4.3 Data collection.....	pg 47
Phase One.....	pg 48
Phase Two.....	pg 49
4.4 Research process.....	pg 50
4.5 Data analysis.....	pg 52
4.6 Additional ethical considerations.....	pg 56
4.7 Summary and reflection.....	pg 58

Chapter 5: Research findings and reporting of data

Phase One.....	pg 59
1. Story of band and self: An introduction.....	pg 60
1.1 Story of band.....	pg 60
1.1.1 Song metaphors.....	pg 61
1.2 Story of self (before band).....	pg 63
1.3 Story of self (in band).....	pg 65
1.3.1 Song metaphors.....	pg 68
2. Music stories (Christian/rock/metal music stories and lyrics).....	pg 70
2.1 Music stories.....	pg 70
2.2 Christian music and lyrics stories.....	pg 72
2.3 Rock/metal music and lyrics stories.....	pg 77
2.4 Christian hard rock/heavy metal music and lyrics stories.....	pg 80

2.5 Story of CRB lyrics.....	pg 83
3. The positives and negatives.....	pg 84
3.1 Story of how the participants understand people to experience CRB.....	pg 85
3.2 The most positive and negative aspects of being in CRB or genre of music....	pg 89
4. Alternative story, title and ending.....	pg 92
4.1 Alternative story.....	pg 92
4.2 Title.....	pg 94
4.3 Ending.....	pg 96
5. Additional stories.....	pg 98
Phase Two	pg 100
1. Additional chapters in CRB’s story.....	pg 100
2. Additional characters in CRB’s story.....	pg 102
3. CRB as a character.....	pg 103
4. Additional stories.....	pg 106
Summary and reflection.....	pg 108
Chapter 6: Discussion of results, critique, recommendations and summary	
6.1 Discussion of results.....	pg 109
Core narratives and themes (Phase One).....	pg 109
1. Story of band and self: An introduction.....	pg 109
2. Music stories (Christian/rock/metal music stories and lyrics).....	pg 110
3. The positives and negatives.....	pg 114
4. Alternative story, title and ending.....	pg 115
Core narratives and themes (Phase Two).....	pg 116
1. Additional chapters in CRB’s story.....	pg 116
2. Additional characters in CRB’s story.....	pg 117
3. CRB as a character.....	pg 117

6.2 The storytelling experience for the participants.....	pg 118
6.3. Critique: Limitations and shortcomings of the research.....	pg 119
6.4 Recommendations.....	pg 120
6.5 Ethical responsibility.....	pg 120
6.6 Dissemination of research results.....	pg 121
6.7 Reflection and closing thoughts.....	pg 121
6.8 Summary of the research.....	pg 122
References.....	pg 124
Appendix A.....	pg 134
Appendix B.....	pg 138

Chapter 1

Research background

The title of the research study may evoke certain questions for the reader; namely “To what does ‘the hard rock’ refer?” Aside from it being a pun and referring to the more well-known phrase, ‘caught between a rock and a hard place’, it also refers to a type of music or music genre – that of hard rock music. Hard rock music could also be understood as being a subgenre of the more recognised ‘rock music’ genre, which will become more conceptualised and apparent throughout the research project. In this research study I seek to explore if and how the participants may be ‘caught between Christianity and the hard rock music genre.’ Certain key concepts or terminology can be readily identified by the reader, which allude to the nature or research background of the study; namely, concepts or terminology such as Christianity, hard rock music, (subsequently rock music and music as well) and stories or narratives, as portrayed in the title of the study. These concepts and terms will be introduced and briefly discussed in this chapter so as to orientate the reader as to the nature of the study.

In the first chapter, I begin by addressing the research context for the study from which the research question emerged. The research question as posed in the research proposal is then reintroduced, serving to orientate the reader and clarify the goals of the research project. I then move on to address and discuss the motivation for conducting the research before concluding the chapter by providing an overview of the structure for this research report.

1.1 Research context

The research context will provide an indication of the nature of the research and its area of investigation. This is important to address and discuss in order to orientate the reader as to the scope and context of the study.

The research is situated within the context of several areas of investigation which are viewed as combining or interplaying with one another within the context of the research. Firstly, the research is situated within the context of rock music, specifically the genre or subgenre of hard rock music or heavy metal music. The two concepts or

terms are used interchangeably throughout the study, yet ultimately refer to one and the same genre of music within the context of the study.

Secondly, the research is situated within the context of Christianity and/or Christian music. Subsequently this reinforces the context of music within the study, as well as alludes to concepts such as religion, faith, belief or various other spiritual terminology or concepts. Such concepts and terminology thus become applicable to the study based on the stories told by the participants.

Thirdly, the research is situated within the context of stories or narratives, given that the participants' stories are presented and discussed within the study. The stories of the participants represent the research 'data' of the study, which will be addressed and explored in more detail in Chapter Four. The concepts of a 'story' or 'narrative' are often used interchangeably throughout the research report. According to Polkinghorne (1988), the term 'narrative' is in essence a story. The fact that the research is presented in the form of a narrative study further alludes to the applicability of narrative theory or a narrative theoretical framework of understanding and interpretation, which ultimately grounds the research. The theoretical point of departure will be addressed and explored in more detail in Chapter Three.

After having briefly discussed the primary contexts or areas of investigation for the study separately, I move to briefly discuss how these separate contexts are seen as combining or interplaying with one another within the context of the research project.

Within the context of the research and as reported within the context of this research report, I embarked on the journey of exploring the stories of Christian hard rock musicians from a predetermined Christian hard rock band. I, as the researcher, interviewed the band and its four members, namely the participants of the study, with the intention of asking them certain questions in order to facilitate and encourage the telling of their stories. Upon embarking on this research journey, I hypothesised that the lives of Christian hard rock musicians would illustrate the existence of Christian music narratives and hard rock music narratives, as well as various other subsequent narratives, to interplay in the participants' lives significantly. In some or other combination, these narratives are assumed to play out in the lives of the participants,

in the context of their personal lives and within their band, as belonging to the Christian hard rock music genre. Based on the band's music genre, I further hypothesised that the participants' Christian or spiritual identities and stories would be in some way interconnected with their identities as musicians or within their music stories. Subsequently, this understood interconnection or interplay involving various identities and stories within the lives of the participants is assumed to have significant influences for them as individuals and for their band.

Irrespective of a person being a musician or not, the music in a person's life could be assumed to be distinguishable and separated from their religious or spiritual beliefs. However, in the context of this research study, although the spiritual or religious aspects may be differentiated from the hard rock music that is made and played by the participants, they simultaneously overlap or interplay for the participants based on who they are as individuals and their band's music genre. The participant group thus seems to be informed by both spiritual (or religious) aspects and music aspects, which may at times be difficult to distinguish. Regardless, these aspects play out in the daily lives of the Christian hard rock band members (the participants) which is central and of primary importance to the nature of the research. To understand how such aspects or stories may play out in the lives of the participant group, the researcher enquires to hear of such stories from the participants. Subsequently this serves to bring to the fore and illustrate the experiences and understandings from the perspectives of the participants as told within their narratives. Furthermore, the research further seeks to present and discuss within the research report what this means for both the participants and the research's area of enquiry, as entrenched within a narrative framework of understanding.

In summary of the research context, and in addressing the direction of the research report to follow, I bring the following to the reader's attention: Within music there exist several different music genres. In the research study, two of these genres, namely Christian music and hard rock music combine into one genre, namely Christian hard rock music. The research study sought to interview a band belonging to such a combined music genre to collect, present, explore and discuss the band members' Christian music narratives, Christian narratives and hard rock/heavy metal music narratives (as well as various other subsequent narratives), which seem to

inform their lives. The subsequent implication and meaning of these stories interplaying in the lives of the participants, according to the participants themselves is of primary significance. Within the context of the research project, the stories of the participants and their band represent the primary area of investigation for the research. Significance to the seemingly opposing narratives and the participants' understanding and meaning attached to these narratives is noted, which subsequently is seen to inform their unique and individual stories further. These told stories from the perspectives of the participants were heard and collected, and subsequently reported, interpreted and discussed from a narrative perspective within the context of the research report.

After discussing the nature of the research context for the study I move to address and summarise what the research asks by specifying the research question.

1.2 Research question

Based on how the Christian hard rock band members (the participants) understand themselves and their band within the community, the research question asks, 'How do the seemingly separate and distinct narratives concerning Christian music and hard rock music interplay in the lives of Christian hard rock musicians?'

The study seeks to collaboratively explore with the participants their stories, pertaining to them being Christian hard rock musicians and members of a South African Christian hard rock music band. The participants were interviewed (collectively and individually) to obtain their narrative accounts of being members of a Christian hard rock band. These particular stories and how the participants tell them are of paramount importance for the purposes of the research.

The research question comes from my curiosity, as the researcher, as to how the seemingly separate and distinct narratives, concerning Christian music and hard rock music, interplay in the lives of the Christian hard rock musicians. The research question will naturally guide the goals of the research.

1.3 Research goals

General goal

The general goal of the research study is to ask the participants to tell their individual stories regarding their band, as well as to hear the band's story, which belongs to the Christian hard rock music genre.

Specific goals

1. To interview the Christian hard rock band to collect and co-create their stories.
2. To gain a narrative understanding of the experiences of a Christian hard rock band.
3. To highlight and explore both unique and common themes found in the stories of the band and its members.

1.4 Motivation for the research

The motivation for the research is warranted through its primary objective, and that is to co-create with the participants their stories and subsequently present and discuss these stories within the context of the research from a narrative perspective. Through this, the research hopes to give a minority group a voice within society by simply listening to their stories. The study seeks to explore if and how the participants experience being 'caught between Christianity and hard rock music.' It has been said that rock music and rock lyrics have always been controversial and challenging toward adult society (Arnett, 2002; Bennett, 2005; Christenson & Roberts, 1998; Strasburger, 2006; Strasburger & Hendren, 1995). Within the context of the study, such music is seen as interplaying with Christian narratives and Christian music narratives in the lives of the participants. The study aims to be a medium for the participants involved to share their experiences regarding the notion of 'caught between Christianity and hard rock music.' White and Epston (1990) note that people seek to make sense of their lives and experiences by ascribing meaning through the stories that they tell. The overall intention of the research can be summarised in the following quote: "As simple as it may seem, in the face of prevalent discourses and

dominant knowledges, simply listening to the story someone tells constitutes a revolutionary act” (Freedman & Combs, 1996, p. 44).

1.5 Overview of the research

The research primarily presents and discusses the experiences of Christian hard rock musicians, namely the participants, from a predetermined Christian hard rock band. The research is undertaken from a qualitative perspective and grounded within a narrative theoretical framework of understanding. The experiences of the participants are to be addressed within the context of this research project in the form of their stories or narratives. The stories or narratives of the participants were obtained and subsequently presented within this report by means of semi-structured individual interviews (Phase One) and an unstructured group interview (Phase Two) with the participants. Storytelling with the participants was aided through the use of an interview guide for Phase One. Phase Two took the form of a follow-up interview with the band whereby narratives and experiences from Phase One were revisited and elaborated on, whilst new narratives and experiences were also raised and subsequently discussed. Both phase interviews were transcribed by me, the interviewer and researcher. Subsequently the participants were invited to read through the transcriptions to substantiate and confirm that the written transcriptions were an accurate reflection of their stories as told and collected within the interviews. Following such, the stories were analysed and interpreted prior to subsequent presentation and discussion of the stories within the context of the research project. Through the process of exploring the stories of the participants it serves the research by identifying how they construct their identities through their experiences, and how they subsequently and simultaneously attach meaning to these experiences as told in the stories. This will facilitate to gain a narrative understanding as to how the participants understand themselves and their band to be in the world.

In this chapter I discussed the research project’s area of enquiry as being that of Christian hard rock music, by giving a summary of the research context, thus situating the research problem in context for the reader. I then introduced the research question and the subsequent research goals. I then moved to discuss the motivation for the

research and proceeded to give a general overview of the research and conclude the chapter.

In Chapter Two I address and discuss the literature/research review of existing and similar literature and research to that of the research topic. It briefly explores narratives of bands and addresses music in general, Christian music and hard rock and heavy metal music.

In Chapter Three I address and discuss the theoretical point of departure for the research topic, that being of narrative theory. The chapter explores how people are seen as living out their lives through the stories that they tell. Narrative theory, its related concepts, origin and development, as well as its overriding paradigm, namely social constructionism, are addressed and discussed to familiarise the reader with the theoretical framework that grounds the research and facilitates to explore and discuss the participants' stories.

In Chapter Four I address and discuss the chosen research methodology used for conducting the research. Specifically, I address and discuss the research design, sampling procedures, data collection, and the research process in general, data analysis and certain ethical issues which came to the fore during the research process.

In Chapter Five I present the study's research findings and reporting of data, as found in the form of the participants' stories. A collection of stories are presented and explored as obtained from Phase One and Phase Two interviews conducted with the participants, ranging across a variety of narratives including Christian music narrative, hard rock and heavy metal music narrative, as well as a variety of subsequent narratives which became pertinent, all of which are explored in more detail in Chapter Five. The stories are explored and positioned within a narrative theoretical framework of understanding.

In Chapter Six I present a discussion of the results as presented and explored in Chapter Five. I then move to address the storytelling experience for the participants before moving to critique the study and put forward recommendations for future research related to the research topic. I go on to address ethical responsibility and

dissemination of the results obtained in the study. To conclude the study I move to reflect on the research study by providing my closing thoughts and a summary of the research.

1.6 Summary and reflection

This chapter introduced the area of investigation for the research study, specifically addressing and discussing the research context, research question and the research goals, both general and specific. The chapter then moved to address the motivation for the research study and provide an overview for the research. The primary areas of investigation addressed in this chapter will be further explored and discussed in Chapter Two to follow.

Chapter 2

Literature and research review

In Chapter One I addressed and discussed the research background of the study, serving to orientate the reader as to the pertinent areas of investigation to be explored in the study. I delineated the research context, the research question and the research goals. Following this I moved to discuss the motivation for conducting the research and concluded the chapter by providing an overview of the structure for the study.

In this chapter I address and explore the various literature and research conducted that may be similar or of pertinence to the research's area of enquiry. As mentioned in Chapter One, this chapter will further explore the various concepts of significance and relevance to the research topic. Thus, I begin by briefly addressing the concept of music in general, before moving on to discuss certain types or genres of music applicable in the study; namely those of rock, hard rock and heavy metal music, as well as Christian music and Christian rock music. I then move to briefly address Christian-based literature. Subsequently I then move to briefly explore existing literature relating to narratives or stories of bands or musicians based on the research study being grounded within a narrative framework. Throughout the study I address and discuss the various literature and research conducted that will serve to orientate the reader as to the nature of the study and familiarise the reader with various terminology and concepts. This aims to facilitate for the reader to gain a better understanding of the various concepts or narratives informing the study prior to presenting, exploring and discussing the participant stories. I conclude the chapter with a summary and reflection with reference to the chapter to follow.

2.1 Music

"Music is what feelings sound like" - Unknown

Seashore (1967) refers to music as being the medium through which people express their emotions; emotions such as happiness, sadness, love, anger, remorse and praise

for example. Music has been said to be the charm of a person's spirit, the instrument that raises minds to higher places, and the key to access the imagination. Wethered (1973) claims that for many people, music elicits a different response in comparison to anything else and influences a person at an intense level. Music is, by nature, subjective in its interpretation and is appreciated only in so far as it arouses feeling or emotion in a person. The aroused emotion will subsequently facilitate for a listener or performer of the music to attach meaning and significance to such an experience of listening to or playing the music (Seashore, 1967). Seashore (1967) further claims that music has the ability to connect people with their own feelings, and with one another. Just as music has the capacity to help people connect with their feelings, feelings are experienced as being either positive or negative (or some combination of the two) and are universal, as noted by Barlow and Durand (2005).

The participants in the research study are acknowledged as being Christian hard rock musicians. Thus, it serves the research to not only address music in general, but to explore the types, genres or subgenres of music that are pertinent to the study, namely rock music, hard rock and heavy metal music, Christian music and Christian hard rock music.

2.2 Rock, hard rock and heavy metal music

Pattison (1987) is of the opinion that the world of rock music is a world of feeling. Thus, one may reason that rock music could be described in much the same way as music is described previously for those who appreciate the music genre. Comparatively, rock music is also seen as the music of "triumphant vulgarity" (Pattison, 1987, p. 9-10) as it has been described as unsophisticated, a loud noise, tasteless, primitive and offensive – much the same as heavy metal music (Pattison, 1987). The study of Christenson and Roberts (1998) claims that rock music and rock lyrics are becoming, and have become much more graphic and provocative, and less subtle. The study highlights that critics of the rock music genre claim that it is during adolescence that music becomes the primary medium when addressing the media's influence on young people.

Sociologists study rock music as the music of the youth. As a music genre and culture on its own, according to Pascall (1978), it has little to do with the objective facts of time and age, but everything to do with mythical realms of imaginary youth. Rock has been condemned since the 1950s; one of the reasons being because teenagers use it as a justification for the removal of inhibitions and the disregard for decency, as noted by Pattison (1987). According to Walser (1993), rock music and heavy metal music is dismissed because the genres are said to encapsulate and encourage adolescent rebellion and escapism. Pattison (1987) explains further that lyrics commonly associated with rock and metal music typically speak the language of the troubled adolescent, and the music is about maintaining the unacceptable drive of youths.

According to the works of Arnett (2002), Bennett (2005), Christenson and Roberts (1998), Strasburger (2006), and Strasburger and Hendren (1995), rock and heavy metal music and lyrics have always been controversial to adult society. However, Christenson and Roberts (1998) note that most rock music, in comparison to heavy metal music, is in fact more 'mainstream' with regard to its value orientation. Comparatively, Arnett (2002) claims that the anti-establishment nature of rock music, and its subsequent significance in adolescent identity construction, is a complex issue to discuss and resolve. For example, Christenson and Roberts (1998) claim that although rock lyrics may be of secondary significance to some listeners on a conscious level, the content of such lyrics can still influence listeners and inform their thinking and attitudes. In Wicke's (1990) study on rock music, it explains that since the inception of the music genre it has been compared to being similar to that of a time bomb ticking loudly amidst the mechanisms of power and authority.

Since the genres' inception, both rock music and heavy metal music have raised concerns and challenged authority, with parents often labelling the lyrics and music as 'dirty' and 'obscene' (Pascall, 1978). Hansen and Hansen (2000) claim that it is imperative that adult society dislikes rock and heavy metal music, since it is this anti-authoritarian stance that adolescents can identify with; rock and heavy metal music, and such lyrics, are an important symbol of identity for adolescents. Furthermore, Roe (1990) discusses the important role that any music or music genre plays in the socialization of adolescents and that it can help them identify with a peer group. This alludes to the concern raised regarding hard rock or heavy metal music. According to

Walser (1993), rock and heavy metal music is condemned in order to avoid questions of social responsibility from being addressed, answers of which would pertain to the inevitable destructive behaviour of people. Furthermore, societal narrative and discourse has afforded itself no other explanation of music's power to affect people, and that people are trained not to think of music (or any other art) as a symbolic discourse, which draws its power from socially grounded desires and contestations. According to Walser (1993), culture exerts the influence it does because it provides people with pleasure, and many analyses of musical works give no suggestion that music is experienced and that it has impact and influence on listeners because it is enjoyed and appreciated.

According to Pattison (1987), rock music and heavy metal music have been identified as causes and effects in a moral collapse in society as these genres encroach on the emotional territory where enigmatic religion does its business. Arnett's (1991) study claims that hard rock and heavy metal music have a preoccupation with themes of violence, hate, Satanism and death, which all ultimately warrant concern from parents, teachers and other authority figures. The study further noted that given such a preoccupation of such themes, of all the types of music that teenagers tend to listen to, heavy metal (and rap) music has led to the greatest concern for such parties. Cole (2000) builds on this point by noting that the correlation between heavy metal music and violence committed by its listeners and fans has always been problematic. For example, St. Lawrence and Joyner (1991) found that exposure to heavy metal lyrics shows males to demonstrate greater sex-role stereotyping and negative attitudes towards women. According to Walser (1993), the hard rock and heavy metal music narratives seem to abandon the idea of upholding morals and moralistic behaviour and tend to condone, or at least not oppose, the breaking of social rules and norms. However, according to Donnerstein, Slaby and Eron (1994), despite decades of research being indicative of learning problematic and aggressive attitudes and behaviour through the media, research may not yield many conclusions about music, or various music genres as such in being causal to such attitudes and behaviour.

2.3 Christian music and Christian rock music

Various literatures have addressed and discussed the combination of Christian narratives and music narratives interplaying together within community. A discussion on some such literature will follow.

According to Thompson (2000), in comparison to rock music, hard rock music and heavy metal music, Christian rock music has been called everything from ‘Jesus music’ to ‘righteous rock’ and ‘the Devil’s handiwork’. In his book exploring Christian rock and roll music, Thompson (2000) understands the genre as combining culture with faith. He explains that Christian rock music is understood or identified as ‘Christian’ primarily due to the message in the lyrics or based on the faith backgrounds of the musicians. Cusic (2009) discusses the interplay of music and Christian culture by situating the music genre within the context of religious music in America specifically. Cusic essentially illustrates the influence of fundamental gospel beliefs on modern American music and the use of primary pop and rock music styles or patterns being utilised in the service of songs for purposes of faith and beliefs.

Beaujon (2006) approaches the investigation of Christian rock music from a cultural perspective. He explores various themes related to Christianity and music, as well as specific Christian rock bands and Christian record labels, seeming to be of the opinion that ‘Christian rock’ is a culture as well as a music genre, and that it informs and influences youth culture significantly. Similarly, Alfonso (2002) critically evaluates contemporary Christian music by delineating the rise of the music genre from its roots within gospel narrative to its present day sounds, which are noted as being informed by various genres of music such as pop, rock, punk, heavy metal, country music and various other genres. Aside from discussing the inception and development of Christian music over time Alfonso also discusses various influential artists and musicians within the music genre, as well as various themes pertaining to the development of the industry and the subsequent social and cultural implications of contemporary Christian music. Alfonso (2002) highlights the music genre as the interplay of faith-based messages and secular pop music styles. Similarly, Powell (2002) also addresses various influential artists and musicians associated with contemporary Christian music, as well as critically discussing both positive and

negative implications of the music genre from a cultural and social perspective. Powell additionally explores and delineates various gospel influences for rock musicians and various rock music influences for musicians who are of Christian faith.

In terms of how Christian narratives interplay with rock music narratives, Thompson (2000) discusses Christian rock music as being congruent with a typical rock music sound incorporating loud volumes, syncopation and rhythm, yet serves the function of worship, evangelism, and entertainment, predominantly for the youth population, much like standard rock music. Christian rock is often understood to include subgenres of rock as well as extending to heavy metal, disco, and various other subgenres (Thompson, 2000). The notion that rock music is synonymous with rebellion was promoted by both the marketers of the music and the conservative majority in the church, as understood by Thompson. He notes that rock music specifically has been a significant aid for the increase in drug abuse, rebellion, violent behaviour, and various other forms of abuse, but that over the past few decades it has also been a valuable and influential means to facilitate for positive social transformation, encouragement, evangelism and education. Thompson discusses that regardless of the controversies and marginalisation surrounding Christian rock music, the small percentage of fans of the genre has been enough of an audience to support Christian rock since its inception in the 1960s. Stowe (2011) similarly understands Christian rock and pop music to comprise the music of worship for a majority of Christians. Stowe (2011) further illustrates how evangelicals have adapted rock and pop music in several ways that have significantly influenced and informed their religion's identity and practices. Stowe (2011) delineates how the increasing acceptance of Christian pop and rock music by evangelicals has subsequently reinforced a multiple of conservative cultural, theological and economical messages within various communities around the world.

Howard and Streck (2004) also critically examine and discuss contemporary Christian music as a trend or phenomenon from a cultural perspective. They highlight how Christian musicians have been experienced and understood by many within various communities as musical missionaries as well as entertainers or artists, or some combination of the two. Howard and Streck (2004) acknowledge that Christian music has come to be frequently experienced as a 'splintered' genre as being informed by

the relationship between faith and culture. Subsequently, this has led to different responses, misunderstandings and conflict within multiple religious and aesthetic communities. Thompson (2000) similarly acknowledges the controversial nature of Christian music, specifically Christian rock music. He further discusses the rebelliousness of the rock music scene and the importance of music as informing youth culture. Thompson seems to convey that this is due to the notion that by the end of the 1960's rock music was the biggest influence on baby boomers and that throughout the 1960's many youth looked to spirituality for answers.

With regard to music, Chadwick (2006) claims that early Christians were clearly reserved toward any heinous or morally dirty acts and profanity on the stage or at the music hall. Such acts are typical in rock music and heavy metal music shows, in the opinion of Pattison (1987). In comparison, Chadwick (2006) notes that the function of Christian music would traditionally be of praising God, while Radwan (2006), in his article, discusses the Christian music genre as traditionally being a medium or tool for communicating religious ideas and beliefs to an audience. Killian's (1990) research took a standpoint upon evaluating morals and values of teenagers from a Christian perspective. The study claimed that rock music had directly or indirectly been responsible for much of the anti-social behaviour of present day youth. The study explores how topics and themes such as power, honour, wealth and sex seem to significantly influence and inform the hard rock and heavy metal music narratives or discourses. Much literature supports the notion that rock music and heavy metal music are morally dirty and even Satanic, subsequently bringing forth the question of how such a genre could be informed by Christian narrative to serve as a medium for praise and evangelism (Walser, 1993).

According to Thompson (2000) however, to address, explore and understand Christian rock music as a genre and as a culture a significant and extensive sociological and archaeological investigation is required. To further explore such areas of investigation would simultaneously not be practical or beneficial for the purposes of the research study and its objectives, as well as the study limitations.

2.4 Christian-based literature

Christian-based literature is vast and can be found in many different formats, including written format (such as books, journals, articles and other academic studies) and in visual and/or audio format, such as films.

Jeffrey (1996) in his book, *The signature of God* takes a scientific, historical and archaeological perspective in exploring the Christian faith, while Towns (2003) explores questions and answers which people may have regarding Christianity. Walsch's (1995) book, *Conversations with God*, similarly address Christianity in terms of certain questions concerning life and God. Even *The Bible* can be recognised as a form of Christian-based literature, so to explore Christian-based literature independently from music and its role within the context of the research project would be impractical and unnecessary within the context of the research.

According to Chadwick (2006, p. 29), "Religion is simultaneously the most uniting and the most dividing force in human society." Chadwick claims that much like music, religion can facilitate to either unite or divide people. To enquire and explore what is original or typical in early Christian teaching and understanding, as well as the development and modern day understanding of Christianity as a religion, is to enter into a topic filled with controversy, and such exploration within the context of this study is not applicable given the research objectives and is too vast to explore given the limitations and scope of the research.

2.5 Narratives of bands

Narratives of bands or the musicians who comprise them have been collected and told primarily in the form of autobiographies and films (Azerrad, 1993; Berlinger & Sinofsky, 2004; Manson & Strauss, 1998; Welch, 2007; Welch, 2010).

A published or unpublished autobiography of a musician represents a narrative. Several autobiographies from musicians and bands give narrative accounts of their lives and experiences. Several such autobiographies will be put forward as examples to orientate the reader as to existing literature in the form of band narratives, given

that narratives from musicians and a selected band is the primary area of investigation in the research study.

The autobiography of Brian Warner, entitled *The long hard road out of Hell*, written by Manson and Strauss (1998) represents a narrative account of rock band and singer, Marilyn Manson. Similar to the research topic, the autobiography also explores various narratives and significant life experiences of a musician and band; specifically it explores Marilyn Manson's childhood and adolescence, his reasons for having music in his life, playing the music that he chooses to play, as well as various other narratives regarding his own personal understanding of the world, people, politics, music and religion (Manson & Strauss, 1998).

Another example of a band's story being told in the form of an autobiography is that of the rock band, Nirvana. In the autobiography entitled *Come as you are*, Azerrad (1993) tells Nirvana's stories, culminating in the suicide of the band's lead singer, Kurt Cobain. The various stories and themes addressed and explored in this narrative account of Nirvana include but are not limited to the band's music and lyrics, their use of and exposure to drugs, relationship struggles, fame and popularity, as well as suicide.

Other narrative accounts of a Christian rock musician can be found in the autobiographies of Brian Welch. Welch is the former lead guitarist of the heavy metal band, Korn. His first book, *Save me from myself: How I found God, quit Korn, kicked drugs, and lived to tell my story* (2007), addresses his personal journey, experiences and explores many themes, specifically surrounding music, God, religion, and drugs. Welch's second book, *Stronger: Forty days of metal and spirituality* (2010), addresses similar themes and serves as a 'self-help' book for the reader.

The aforementioned examples of band narratives are examples of stories of bands having been captured in textual form or books for the reading pleasure of the public. Narratives of bands are not only available and told in the form of autobiographies, but are also available in music magazines. In rock and metal music magazines, stories of different bands are pertinent to the attraction of these magazines – by keeping fans up-to-date with latest news regarding album releases, live shows, the band members'

motivation for writing and playing the music that they do, and even the relationship dynamics between band members. Interviews, such as television, radio and newspaper interviews, are other examples of how the stories of bands and their members are sought out by the public.

Stories of bands can also be found in DVD format. Although not recognised as academically acceptable forms of literature for this study, narratives such as these are readily available and abundant. For example, the non-fictional filmed documentary, *Some Kind of Monster* (produced and directed by Joe Berlinger and Bruce Sinofsky in 2004), tells the story of the band, Metallica. Metallica is a heavy metal band from America, but they have also been labelled as a ‘hard rock band.’ In a similar manner to the previously mentioned autobiographies, various themes become evident throughout the telling of these narratives. Noteworthy themes include the role of leadership, power struggles between band members, members being famous musicians but also family men, substance addiction, the meaning behind lyrics and the messages intended within songs, as well as several other significant themes.

This section highlights and illustrates various narratives of bands and musicians, and the formats in which such narratives can be told, read or heard about.

2.6 Additional relevant studies

Studies of Christian hard rock music and bands belonging to such a genre appear very limited, particularly with regard to studies entrenched with a narrative theoretical framework of understanding. Other conducted studies relating to the research topic shall be mentioned and briefly discussed to follow, which essentially serve to orientate the reader further as to the existing research within the areas of investigation explored in this study.

Various researchers (Baker & Bor 2008; Recours, Aussaguel & Trujillo 2009; Selfhout, Delsing, ter Bogt & Meeus 2008) conducted studies on a person’s music genre preference or the type of music they enjoy and tend to listen to, and the music genre’s correlation with mental health. These studies seem to allude to the heavy metal music genre as being associated with problem behaviour such as suicide,

violence and aspects pertaining to Satanism, much like other studies discussed previously have found. Snell and Hodgetts (2007) explored heavy metal music and found that the genre has pertinence for individual identities, illustrating how people tend to experience music and lyrics in certain ways, attach meaning to these experiences and subsequently construct or maintain their individual identities. The study also alludes to possible correlations between heavy metal music and youth suicide and substance misuse. A study by Peterson, Safer and Jobes (2008) also discusses teenage suicide in relation to rock music lyrics, namely the impact of such lyrics inherent in typical rock music on the youth listeners of the music. The study subsequently found that individual differences were modestly associated with suicidal thoughts after listening to the music genre. Further studies have found that songs containing violent lyrics would increase aggressive thoughts and feelings whether they be directed toward oneself or others (Anderson, Carnagey & Eubanks, 2003), and that exposure to violent lyrics may also induce or sustain development of a more aggressive personality in general. Comparatively, Ansdell (2004) addressed a similar issue in his study, claiming that certain music conveys the feeling of anger specifically, but that listening to ‘musical anger’ does not necessarily make one feel angry. The study goes on to explore the paradox of how a music medium which may be understood or experienced as angry music may not facilitate for the listener or audience to feel angry.

Much like the research project addresses and explores the stories or narratives of a Christian hard rock band and its members, so too did Clements (2009) conduct a study on the rock band, Steely Dan. The study focused on addressing and exploring the bands’ songs and how these tell stories for the listener or audience, which subsequently facilitate to inform and influence various identities for the listener or audience. Similarly, Kotarba (2008) discussed identities, namely the formation and maintenance of individual identities as informed by music, whilst Garcia (2008) addressed the socially constructed discourses relating to rock music. Similarly, the study by Rhodes (2007) explored rock music as a social discourse, while Loots (1997) addressed rock music from a cultural and historical point of view, which explored what the genre of rock is, but more importantly, how it functions in the lives of its audience. These studies illustrate a similar approach to the current research study pertaining to how various narratives interplay in the lives of the participant group and

how they understand and experience these narratives, subsequently facilitating for the participant group to attach meaning to these experiences and their lives as Christian hard rock musicians. Davis, in her 2006 study, investigated music and its role with regard to identities, specifically one's aging-identity. Thus, her study addressed the exploration of music informing individual identity of a period of time throughout the course of one's life. Her study pertained to punk music specifically, and noted how the genre is, or was, traditionally conceived as a youth subcultural phenomenon. According to Bennett (2005), Roberts, Christenson and Gentile (2003), a teenager's choice in music facilitates for them to define important social and subcultural boundaries, while Kachinovsky and de Chao (2005) also explored the importance of music in adolescence identity process and how various genres of music are utilised in the social construction of identity, particularly prominent within the adolescent phase of a person's life. The studies have shown that the performers of popular music also have a significant role to play in adolescent development, in terms of their own identity as role models for adolescents. For example, as claimed by Christenson and Roberts (1998), highly publicized drug use by musicians has been a continuing issue for several decades due to the potential role-modelling effect that becomes applicable for the listener of a certain music genre, and the musicians who write and make the music.

In summary of the literature and research available pertaining to rock music and various other subgenres of the genre, the research seems limited, with studies and literature on Christian rock music being even more limited. However, it must be acknowledged that although rock music has become increasingly graphic and less subtle in content, specifically harder forms of rock music and heavy metal music, different teenagers and people in general respond differently to music and lyrics regardless of the genre. Aspects such as people's own unique psychological, social and developmental makeup, as well as their belief system or various religious or spiritual narratives, also need to be taken into account when discussing the way the music genres applicable in the research study are understood, interpreted and experienced, from individual listeners to the greater community.

2.7 Summary and reflection

This chapter began by addressing and exploring the various literature and research conducted that pertains to the research study's area of enquiry. The chapter began by delineating various literature and research relating to narratives of music, rock and heavy metal music and Christian rock music. It then moved to address and briefly explore Christian-based literature and Christian music. Narratives of various bands and musicians as existing in various formats was also discussed, with further exploration of various studies having been conducted pertaining to the research study's area of enquiry. Existing studies and research would suggest limited research into the study's area of enquiry. Research and literature suggests various themes as prominent and significant when exploring the narratives of music, Christian music, rock and heavy metal music, and Christian rock music. Various narratives are thus assumed and hypothesised to interplay in the lives of the participant group. In order to ground the participants' stories as presented and explored within the context of the research study, the chapter to follow will address and explore the theoretical point of departure for the study, namely that of narrative theory, interpretation and understanding.

Chapter 3

Theoretical point of departure

In Chapter Two I highlighted how the narrative approach in the context of Christian hard rock music could bring about a broader understanding of the different narratives that Christian hard rock music is both situated in, and informed from. I referred to various sources of literature and previous research conducted with regards to the stories of bands, music in general, as well as hard rock, heavy metal, and Christian music. These all showed how the narrative approach could be used to broaden our knowledge of Christian music and hard rock music interplaying in the lives of Christian hard rock musicians, by incorporating an understanding of the experiences of such musicians.

In this chapter I discuss the narrative approach, based within the social constructionist paradigm, which forms the foundation of the research, thus grounding the study and area of enquiry within a narrative framework of understanding and interpretation. Throughout this chapter I base the foundation of my research on the notion that our realities are socially constructed and that our reality is sustained, communicated and passed along in the stories that we live and tell. These stories are situated within social and cultural contexts, which ultimately shape our stories and the identities that we construct through the stories that we live and tell. To follow, I begin by giving a concise introduction on postmodern thought, which serves as a preface to a discussion on social constructionism. I then move on to discuss the narrative approach by introducing the reader to the narrative structure, for the purpose of orientating the reader with the necessary terminology. Hereafter, I position the narrative approach within the social constructionist paradigm, thereby giving an account of the key concepts and notions that inform the research. I end off by addressing the narrative approach pertaining to the topic of enquiry, that being in regard to the stories of the Christian hard rock musician participants, thereby noting the applicability of the narrative approach to the research, as well as critically evaluating the approach.

3. Introduction

The inception of postmodern thought facilitated the development of new and different modes of knowing and methods of investigation across diverse disciplines.

Furthermore, various theoretical multidisciplinary influences, along with postmodern thought, simultaneously led to the birth of the social constructionist paradigm (Kvale, 1992). Postmodernism, according to Kvale (1992), grew in opposition to modernity – an intellectual movement – and rejected their ideas and postulations. Postmodern thought moves beyond methodical, scientific and cognitive paradigms to incorporate the domains of aesthetics and ethics. This serves to develop and extend our current methods of reason beyond systematic or logical principles and assumptions. Postmodern thought disputes the concepts of power and knowledge, postulating that knowledge be appreciated as something based upon language and social interaction (Kvale, 1992).

3.1 Postmodern thought

Postmodern ideas came to the fore within the fields of sociology, architecture and literary criticism in the 1950's and continued to develop throughout the 1960's. The two decades to follow facilitated for the concept of postmodernity, as a movement, to be addressed by French philosophers and put forward to the general public (Kvale, 1992). Kvale (1992) further notes that there is not merely one unanimous postmodern philosophy, but rather that an extensive number of writers allocated divided investigation into the various aspects of the concept and movement. The terms 'postmodern thought', 'postmodernity' and 'postmodernism' are used interchangeably within literature and have generally come to be seen as ambiguous and unclear. Kvale (1992) addressed such ambiguity; she noted that postmodernism generally refers to a concept of cultural expression, which includes art forms and various other means of expression. Comparatively, postmodernity refers specifically to the time following the Enlightenment period, which primarily focused on opposing the belief that reality is objective. Similarly, postmodern thought replaces the notion that reality is independent of the observer. Postmodern thought embraces the understanding that reality is more subjectively determined through language and social experience.

The Enlightenment period, following modernist thought, was predominantly concerned with the search for rationality and logic due to an overriding belief of reality being ‘fixed’ or certain. Postmodernity was an age typically concerned with opposing this belief, and thus postmodern thought is concerned with taking a critical standpoint at dismantling modernist beliefs, ideas and practices (Gergen, 2001). It moves away from modernistic thought and portrays a new way of knowing and what comprises knowledge. According to Crossley (2000a), postmodernity aims to deconstruct socio-historical narratives and society’s linguistic structures for the purpose of investigation into the fundamental basis for knowledge. Postmodern thought is of the assumption and understanding that it is through language that knowledge is determined, and not by rationality and logic characteristic of the modernist belief. Thus, postmodern thought rejects the modernist belief of universal and concrete truths, disputing that the world cannot be understood in terms of meta-theories or meta-narratives that provide universal systems of knowledge (Burr, 1995). Postmodern thought represents a shift from knowledge being seen as objective and universal towards the concept representing something that is localised socially valuable, and subjectively determined (Kvale, 1992).

3.2 Social constructionism

Social constructionism portrays as a theoretical framework and point of reference that came to the fore within a postmodern thought setting. Social constructionism takes on a critical perspective for approaching human enquiry within the social world. According to Burr (1995), the theoretical framework has its roots in sociology, philosophy and linguistics, and is thus multidisciplinary in nature. Burr (1995) continues by noting that given the inherent multidisciplinary influences of social constructionism and its development, no single definition can serve justice in fully defining the theoretical framework. Furthermore, many writers across the various disciplines have contributed in the field and to attempt to encapsulate all such works in a summary would prove unfeasible. Social constructionism as the overarching - theoretical framework ultimately facilitated for the birth and development of various other approaches, namely the narrative approach and discourse analysis. Such approaches have become invaluable within the field of psychology and other disciplines (Burr, 1995).

3.2.1 The development

As previously mentioned, social constructionism has its roots and influences across a variety of disciplines, with contributions made by many. Therefore, the theoretical framework and its development cannot be credited, nor traced back, to a single source. Burr (1995) claims that social constructionism originated from the collective influences of North American, European and British writers; the approach growing in resistance to the history of science and the sociology of knowledge.

Within the field of psychology, the development of social constructionism can be largely credited and traced back to the work of Kenneth Gergen in the early 1970's. In his 1973 paper, "Social psychology as history", Gergen proposes that knowledge is historically and culturally specific; that all enquiries should be widened beyond the individual to include aspects of context (time, place, other social parties involved, etc.) (Burr 1995). Gergen postulated further that any singular account of society or people in general, would be inadequate because social life is constantly changing. Upon Gergen's presentation of the aforementioned paper, social psychology was enduring a time of crisis because there were ever-present concerns that it was promoting the principles and ideas of dominant groups (Burr, 1995). Several other works by various writers followed and were presented within the discipline, which sought to tackle these growing concerns. Primarily, they focused on recommending alternatives to positivist science, disputing any ideological or domineering uses of psychology. Gergen (2001) highlighted that the greatest shift towards constructionist ideals and standards within psychology emanated from the systems-oriented approach, typical in family therapy; the approach portrayed a mind-to-language shift, whereby key emphasis and significance was (and is) placed on the process of communication.

Over time, the social constructionist approach has developed and become strongly placed and acknowledged within psychology and several other disciplines. According to Gergen (2001), the contributions made across such disciplines, as well as the dialogues expressed in favour of the social constructionist principles have aided to the movement significantly. Gergen (2001) continues by noting that these dialogues define social constructionism as a meta-theory, a social theory and a societal practice.

Firstly, with regards to the approach as a meta-theory, social constructionism opposes empiricist accounts of knowledge, primarily based on claims of objectivity and universal truths. Within this definition, Gergen postulates that social constructionism does not highlight particular requirements for theory, method or practice; instead, it outlines pertinent-type questions with regard to these domains. Secondly, the approach also pertains as a social theory, in that it is pensive and reminiscent of a developing body of knowledge. This body of knowledge is descriptive and illustrative in nature and pertains to knowledge across all domains. Thirdly, Gergen highlights that several disciplines are incorporating and utilising social constructionist assumptions and principles for the purpose of cultivating new forms of practice within the disciplines. Within psychology and other social sciences, these assumptions and principles are arousing developments in research methodology, as can be seen by discourse practices and narrative approaches.

3.2.2 Primary concepts

It has been emphasised that the social constructionist approach has developed due to influence from several disciplines, and therefore one single description cannot encompass the scope of the approach. However, Burr (1995) highlights four primary concepts that are used as guidelines when addressing the fundamental nature of what the social constructionist approach entails. These are briefly summarised to follow.

1. The approach is critical towards taken-for-granted knowledge, opposing the viewpoint that conventional knowledge derives from objective and impartial observations of the world; rather that knowledge which exists is precisely understood by how we perceive it to be. The social constructionist approach thus moves to question and confront the principles typical in positivism and empiricism, as reflected in conventional science.
2. The approach favours the stance that our knowledge and understanding of the world is contextual, in that it is culturally and historically specific. Thus, one needs to address the context and time period within which such understanding, and from which such worldly knowledge was generated. Such knowledge and

understanding is therefore dependent upon economic, political and social influences at play within the context of the specific culture, and at that time.

3. The approach embraces the idea that knowledge is generated or ‘constructed’ between people, through interpersonal and social interactions on a daily basis. These processes of social interaction are informed by the language that people use. Thus, the social constructionist approach holds that knowledge is created between people and sustained by social processes, and not by objective observations about the world.
4. The social constructionist approach is of the belief that knowledge and social action go hand in hand. The social constructions occurring within interpersonal contexts by means of social processes can present in several different forms and ultimately give way to a large number of different constructions. Such constructions facilitate for the possibility of a variety of actions and social interactions that can derive from the constructions.

With reference to point number four (4) above, and with regards to this particular study, the construct of Christian hard rock music can therefore be interpreted and understood differently in diverse contexts, but is ultimately guided by the different constructions and social processes at play between the people within such contexts. Thus, the understanding and knowledge regarding Christian hard rock music may, for example, be constructed differently within the context of a church in comparison to how such would be constructed in a hard rock music venue; the primary reason being because different social processes will determine the various accounts of knowledge which are arrived by the people within the different contexts.

3.2.3 Social constructionism within the psychology discipline

Within the field of psychology, social constructionism opposes traditional beliefs in several ways. The approach facilitates for an anti-realist position, postulating that there are no fixed structures within the world or within people that can be ascertained, because people are products of social processes (Burr, 1995). The knowledge which one possesses is not reflective of universal realities or truths; instead, people construct

their own versions of reality through interpersonal interactions and social processes. Thus, social constructionism opposes the notion of objective facts, recognising the significance of truth but postulating that knowledge and truth is always relative to context. Psychologically speaking, this means that theories and other such principles within the discipline are bound by the time and culture in which they were constructed, and are not in fact universal or timeless constructs (Burr, 1995). The foundation of the viewpoint rests on the belief that when one attempts to articulate what knowledge exists and convey it into language, then one is entering a world of a multitude of socially generated meanings. According to Gergen (2001), in any community, there will be commonly collective modes of discourse that are fundamental in maintaining the community's tradition.

Social constructionism holds to the belief that language is a prerequisite for thought, whereas established or conventional psychology holds that language merely conveys thought (Burr, 1995). Social constructionism claims that we are all born into a social context, which is culturally relevant, and at a certain time – making it historically pertinent. It is within and from such a social context that one learns about the constructs of that specific context, through the attainment of language; the language that we use ultimately and actively feeds our framework for understanding (Burr, 1995). Language is primarily viewed as a relational phenomenon, incorporating more than just a verbal act. Language acquires its meaning from its use within social interactions in social contexts (Burr, 1995).

Gergen (2001) claims that to delineate human action to psychological sources is also to maintain the viewpoint that the individual is isolated and self-reliant, ultimately rendering social aspects or the social context secondary. Furthermore, Gergen (2001) highlights that within conventional psychology, cognitive processes paramount as the key area of enquiry when it comes to explaining human action. The social constructionist approach claims that our understanding is not situated in the mind or within cognitive aspects, but rather in the processes at an interpersonal level within relationships. This would infer that the approach argues for the social domain as being of primary importance when addressing and explaining the construction of knowledge and understanding.

Within the field of psychology and from a social constructionist perspective, language is a social action that shapes peoples understanding of the world through the constructions that they make, within social contexts and via social processes. These social processes occurring between individuals (interpersonal) provide various accounts of knowledge, placing the focus of how people create knowledge through their interactions with others.

3.3 The narrative approach

The social constructionist principle that human understanding and knowledge is rooted in the co-construction between individuals ultimately facilitated for the development of the narrative approach. Narrative approach entails three (3) departments or subdivisions, namely theory, method and practice. The approach and its subdivisions are generally guided by the notion that human beings seek to make sense of their lives and experiences by ascribing meaning through the stories that they tell. It is through the social process of storytelling that people can attain a sense of continuity and meaning from their experiences; this will facilitate for the interpretation of further experiences and ultimately serve the purpose of making sense of their lives (White & Epston, 1990).

3.3.1 The development

The narrative mode of thought can be traced back in origin to the 1980's amongst social scientists and social philosophers (McAdams, 2006). Pioneering contributions are evident in the works of Bruner (1986), Sarbin (1986) and Polkinghorne (1988), being reflective of the fundamental assumption that all lived experience has a narrative structure. Within such works, these authors introduced the premise that people make sense of their lives through the stories they tell. According to McAdams (2006), such stories seek to reconstruct one's past as well as anticipate one's future; this facilitates to providing one's life with identity, meaning and consistency. The narrative mode of thought and its development is multidisciplinary in nature, being found in and traced back to disciplines such as anthropology and literary theory (Kirkman, 2002). According to Kirkman (2002), Sarbin (1986) entrenched the narrative mode of thought within the discipline of psychology by disputing that a

narrative be utilised as a basis metaphor to guide peoples' understanding of human thought and action.

According to McAdams (2006), the narrative approach simultaneously found its way into the practice of therapy, influencing many psychoanalysts to incorporate the mode of thinking into their practice of psychology. The narrative approach instigated new advancements for counselling and psychotherapy, from which narrative therapy became known. Developed by White and Epston in 1989 as a type of family therapy, narrative therapy and the growth thereof is not exclusively attributed to psychological theories, but rather to the combined works of many social theorists (Besley, 2002; McAdams, 2006). Besley (2002) also gives credit to the influential works of Foucault, who contributed significantly to the development of narrative therapy. Foucault's work was grounded in post-structuralist thought with assumptions focusing on the distribution of power within the world or society.

The practice of narrative therapy is still alive and sustained in today's world through the writings and works of various authors. Such authors and works reflect those of White and Epston (1990) in "Narrative means to therapeutic ends", White (1997) in "Narrative of therapists' lives", and Payne (2000) in "Narrative therapy: An introduction for counsellors".

3.3.2 The narrative structure and the story

The term 'narrative' is in essence a story (Polkinghorne, 1988). Stories and the people (or characters) that are in them are made of words. The fact that words differ from materials, such as wood or cloth for example, is precisely the reason why they can be used to produce stories (Leitch, 1986). A narrative text is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A story is the content of that text (Bal, 2009).

Several processes are involved in ordering the various elements into a story. These processes are not to be confused with the author's activity – it is both impossible and useless to generalise over the latter. The principles of ordering, which are described

here have a hypothetical status only, and their purpose is to make possible a description of the way content material comes across in the story. The following are distinguished, as according to Bal (2009):

1. The events are arranged in a sequence which can differ from the chronological sequence.
2. The actors are provided with distinct traits. In this manner, they are individualised and transformed into characters.
3. The locations where events occur are also given distinct characteristics and are thus transformed into specific places.
4. In addition to the necessary relationships among actors, events, locations, and time, all of which were already describable in the layer of the fibula, other relationships (symbolic, allusive, traditional, etc.) may exist among the various elements.

A choice is made from among the various ‘points of view’ from which the elements can be presented. The resulting focalisation, the relation between who perceives and what is perceived, essentially ‘colours’ the story with subjectivity. (Bal, 2009, p.8).

To elaborate further on the narrative structure and concept of ‘the story’, Sarbin (1986) essentially delineates a story to be a symbolised version of actions that has a chronological element or dimension to it, i.e. a story pertains to the aspect of time. White and Epston (1990) discuss that a story is typically characterised as possessing a beginning (or past), a middle (or present) and an ending (or future). Furthermore, a story is typically held together by recognisable patterns of events or occurrences, referred to as ‘plots’. Sarbin (1986) highlights that the plot structure of a story is identifiable by the predicaments and attempted resolving of such predicaments within such a story. A plot functions to systematise the events or occurrences into a meaningful and complete whole, thus providing organisation and structure; it does so by means of bringing to light and identifying the contributions that the events have

made in developing an outcome or resolution of the story (Polkinghorne, 1988). Sarbin (1986) explains that the story, which is held together by the plot, portrays people, reflection of goals, intentions and judgements, all of which will ultimately influence the flow of action of the narrative characters in the story (Crossley, 2000a; Sarbin, 1986).

Credit is given to Sarbin (1986) who introduced the idea that the narrative function as a principle for organisation, serving to structure peoples' lives and actions. Sarbin postulated that people think, observe, interpret, imagine and make moral decisions based on narrative structures. The organising principle facilitates for the individual to allocate structure to the flow of his or her experiences because it permits for the inclusion of actions, accounts of action, time and place (Sarbin, 1986). Polkinghorne (1988) recognises the notion of the narrative as a mode of knowing and is supportive of it being utilised as an organisational tool for human experience, through the telling of stories, since it provides a structural framework from which people can derive meaning. Narrative theory supports the fundamental assumption that people make meaning – meaning is not made for people – and the ways people speak help them make sense of the world. Therefore, people can change the way they speak and in turn, change how they organise and understand their worlds (Drewery & Winslade, 1997). Polkinghorne (1988) and White (2000) discuss how the narrative, as a structure from which one can derive meaning, organises events and human action into a whole to facilitate for the attribution of significance to individual events and actions, based on their influence on the whole. Similarly, Clandinin and Connelly (2000) postulate that experience happens at a narrative level and that it (experience) is by nature, chronological or temporal. Thus, an event or experience occurs over time and is portrayed as having a past, a present and an implicit, unstated future. Czarniawska (2004) highlights that narrative is understood as text that is either spoken or written, which gives an explanation of an event or action, or series thereof, that are chronologically associated and linked. People's stories are structured with language; their socially constructed realities are influenced by language and through their interactions with one another (White, 1993). Thus, language is used as the main tool for creating reality. It is a means by which people express their beliefs, thoughts, and feelings of their lived experiences (Weingarten, 1995) and determine how they can be in the world (Drewery & Winslade, 1997).

As illustrated above, stories have become a natural means for describing experience. The works of Sarbin (1986) as well as White and Epsen (1990) highlight that storytelling reflects the competence to structure events in a manner that shows consistency and portrays a sense of movement during an unspecified time frame or period. Regardless of when the story is told, the storyteller will always be dependent on preceding knowledge and experience. According to Robinson and Hawpe (1986) no story will account for all aspects of the experience; it depends on the storyteller as to which aspects he or she deems pertinent for the recollection of the experience. White and Epston (1990) claim that all people have varied and unique accounts of experiences, and that at any given point in time, only a portion of such experiences can be storied and communicated. However, Czarniawska (2004) and Polkinghorne (1988) emphasise that meanings can be continuously negotiated because the concept of meaning is not static in nature; this is reflective of the notion that storytelling opens the doors to multiple and diverse interpretations and accounts of events, given that they can be systematized around different plots.

According to White (2000), a sense of personal and individual authenticity and the development thereof, is the result of social processes in which particular claims about one's identity are validated by others, given that such claims are essentially socially negotiated. It is through the process of engaging in a social world within social contexts that one's identity or personal authenticity can be ascertained. The 'self' is a concept socially constructed via language and sustained through narrative, and the social construction is temporal in nature; i.e. the 'self' is constructed over time through which the various representations of the self are arbitrated by the past and the future (Crossley, 2000b). A person's sense of 'self' can be portrayed as an activity that comes to the fore through interactions with other people (Crossley, 2000a). A person's individual identity and the manner in which it develops are significantly influenced by the social world. Scheibe (1986) points out that identities are seen as ever-evolving constructions because they materialise and develop through constant social interactions with other people throughout the course of one's life. The understandings and interpretations about experiences fluctuate and, in turn, numerous experiences can give way to multiple identities or be reflected through various versions of the 'self' (Scheibe, 1986). White (2000) claims that multiple identities are the result of people living out their daily lives within various contexts, for example: at

home, work, church, or nightclub. Clandinin and Connelly (2000) explain that contexts may encompass aspects related to time, space or environment, and a multitude of social situations. Furthermore, contexts are fundamental and central for understanding any individual and making sense of their experiences. According to Polkinghorne (1988) self-narratives seeks to ascertain one's individual identity through the incorporation of past events or occurrences into a sound or logical story, and that this story may also comprise the construction of a hypothetical future story, which serves to maintain the individual's sense of continuity.

The narrative approach claims that it is the meaning that people attribute to their experiences that is constitutive of their lives. This has encouraged social scientists to explore the nature of the frames that facilitate the interpretation of experience. Many social scientists have claimed that it is the narrative (or story) that provides the primary frame for experience interpretation and making meaning (Drewery & Winslade, 1997). According to White (1991), it is through the stories people have that they can make sense of their experience, and ultimately determine the meaning attached to these experiences. Stories, which have real, and not imagined effects, provide the structure of life (White, 1991). The meaning that a storyteller attaches to his or her own story is of paramount importance to understand, and not how others interpret the experience (Weingarten, 1991). People are constantly shaping their lives – making and remaking stories of their own lives, and of other people's lives. However, such is done within certain constraints or limits. Some stories become the dominant stories within cultures and it can become exceptionally difficult to tell, and even hear, stories that diverge from the dominant ones (Weingarten, 1995). However, according to Weingarten (1991), discourses can change and develop when conversations between people have an effect on culturally available narratives.

3.3.3 Alternative stories, deconstruction and finding meaning

The stories people tell come to be the normal state of the world – the way it is and possibly the way it should be. Thus, what is born and reinforced in people is a standard, by which all other stories about the same phenomena are told, and the basis of judgements about what is right and what is wrong. People's stories can blind them to other possibilities, but no account of one's life is so consistent and logical that one

cannot find elements that contradict the problematic story (Drewery & Winslade, 1997). Once such elements can be pinpointed then an alternative story can emerge to be co-constructed or co-created in opposition to the problematic or dominant story.

The narrative approach supports the idea of looking for hidden meanings, spaces or gaps, and evidence of conflicting stories. The meaning of a person's life, and the search thereof, is what is important from a narrative perspective (Drewery & Winslade, 1997). The process of listening for what is 'not said' is known as deconstruction. Deconstruction can help people find meaning, as it focuses on the problem rather than on the person, and thus mobilizes a person's resources against the problem (Drewery & Winslade, 1997). Deconstruction questions help people unpack their stories or see them from different perspectives, so that how they have been constructed becomes apparent. Many deconstruction questions encourage people to situate their narratives in larger systems and through time. In bringing forth the history, context, and effects of people's narratives, we are broadening their scope, depicting their entire landscapes that support problems. Within these broader landscapes, more and more varied 'sparkling events' can be brought forth and meaning of stories, experiences and lives is more easily attainable (Freedman & Combs, 1996).

White (2007) addresses and explores more in depth the aforementioned concept of landscapes. The concept is divided into landscape of identity and landscape of action. These are summarised to follow.

Landscape of identity involves 1) Intentional understandings, 2) Understandings about what is accorded value, and 3) Realisations, learning and knowledge. Landscape of Action includes 1) Events, 2) Circumstances, 3) Sequence, 4) Time, and 5) Plot.

Landscape of identity questions, for example, would facilitate for reflections that were expressions of subjectivity (what one thought of events), of attitude (what one felt about these events), of knowledge (what one learnt as an outcome of this reflection), of appearance (what one thought these events showed about each other's lives), and of supposition (what one foresaw with regard to the future). What could further be explored could refer to the derivation of intentional understandings (of a range of

purposes, goals, plans, aspirations, hopes and so on) and of understandings that were centred on considerations of value (of belief, principle, conviction, faith, and so on).

3.3.4 The narrative approach embedded within the social constructionist paradigm

As early as 1910, Friedemann fully highlighted a fundamental assumption when she said that it is the narrator who, as the one who evaluates and who is sensitively aware, conveys to us a picture of the world as he or she experiences it, not as it really is (Stanzel, 1984).

The narrative approach is basically governed by means of four fundamental social constructionist assumptions regarding the nature of reality. Freedman and Combs (1996) delineate these guiding assumptions that serve to offer a sense of understanding about the nature of reality from a narrative approach placed within the social constructionist paradigm. These assumptions essentially mirror the guiding concepts put forward by Burr (1995), considered earlier in this chapter under the heading of social constructionism. However, the assumptions delineated by Freedman and Combs to follow are noted as being more detailed in comparison, since they specifically address the practical legitimacy of social constructionist assumptions applied to the narrative concept. The four assumptions are discussed to follow.

1. Realities are viewed as being socially constructed, implying that our beliefs, ideas, social conventions, patterns and laws form the basis of our reality. Such aspects arise and develop through social interaction over time and are constructed and negotiated as people live and interact together, ultimately creating a reality as it is lived. Through analysing such lived socially constructed realities one may gain insight and understanding as to how individuals engage with one another to construct, change and sustain what society holds to be real and true, significant and meaningful.
2. Realities are viewed as being composed through language. It is essentially through the utilisation of language that societies construct their own ideas of reality. Language can be seen as an interactive process through which individuals can share and create meaning between one another. People

understand themselves and others through language, primarily through speaking and writing. In light of that, people are continuously engaged in the process of constructing themselves through various processes of language use (Crossley, 2000a). Thus, as Freedman and Combs (1996) point out, the only reality that we can truly know is the reality that we share together in language. Every time we talk, we generate a reality created through our shared language, and the use thereof.

3. Realities are assumed to be organised and sustained through stories and storytelling. Freedman and Combs (1996) delineate that our lived realities, constructed socially through language, are sustained and carried on within the stories that we live and tell. Storytelling is a means of communication that informs peoples' lives on a day-to-day basis, which serves to make sense of social action (Czarniawska, 2004). White (2000) claims that it is through storytelling and interpretation that people are able to allocate meaning and significance to their experiences of the social world. Furthermore, stories are situated within culture and context, which are essentially socially constructed realities that direct and guide our daily living and experiences. Cultural and contextual stories will establish and mould our individual stories.
4. No essential truths exist. Within a socially constructed reality, reality as a concept cannot be objectively known or understood. Given that reality is created between people through interactions utilising language, reality can thus only be construed and negotiated between people. Although the interpretations of an experience will generate a multitude of possibilities, no interpretation can be deemed to be completely true, since the allocation of meaning or significance is a subjective act of negotiation between people.

People's daily practices and ways of constructing and organising are meaningful because of contexts. To make sense of how people understand their lives, they need to understand their background – the contexts, stories, and histories they habitually narrate (Drewery & Winslade, 1997). Social constructionism's premise reflects that reality is essentially guided by society's beliefs and practices, which ultimately direct how people interpret reality. Such beliefs and practices comprise our social reality and

are constructed by those people of a culture who interrelate with one another over time. Such conventions guiding human interpretations reflect that of implicit knowledge (Freedman & Combs, 1996). The notion of a ‘discourse’ becomes pertinent here, which can be seen as a manifestation of a specific worldview, which gives indication to entire systems of beliefs, practices and structures that share common values within cultures. The experiences people have of themselves as individuals is essentially steered and directed by the interactions and exchange that they have with other people around them, and in turn shaped by discourses that administer our thoughts and behaviours (Freedman & Combs, 1996). It is ultimately society that establishes what knowledge is correct and true within a specific context. These so called ‘given truths’ are essentially the dominant discourses or narratives that are held within a culture or society. According to Freedman and Combs (1996), individuals are inclined to internalise these dominant discourses or narratives which serve to inform, modify or sustain their individual identities. The stories told by Christian hard rock musicians in this research project are thus also situated within specific social and cultural contexts. Within such contexts various narratives and discourses surrounding Christian hard rock music (such as Christian music, hard rock music, beliefs, etc.) may be identified and acknowledged; these ultimately inform the musicians’ stories and underlie their experiences. It is therefore imperative to situate the Christian hard rock musicians’ stories within social and cultural contexts in order to identify and understand how diverse discourses may ultimately be informing their experiences and their identity (or identities).

Based on social constructionist principles of reality and knowledge, the narrative approach is directed and guided by the ‘not-knowing’ position. Due to the underlying principle that realities are socially constructed through communication and exchange between people, no objective universal truths can be ascertained. Therefore, interpretation is rooted in negotiable truths and the ‘not-knowing’ position facilitates to encourage the researcher to advance toward that which is not yet known. In turn, the researcher should not enquire or investigate from any position that would be indicative or reflective of pre-understanding, because the research itself would consequentially be guided by assumptions and preconceived perceptions (Freedman & Combs, 1996). To avoid this, the researcher should ideally take on an attitude and frame of mind which portrays authentic respectful curiosity in negotiating

understanding. This will direct the researcher to ask facilitative and clarifying questions that are not predetermined by assumptions, ‘expert’ opinions or ‘taken-for-granted’ knowledge. Connecting with people’s experiences from their perspective orients others to the particular realities that shape, and are shaped by, people’s own personal narratives. This sort of understanding requires listening with focused attention, patience, and curiosity. When listening to stories, which can generate new meanings and even challenge existing discourses, it is crucial that people listen for what they do not know, rather than thinking that they do know (Freedman & Combs, 1996). The ‘not-knowing’ position is contradictory and incongruous to the ‘expert’ position, and as such, the latter should be abandoned for narrative enquiry. Given that interpretations of stories are negotiated between people and reality cannot be objectively arrived at or truly known, every storyteller becomes the interpreter for their own story (Freedman & Combs, 1996). According to Czarniawska (2004), this approach and position facilitates to improve the rapport and collaborative relationship between researcher and storyteller, since power and authority is equally disseminated. The storyteller is seen as the expert of his or her own story and life, and the researcher only offers respect, curiosity and involved attention for the storyteller.

3.3.5 The narrative approach in working with Christian hard rock musicians

When working with the participants in this study from a narrative approach, it is important that I facilitate for the musicians to tell and experience their stories as something that they have had a hand in shaping, instead of something that has shaped them. According to Freedman and Combs (1996), this empowering attitude helps one deconstruct the objectivity of their narratives, and that deconstruction loosens the grip of restricted stories, and thus of restricted realities. It is through personal narratives that the musicians can a) take in and give meaning to the experiences of the events of their lives, and b) link together the events of their lives in sequences that unfold through time according to specific themes. It is through this meaning-making process that people experience being in the flow of time and that they experience their lives as moving forward (White, 1997).

Working and interacting with Christian hard rock musicians from a narrative approach requires the proposing of several facilitative and clarifying questions with regard to the area of investigation to each member individually and as a band.

Each interview with the band members, which will facilitate for the telling of their stories, will be a story in and of itself, and the telling of each story is contextualised – the research will tell a story within a specific place, time and time frame, according to Freedman and Combs (1996). The musicians in the study will make sense of their lives given the context of their social history; the contexts will shape their stories about the groups they belong to, the cultures they are a part of, and how they came to be who and where they are. Discourses, or systems of shared statements, practices, beliefs and common worldviews, inform the musicians' (and people in general) stories (Freedman & Combs, 1996). Such stories constitute something of each musician's identity and constitute the background context that gives the potential of coherence to, and in, their lives, according to Drewery and Winslade (1997).

Facilitative questions are used as a guide, which serve to engage the musicians in storytelling and investigation, inviting them to make meaning through their stories. By asking clarifying questions the researcher allows the musicians as storytellers to be empowered and feel encouraged to communicate their points of view through the story. The clarifying questions also help the researcher to confirm or check that he follows the musician's story correctly, thus improving rapport between researcher and participant. The stories constitute a means by which the musicians can interpret their own experiences and make sense of their individual and band identities, and convey their understood realities within the content of the narrative. The stories the musicians tell are ultimately a reflection of their experiences, their knowledge and a means to express and communicate what they want to reveal about themselves, as individuals and as a band.

3.4 Applicability of the narrative approach as the chosen method of enquiry

The narrative approach is appropriate for the research study. As the means of enquiry and mode of understanding, the narrative approach is committed to the investigation of lived experience through engaging in the act of storytelling. The underlying primary basis of the approach cultivates an attitude of curiosity and respect to

facilitate for the investigation into lived experience. Furthermore, this may be executed in a way that is valuable and beneficial to understanding, meaning and approval. Ultimately this gives rise to an understanding of life as it is reflected through social and cultural experiences, thus expanding on existing knowledge. In the context of Christian hard rock music the narrative approach serves to widen understandings of the various narratives (Christian music and hard rock music narratives, for example) interplaying in the lives of Christian hard rock musicians. The approach incorporates the lived experiences of the musicians, thereby expanding on existing knowledge on the pertinent narratives at play, to gain a holistic understanding of Christian hard rock music in the lives of Christian hard rock musicians.

The narrative approach combined with facilitative and confirming questions will facilitate for the musicians to engage in storytelling in a natural and comfortable manner, allowing the musician to communicate his or the band's experiences. People have been asking questions for almost as long as they've been talking. However, from a narrative approach, people think about questions, compose them and use them differently than before. The distinction is that from the narrative perspective, people ask questions to generate experience rather than to gather information. When they generate experience of preferred realities, questions can become therapeutic in and of themselves.

The narrative approach does not require that the researcher need be an expert in the field of what the storyteller tells, since the musician himself (the storyteller) is deemed to be the expert on his own story and life within such a social context. To elaborate, the approach encourages a relationship where the researcher is a listener, co-constructor and facilitator, and the storyteller is the teller, the character within the story, and the 'expert' of his story. This allows both the researcher and the storyteller, or participant, to engage in a process of collaboration and mutual exploration of stories told. The approach facilitates for the opportunity to explore and reflect on the musicians' experiences and meanings in a non-threatening manner.

3.5 Critical evaluation

As a researcher working from a narrative approach situated within social constructionism, is it imperative to be mindful of both the strengths and the limitations of working within the approach. Surely the argument against social constructionism as the over-riding paradigm resides in its postmodern underpinning. The narrative approach disputes the conventional principles held by the scientific approach – those which seek objectivity, truth, reliability and measurable knowledge. Critics thus state that the social constructionist's critique creates a risk for conventional experiential science because it undermines professional truth assertions (Gergen, 2001). However, as further noted by Gergen (2001), the accusations held against the social constructionist approach are themselves neither grounded, justifiable or reasonable. Gergen (2001) continues by arguing that nothing exists within social constructionist principles that support the removal of any form of discourse. The approach strives to introduce and encourage sensitivity in the process of generating and evaluating knowledge. Simultaneously the approach also affords the individual the power to move past the taken-for-granted assumptions of the world and offers them possibilities for reconstruction. The narrative approach also postulates that it is more useful for people to think of themselves as drawing on their stories or discourses that are available to them for making sense of the world, rather than to think of them as being in direct contact with reality (Drewery & Winslade, 1997).

The narrative approach seeks to move beyond the discourses held by the scientific empirical approach; it does not attempt to replace current modes of knowing and knowledge, but merely expand on and broaden existing knowledge. The narrative approach establishes flexibility that extends beyond scientific modes of thinking; this is clearly evident in the act of story creation, which relies on the person that does the storytelling. Thus, it is implausible that narrative accounts of peoples' experiences situated within a social constructionist paradigm be evaluated for truth or reliability; rather they are evaluated in terms of being portrayed as plausible recollections or accounts of individual, societal and cultural events. Robinson and Hawpe (1986) note that stories are seen differently by different people; the narrative approach is conducive for such an understanding, whereas the scientific approach is inherently inflexible in its underlying principles. Knowledge generated should be viewed as

significant and pertinent to the context that it was created in, and although the narrative approach has its limitations with regards to the search for objectivity and fields of research requiring more precise data, such was irrelevant to the purpose and goals of this research study. The subjective stories or narratives of the band members and band serve as the necessary knowledge and ‘data’, which was needed to construct the research study.

3.6. Positioning of research

The research is conducted from and located within a postmodern, social constructionist paradigm with the narrative approach being used as the key manner of enquiry and investigation. Narrative theory primarily focuses on meaning and emphasises the way people socially construct or structure their experiences through their self-narratives, or their stories. This was discussed previously. In turn, social constructionism, as an over-riding paradigm, is of importance to address and discuss for the study, since it supports the notion that reality is a social construction. As a student/intern psychologist and researcher I find the narrative approach to sit very comfortably with me and be applicable to my area of enquiry. The approach facilitates for me to collaborate with people, specifically the musician participants in this study and context – co-creating their stories and journeying alongside with them, being a witness to the journey of people’s lives. The narrative approach acknowledges and nurtures the individual and their experiences as human beings, facilitating for them to share and make meaning out of their lives, which is something which I abide by strongly and see as fundamentally invaluable.

3.7. Summary and reflection

In this chapter I addressed and discussed the development and primary concepts pertaining to the social constructionist approach that emerged out of postmodern thought. I highlighted that the social constructionist seeks to cultivate a critical attitude towards taken-for-granted knowledge about the world. The approach opposes dominant discourses held by the scientific empirical approach and confronts conventional views within the psychology as a discipline. I moved to discuss the narrative approach, its development and structure, and then located it within social

constructionism. The key concepts pertaining to the narrative approach were also outlined and discussed. I explored the belief that people tell stories to make sense of their lives and to attribute meaning and significance to their lived experiences. Such stories are comprised of or possess a narrative structure that is essentially situated within the social and cultural contexts that it was created in. I moved to outline how the narrative approach could be used when working with Christian hard rock musicians within the specific context of this study, for the co-creation, telling and exploration of their stories. I discussed the applicability and pertinence of the narrative approach to the research study and emphasised that it was an approach that cultivates and encourages respectful curiosity and sensitivity within the context of a collaborative relationship that facilitates for a better rapport between the participant and me, ultimately optimising the storytelling experience. I then moved to critique the narrative approach. I concluded the chapter with reflection on how the approach strives to incorporate the lived experiences of the Christian hard rock musicians into the constructs of Christian hard rock music and the relevant narratives informing such a constructs, to ultimately move toward a broader and holistic understanding of the Christian hard rock music narratives informing the construct and the narratives at play in the lives of Christian hard rock musicians.

Chapter 4

Research methodology

In Chapter Three I addressed and discussed the theoretical point of departure for the research project, namely the narrative approach as based within the social constructionist paradigm, subsequently grounding the study and area of enquiry within a narrative framework of understanding and interpretation. The chapter sought to orientate the reader as to the foundation of the study as being informed by the fundamental narrative assumption that realities are socially constructed and that reality is sustained, communicated and passed along in the stories that people live and tell. Furthermore, these stories are situated within social and cultural contexts, which ultimately shape stories and the identities that people construct through the stories that they live and tell.

In this chapter I address and discuss the nature of the chosen research methodology for the research project, as situated within a narrative theoretical framework. Aspects of the chosen research methodology addressed and discussed refer namely to the research design, sampling procedures, data collection, research process and data analysis. The chapter will then move to address and discuss the ethical considerations that came to the fore throughout the research process, before concluding with a summary and reflection of the chapter.

4.1 Research design

According to Terre Blanche, Durrheim and Painter (2006), research – from a qualitative perspective is an “iterative process that requires a flexible, nonsequential approach (p. 35).” This ensures that should new information come to the fore during the research process, it can be incorporated, integrated and included into the research.

Based on the narrative approach utilised in the research project, the research will be of a qualitative nature. Qualitative research involves data or information that is non-numerical. The content of a participant’s story or narrative told in response to interview questions would reflect such data (Whitley, 2002). As researcher, I conducted interviews with the research projects participants and according to Whitley

(2002), research methods that include interviews are intrinsically qualitative. Thus, the qualitative data for the research project is reflected in the participants' stories or narratives obtained within the context of interviews, which are addressed and explored in Chapter Five.

4.2 Sampling procedures

The participants or “narrators” of the research project were selected by means of purposive sampling, since I purposefully selected the membership of the sample, based on the study's research goals (Whitley, 2002). According to Whitley (2002), purposive sampling can be used to select individuals as sources of data, by aiming to interview “key informants” who have special knowledge that is of interest to the researcher. Such methodology is required and applicable for this research project in terms of *how* and *why* specific individuals were selected to be participants in the study. The participants for the research study include the four members from a predetermined Christian hard rock/heavy metal band, whose permission for their participation was obtained prior to the acceptance of the research project's proposal (see attached Appendix A). Each band member automatically qualifies as a participant, merely because he is a part of the band. The band itself was purposefully chosen because their style of music or music genre reflects that of my area of investigation; namely, Christian music and hard rock/heavy metal music, and how these narratives interplay in the lives of Christian hard rock musicians, namely the participants in the research project.

All four participants in the study are male. The age of the participants is not of significance for the purposes of this study. However, their ages range from twenty-one years of age to fifty-five years of age. Some to all of the participants' first language (Afrikaans) differs from that of my first language (English). However, all participants verbally acknowledged to me, their competency in the English language. This was essential to clarify since the interviews conducted (used for data collection) with the band members were conducted in English. No participants seemed to experience this as problematic, however where there were any misunderstandings regarding language, questions were rephrased or elaborated on, whether in English or

Afrikaans. Participants were informed of this prior to each individual interview conducted, in the event of such language issues occurring.

4.3 Data collection

The data in the research project is represented as the participants' stories or narratives. From a narrative perspective, these stories are understood as being co-constructed by the participants themselves with me, the researcher and interviewer, within the context of the interviews. The stories were subsequently recorded by means of a tape recorder and collected within the context of the interviews. The interviews were recorded to facilitate for more accurate, valid and reliable data to be collected, transcribed, analysed and reported within the context of the research project. Permission to record the interviews was obtained prior to the interviews.

Within the context of the interviews, the participants were invited to tell their stories regarding themselves and their band. The questions I asked the participants facilitated to encourage the participants to tell their stories regarding themselves as Christian hard rock musicians, their band, as a Christian hard rock band, as well as any other stories which they experienced as being significant or meaningful to tell and share in relation to the area of investigation in the research project. The told stories from the participants' perspectives obtained in the context of the interviews comprises the research data., which serves to be collected, analysed and ultimately reported within this research project to illustrate to the reader how the participants experience themselves as individuals and their band to be in the world.

To facilitate for optimal data collection to occur within the context of the interviews I presented to the participants several narrative questions pertaining to the research's area of enquiry. I personally constructed an interview guide by compiling a list of potential narrative questions to serve as a guideline for conducting the interviews, hearing the stories and collecting the data (see attached Appendix B). The narrative questions were phrased and asked in a way so as to enquire about each participant's understanding of the various narratives informing their lives, and subsequently their band. Based on the pertinent questions asked, each participant was then given the freedom to tell any story that he wanted to share according to such enquiries. It is

noted that the questions posed to the participants were not done so in a structural and rigid manner, but were used as a guideline to encourage stories, whereby each question built upon previous questions, depending on the stories told by the participants. The interview guide also served to facilitate for more comprehensive and structural reporting of these narratives to occur, which are addressed and discussed in Chapter Five.

The collection of the participants' narratives occurred across two separate interview phases, namely Phase One and Phase Two. Both phases of interviews were conducted at a time and location that suited all the participants involved, which I arranged with them via telephone contact. Phase One and Phase Two of the data collection process comprised of four semi-structured interviews and one unstructured interview, respectively. Both phases are to be addressed in more detail to follow in terms of their applicability as part of the research project's methodology.

Phase One

Phase One comprised of four individual semi-structured interviews between me and each participant. Although this research project is understood from a narrative perspective and entrenched in narrative theory, semi-structured interviews were selected as the preferred and most appropriate means of collecting each participant's narratives. Thus, each participant had the opportunity to tell his unique and subjective stories, with regard to his personal experiences of himself, as a Christian hard rock musician, and of his band, as being part of the Christian hard rock music genre. For the purpose of encouraging each participant to tell his stories and to thicken the descriptions of such stories, I asked each participant certain broader questions pertaining to the research topic, as well as probing or supplementary questions to encourage participants to elaborate further on certain stories where necessary. Questions were thus not adhered to strictly as depicted in the interview guide, but rather used to assist me in the interviews. To strictly adhere to questions to ask participants in chronological order in a rigid manner would be contradictory to the assumptions of narrative theory, since it would deem the questions asked to be of more significance and pertinent to the research goals, as opposed to the stories the participants told. To strictly adhere to questions asked would give me the researcher

too much control over the participant's stories and direction of the interviews. Thus, the usage of an interview guideline of predetermined questions deems these interviews to be of a semi-structured nature. A semi-structured interview is "flexible, open to change and is only partially guided by the researcher's meaning frame" (Hollway & Jefferson as cited in Boonzaier & De la Rey, 2004, p. 448). Semi-structured interviews were also selected for Phase One of data collection since they facilitate for a more comfortable and natural way of interacting with a narrator (Terre Blanche & Kelly, 2002), thus giving participants an opportunity to talk about their feelings, thoughts and experiences in greater depth and in their own language; in turn allowing them to feel heard (Seale, 2004; Terre Blanche & Kelly, 2002).

The interviews in Phase One were not limited to a specific time limit, but were estimated to be between thirty and forty-five minutes each in duration. All interviews, upon being conducted, lasted for no longer than sixty minutes.

Phase Two

Phase Two of the data collection process comprised of a single group interview with the entire band, notably all four participants, which took the form of an unstructured interview. The interview served to facilitate for a discussion between the band and myself, and represented a follow-up interview after Phase One. The interview facilitated for each participant to tell additional stories and/or elaborate on stories obtained and co-constructed within the context of Phase One. Phase Two allowed for me to ask clarifying questions which may have emanated from narratives as told in Phase One by the participants, as well as for the participants and me to address and discuss any questions arising with regards to their experience of telling the stories that they did. Participants were also given the opportunity to ask me any questions that they may have had regarding the research process in general.

Thus, some narratives and themes identified as significant or common within Phase One interviews were re-introduced into the Phase Two group interview, whether from me or from the band members, and new narratives and themes also transpired, which were subsequently addressed and discussed. The interview was unstructured because although certain questions were still used and certain narratives were revisited and

elaborated upon, it involved more of an open discussion for all band members to participate in together as a band, thus facilitating an opportunity for any participants to tell additional stories or chapters that had been written on the band's story since Phase One, or elaborate on previous stories. Irrespective of the research topic and area of investigation for the research project, the participants' stories are deemed to be of paramount importance and significance to the research, in that their choice of stories and how they choose to tell them are an essential part of the study. According to Whitley (2002), a focus group in comparison to an unstructured interview would be more concerned with the specificity of a topic and not diverging from such a topic. The participants in this study however were not discouraged from telling certain stories, but rather encouraged to tell their stories as they wished to tell them.

No fixed time was set aside for conducting the interview. However it was noted to have a total duration of approximately thirty minutes.

4.4 Research process

Themes and stories/narratives of interest that arose in Phase One with the individual participants were revisited into Phase Two, provided that permission from each participant was given to do so. This facilitated for me to reintroduce various narratives from the individual interviews to discuss further in the context of the group interview with all participants present, if it seemed pertinent and relevant to the research. Where individual participants requested that certain aspects or stories not be revisited within the group interview, then such a request was respected. I addressed this with each participant following their respective individual interview.

Each participant was also given the opportunity to ask any questions that they may have had regarding the interviews and the research process in general. Participants were invited to ask questions or address any related areas of concern, following both Phase One and Phase Two interviews. The participants were not deceived in any way regarding such questions and were deemed to possess the right to know the procedures of the research project and the purposes for which their stories would be used. By communicating this to all the participants it also facilitated for me to

establish a better working rapport with each participant and seemed to encourage each of them to be more eager and willing to share their stories.

Furthermore, each participant was also informed that should he at any time, for any reason, have felt that he no longer wished to participate in either of the interviews, then he would not have been obligated to continue. In such an occurrence, the interview would have been rescheduled for a later date at the convenience of me and the participant. If the participant did not wish to reschedule another date and would have preferred to terminate his participation in the study, then he would have been free to do so; no participant would have participated in the research project against his will. All participants did however participate voluntarily and took part in both Phase one and Phase two interviews.

Following Phase One interviews, I proceeded to transcribe the audio-recorded data (narratives) obtained in the interviews into typed and verbatim transcriptions. Following this process, I invited each band member to check and confirm that the information and stories that they conveyed in their interviews was conveyed correctly within the content of my transcriptions. All participants were required to confirm, with signatures, that such written transcriptions were, and are, true and accurate reflections of their narratives recorded in the interviews. Should any participant have disagreed with any such transcriptions of their story within the study, such misinterpretations would have been corrected and re-checked with the participants until they were accurate. The transcriptions were however, found to be satisfactory and accurate according to each participant for their relevant transcription.

Following the Phase Two interview, I subsequently proceeded to transcribe the interview in the same manner I had for Phase One. This transcription took place over a time period following the interview and all participants were invited to check and confirm, by signatures, that the information from the interview was conveyed correctly in the written transcription. Following such confirmations, I proceeded to re-transcribe such transcriptions for the purpose of analysing the data obtained in both Phase One and Phase Two interviews.

4.5 Data analysis

Data analysis involves the categorising of information, attempting to pinpoint themes, patterns and relationships, discarding irrelevant information, summarising and drawing conclusions (Kane, 1983). Thus, a reporting of findings needs to be presented in a structured, clear and comprehensive manner.

This research project applied interpretive narrative analysis, according to Riessman (1993), as the preferred method of data analysis. Narrative analysis was selected as the preferred means of data analysis in that it would yield for the analysis of each participant's stories and the band's stories within the study. The object of investigation for an interpretive narrative analysis study is the stories themselves and this systematically allows for the study of subjective experience and meaning (Riessman, 1993), which is what this study demands. Furthermore, according to Riessman (in Boonzaier & De la Rey, 2004), the focus of narrative analysis is to emphasize how individuals create meaning and identities through their narratives or stories. Thus, why the stories of the band members were told in particular ways is an essential question to ask. The study does after all, seek to find out how the participants experience, and make sense of, the events in their lives (Riessman, 1993), which is reflected in the chapters to follow, those that address and discuss the research findings and interpretation.

To follow, I name and briefly explain the five different levels of representation in the research process, according to Riessman (1993), at which the aforementioned interpretation of experience occurs, and which were applied within this research project. These five levels include:

1. Attending to experience: This level includes being aware and attentive to one's environmental surroundings, as well as certain factors in one's stream of consciousness; namely, reflecting, remembering and collecting. All band members needed to attend to such a level of representation when asked to tell their stories; the telling of their stories was only possible if they were to reflect on past experiences, remember them, and only then could they speak about them.

2. Telling experience: This level of representation represents the actual telling of the stories – which the band members did in the context of the interviews; both Phase One and Phase Two. As I did within the interviews, the researcher should always encourage the participants to ‘tell’ their experiences or talk about them. Researchers should ask questions that will open the doors to topics for participants to consider and construct answers for, in a way that the participant finds meaningful. Thus, it was critical for the purposes of the study, that I constructed an interview guideline of questions to use as a guide in the interviews, for the facilitative purpose of opening the ‘story book’ to questions and topics for the band members to consider, and in turn, construct stories for. It is at this level of representation that meaning is in fact constructed – during the process of interaction between the storyteller and another, notably me and the participants. According to Bal (2009, p. 18), “...the narrator is the most central concept in the analysis of narrative texts. The identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character”. The narrative or story is also told to, and received by, a particular person. Therefore, if the listener of the story were someone else, the story may take on a different form. The stories that were told by each participant as they were told have taken on a certain form, or were told in a certain way, influenced by the fact that I was the listener or interviewer. If someone else were listening to their stories or interviewing them, the stories I currently present in this study would have taken on a different form and been told in a different way. In what way or form that would be is uncertain; one can only speculate, given that ultimately I was the only one to interview the band members and to listen to their stories within the context of this research project. Through the telling of the experience, the narrator or storyteller is simultaneously creating a self – how he or she wants to be known or seen by others. Therefore, each participant was, through the telling of his stories, simultaneously conveying how he wanted to be seen by others – myself, and others who will read their stories within this research project. Interviews should resemble conversations, such that meaning is co-created by both the participant and the researcher. Ideally, this is what I strived for in the interviews I conducted with the participants and their band. I, as the

researcher, although not the expert, acted as a listener who could ask questions and check any uncertainties with the participants. The answers that were given continually inform and influence the succeeding conversations. According to Riessman (1993), with regards to interviews, less structure is better. Less structure means that the participants of the study are given greater control, which is also preferable – hence the selection of semi-structured interviews and an unstructured interview for Phase One and Phase Two, respectively. According to Riessman (1993), researchers should ideally develop an interview schedule or guide of five to seven broader-based questions regarding the study topic, with additional probe questions supplemented into the interviews, in the event of participants who struggle ‘to get going’. Although I designed an interview schedule of more questions, these merely served as options of questions to ask, depending on the extent to which each band member ‘got going’ in the interviews.

3. Transcribing experience: At this level of representation in the research process, verbal interactions from interviews are transcribed into written format. Audio-recorded interviews with the band members were transcribed into written format, following the interviews. I personally carried out the transcriptions. The transcript is a representation of the verbal story, and in turn, selection and reduction of material will occur. Such selection and reduction has occurred and is reflected in Chapter Five (Research findings and reporting of data) to follow. The researcher should initially produce a first draft or rough transcription of the entire interview, which may include notes of nonverbal communication features – such as hesitating to answer questions or noticeable emotional responses, for example. This was carried out for this research project. Following the rough transcription, I was required to listen to the pre-recorded tape and re-transcribe selected sections for detailed analysis. At this point, interpretive categories are most likely to come to the fore and essentially the way the story is told on the pre-recorded tape will present clues about the meaning involved. Here, I began to listen for entrance and exit talk, and in turn broke down the narrative into numbers. This is the first step toward interpretation. I personally carried out these steps in transcription and interpretation for this research project.

4. Analysing experience: For Riessman, analysis is not that easily distinguishable from transcription. In terms of strategies for data reduction and interpretation, I have selected the reduction to the core narrative, as suggested by Riessman. Riessman (1993) claimed that Labov's method of transcription and the structural elements are applied in order to construct the written text. Labov's six (6) elements comprise part of the analysis in the study as they provide a basic framework or general structure, which should be used for comparing individual plots to one another for those participants who may have shared the same or similar experiences. According to Riessman (1993), the six (6) elements are the following:

- a) An abstract or summary of the substance of the narrative
- b) Orientation, in terms of time, place, situation and the participants
- c) Complicating action or the sequence of events
- d) Evaluation, which addresses the action's significance and attached meaning, as well as the attitude of the narrator
- e) Resolution or the final outcome
- f) Coda, which brings the perspective back to the present.

Based on the inherent nature of stories, and for the purpose of reporting the research findings in a clear and comprehensive manner for the reader, these six (6) elements/codes are presented in Chapter Five in the general format of stories, as told by the participants. Thus, where possible and where appropriate for clarity and comprehension, participant stories are introduced, elaborated and discussed in more detail, and then concluded or summarised, whilst simultaneously comparing the participants' stories to one another and grounding such stories within a narrative theoretical framework. The term, 'conclusion', is not used as it would infer an end to the participants' stories, when in fact the stories are on-going and continue, regardless of the research project. The term may also become confusing when used in conjunction with the actual conclusions of the broader research project and/or its chapters.

5. Reading experience: At this level, a written report is generally compiled, such as this research report, and the draft may be issued out to colleagues or the

participants for their remarks. I have invited all participants to read this report and give feedback regarding it, once completed. My colleagues in the Counselling Psychology Master's program of 2009/2010 have also reviewed this report and given feedback. What the readers of the report would then have is a representation of the analyst. A reader can enter into the meaning-making process once the full narrative is made available from the report's author. This reflects what occurred after both Phase One and Phase Two interviews were conducted and I transcribed them. I invited the band members to check that the information from the interviews is conveyed correctly within the content of the transcriptions, as suggested by Riessman (1993). All participants were required to confirm that such written transcriptions reflect their narratives as recorded in the interviews.

4.6 Additional ethical considerations

Given the fact that I conducted research within the social sciences, certain ethical considerations needed to be taken into account and adhered to. These are addressed to follow.

As discussed previously, the participants for the research included the four members of a Christian hard rock band. Their participation in the research study was voluntary and informed consent from all participants was obtained. All participants of the research study are of legal consenting age, over 21 years of age, therefore they were legally capable of giving their informed consent to participate in the research. In turn, written consent from participants' parents or a legal guardian was not required for the study. The requirement of informed consent was included for the protection of the participants, and is based on the recommendations of the Health Professions Council of South Africa (2004) and Whitley (2002). Thus, the following ethical considerations were adhered to, and I, as the researcher, conveyed such information to all the participants:

- The interviews were to be audio-recorded and transcribed with the use of pseudonyms to protect participant identities, which are used at all times, as opposed to the use of their real names or their band name.

- The possible risks and risks of harm were apparent for the participants involved in the study. Harm to subjects within the social sciences field tends to be of an emotional nature (Strydom, 2002). Should any of the participants in my study have experienced psychological or emotional harm during the interviews, they would have been encouraged to continue their interviews at a later stage to prevent further harm. Should such an occurrence have transpired however, I would also have referred the participant(s) who endured the psychological/emotional harm to a counselling psychologist, who offered her counselling services in advance, to the participants in this regard.
- Participation in the research project was voluntary and participants were allowed to withdraw from the study at any time, regardless of the reason, and without consequences. The withdrawal would not have affected the participants in any negative way.

The information that I dispensed to all participants was accurate and sufficient with regards to explaining the nature and objectives of the research. Participants were thus well-informed in this regard, and were not deceived in any manner. Participants were furthermore informed of the foreseeable consequences of participation in the research; advantages and disadvantages, voluntary participation and withdrawal, research procedures, confidentiality and anonymity were thus all addressed with the band (Strydom, 2002). Permission to use an audio recorder and to report the stories of the participants within the content of this research report dissertation was previously given by all four participants.

Confidentiality, anonymity and the disclosure of results were discussed with all participants. No identities of individual members, or their band name, were to be disclosed, and any specific identifying information was altered or excluded, in order to protect their identities. Information conveyed remained confidential by avoiding the use of concealed media, for example, video cameras and other visual recording devices (Strydom, 2002). Thus, anonymity and confidentiality of all participants has been maintained. As a researcher and student psychologist I am bound to maintain

this at all times and confidentiality agreements were made with all the participants involved in the research.

For the purposes of this study all participant members were allocated pseudonyms to comply with the guidelines for maintaining anonymity of the participants and their band. The four participants are referred to as ‘P’ followed by a number; for example: P1, P2, etc. The numbers used coincide with the chronological order in which I interviewed each participant. The band, as an entity, shall be referred to as CRB (Christian Rock Band). Other bands that participants were/are a part of, both in the past and currently, are also allocated pseudonyms and referred to by letters; for example: X, Y, etc. Bands that participant members were/are not a part of, but that are still mentioned in their narratives within the context of the chapter, will not be allocated pseudonyms, but be referred to by their real names.

The participants were also given the opportunity to confirm that their narratives were correct and conveyed in the originally intended manner within the contents of this research report, as discussed previously. Should any participant have wished to receive a report on the research results, this could have been, and still can be arranged. This would be written and disseminated in accordance with the confidentiality requirements outlined above, so as to ensure that confidentiality is preserved. Data obtained throughout the research process is, and will remain, safeguarded and stored according to the University of Pretoria’s policies and procedures regarding the above. During the research process the data was stored in my personal computer under a code, so as to limit access to me alone. When published and stored, no names will be attached to the electronic data.

4.7 Summary and reflection

This chapter addressed and discussed the research methodology for the research project explored in this academic report; specifically, the research design, the sampling procedures and participants, data collection procedures, the research process, the process of data transcription and the chosen method for data analysis, with additional ethical considerations which became apparent and applicable within the research process.

Chapter 5

Research findings and reporting of data

In chapter four I addressed and discussed the selected research methodology used in the study. Specifically, I delineated the research design, sampling procedures, the means for data collection, the research process, and data analysis. To end off I addressed additional ethical considerations which arose.

In this chapter, following data analysis, I present the data and report the findings as obtained in this research study. As mentioned previously in Chapter 4, the interviews were conducted in two phases. Presentation of data will thus be reported in a similar manner to follow.

Phase One

Phase One comprised of four semi-structured individual interviews with each participant (P1-P4). Reporting of data (stories) is presented under the five following headings, namely: Story of band and self: An introduction; Music stories (Christian/rock/metal music and lyrics stories, Story of CRB lyrics); The positives and negatives; Alternative story, title and ending; and lastly, Additional stories.

Despite the structure for the presentation of data (stories), it is important to note that due to the nature of the chosen topic of the research and the inherent nature of stories, many stories told and comments made by the participants are evaluative and overlap with one another, often not restricted to one category alone. However, for the purposes of clarity, understanding and comprehension, stories are generally presented in terms of an introduction of each story initially, and then further elaborated upon in more detail. The narratives of the participants (P1-P4) and their band, CRB, are presented to follow.

1. Story of band and self: An introduction

1.1 Story of band

Each participant was invited to tell his individual story of CRB, specifically how and why the band came about. According to White and Epston (1990), it is through the social process of storytelling that a person can achieve a sense of continuity and meaning from his or her experiences. Furthermore, this will facilitate the interpretation of future experiences and ultimately serve for people to make sense of their lives. Given that each participant is a member of CRB and will have unique experiences regarding the band, it serves the study to enquire about their individual understandings and interpretation of the band story, since such will have been constructed by, and continue to be constructed by and through the members within the band.

P1 introduced the story of CRB as deriving from an idea of them ministering to kids. He noted that “they had this idea of us going into schools and ministering out to kids.” P2 also referred to the concept of ministering and that there was a lot of passion from the guys in CRB with regards to this. Similarly, P3 mentioned “in our way of music and our style of music, to try and believe that we can make a change in today’s youth – a positive influence.” P4 noted that when CRB formed, the main focus seemed to be one of reaching people and getting them saved, by both words and actions.

P1 elaborated further on this story, saying that initially, people from a group called “GAS” (God’s Appointed Soldiers) approached him due to unfolding events in their community.

There was a big thing at one of the schools of a guy in Standard Nine committing suicide. They approached me and said, can’t I put some people together to go and do this whole thing—one song and a presentation. I had three guys playing with me in the church band; I asked them if they could help me do it – and it was one of my own songs. We put this thing together, got on stage and did the song...afterwards, the kids came running to us, asking us for a single and have we got a CD out, because it sounded awesome.

They subsequently decided that ministering through music and song would be a good way to reach the community and to share their story. Upon further elaboration of the story of CRB, P3 noted “I think our story of the band is basically that we were a bunch of guys that saw that South Africa has a youth and the world’s got a youth that needs God in their lives.” P3 built on the idea of CRB ministering out to the youth, when he said that “in general, young people of today are very depressed; the older guys don’t sometimes get them, because they want this whole ‘holy art thou’ type attitude, and in general, a young guy doesn’t want to listen to that.”

With regards to the story of CRB, P4 spoke about the type of music that CRB plays. In his discussion thereof, P4 noted that “especially with this type of music, a lot of people believe it can’t be Christian music, but there are also people out there that don’t want religious music – the only way you can reach them is through this type of music.” P4’s emphasis on the type of music that CRB plays and what he interprets it to mean for CRB and their audience is significant to the core of the research enquiry; it highlights the tenuous role that Christian rock music fills within society. The genre is illustrated as being a marginalised form of music, and subsequently those participating in its creation and as an audience may be marginalised themselves.

1.1.1 Song metaphors

Additional to the enquiry of the band’s story from each participant’s perspective, each participant was further asked to select a song that told a story about CRB, or represented the band for him in some way; with reasons given for the song choice. According to Kirkman (2002), Sarbin (1986) entrenched the narrative mode of thought within psychology by postulating that a narrative be utilised as a basis metaphor to guide peoples’ understanding of human thought and action. Congruent with Sarbin’s notion, I am similarly postulating that by enquiring into the participants’ ‘song metaphors’ as telling a story about their band, it will highlight where the participants understand their band to be in the world. Thus, the songs chosen will serve as metaphors to illustrate to the reader how the participants understand or interpret their ‘band’ identity and how that may be communicated in the narratives.

Participant P1 and P3 both selected the CRB song “Deny”. P1 referred to some of the lyrics from the song as reading, “I will not deny what I’m standing for, who I’m living for...” P3 said that “we will not deny God – it doesn’t matter where we go, who we play for – we will stand for what we believe in.” P1 concurred that the song “just sums up what this band is all about.” This illustrates that P1 and P3, although having different and unique narratives regarding the story of CRB, do understand or interpret the band in a similar way in terms of what the band stands for and its beliefs, as informing the band’s group identity, and as inferred from their selection of the same song metaphor to tell a story about CRB. P2 selected the CRB song, Bow Down; he is of the opinion that CRB did the song well together and that the whole band appreciates the song. With regards to the song choice, P2 said “this is about bow down before God...everyone bows down before the Lord.” P4 selected the CRB song, Losing Again. He said that it is one of CRB’s main songs “which form...the band in unity, basically.” He also chose the song for its sentimental reasons and lyrics and that it was one of the first songs CRB performed publically. It can be seen that P2 and P4 also refer to the lyrical content of the chosen songs to tell the band’s story (much like P1 and P3), but they also refer to the experiences the band had with regards to the song itself and performing it. For this enquiry, it illustrates to the reader that the participants use CRB songs (lyrics, music, and actual experiences of performing the song) as tools or ‘metaphors’ to convey their unique and shared understandings about their band or group. White (2000) notes that it is through the process of engaging in a social world within social contexts that one’s identity can be ascertained. Although different songs were selected by the participants, all four participants used CRB songs to communicate various significant aspects of their band identity. This highlights that all four participants possess a shared understanding about their band identity, but that this identity is negotiable and may be understood, communicated and ascertained in different ways in the participants’ narratives.

The narratives discussed above illustrate to the reader and are reflective of CRB ministering out, particularly to the youth and younger generations, through their specific type of music that they make and play, with a shared emphasis on a mutual passion for reaching out to others and being a positive influence in their lives. Additionally, participants selected both unique and common songs to tell and supplement their story of CRB, however all songs chosen were CRB songs.

1.2 Story of self (before band)

Each participant was asked to tell their individual story before CRB came about. The enquiry of this story can be substantiated through the work of White and Epston (1990), who highlight that a story is normally characterised as possessing a beginning (or past), a middle (or present) and an ending (or future). By enquiring into the individual stories of the band members before CRB's inception, it serves to orientate the reader as to the events and experiences that ultimately contributed in leading to the construction (or formation) of CRB, and how it and its members are understood today. These 'past' accounts of the participants before the band came about, as well as their experiences and meanings attached thereto, would be reflective of the beginning (or past) of the CRB story and serve to orientate both the reader and the participants in making sense of the participants' lives today, and of CRB. As Czarniawska (2004) notes, narratives or stories give an explanation of an event or action, or series thereof, and are chronologically associated and linked. Thus, the enquiry of such stories rests on the assumption that in order to find out who someone (or what something) is in present time, one must look to who someone (or what something) was in the past, due to the temporal nature of experiences.

P1 introduced his individual story before the band's inception by his decision that "Christianity is more than just dressing up nice with a nice suit and tie - it's about a relationship, being real and not faking who you are". He elaborated further on this point by telling of an experience he had at his previous church whereby a man was told to leave the church because of the clothes he wore, using this to further illustrate his belief that people tend to judge others and that he opposes this mind set. He is of the opinion that being a Christian is independent of what clothes people wear, and of listening to Christian music. P1 stated that his ideas of what Christianity entails existed before the band's inception, and are still being communicated today for him within CRB, and that such beliefs extend to the band as a whole as well. As noted by Sarbin (1986) and White and Epston (1990), this excerpt illustrates to the reader that regardless of when a story is told, the storyteller will always be dependent on preceding knowledge and experience. The story also highlights how preceding events and experiences have contributed to P1's interpretation, understanding and construction of his reality, and become incorporated into his self-narrative and

identity. P1 noted that he sees it as his and CRB's responsibility and choice to communicate to people to "just be yourself and God will accept you for whoever you are, whatever you look like, no matter what history, dreams or background you come from." This perspective clearly opposes the notion of judgement from others discussed in the excerpt, which P1 sees as significant and relevant to point out in the telling of his story.

P2 summarised his story before CRB in that he got involved in praise and worship bands at various churches over time. His story develops into how one such worship band would minister to people at various places and that over time he invited P1 to be part of the band. He noted that P3 and P4 joined a while after that. P2 emphasised that the four current members of CRB started off together as a worship band, and as it developed and became more involved, they formed CRB together. P2 explains that he ultimately decided to join and commit to CRB and leave one of his worship bands. This story illustrates the various narratives interplaying in the lives of P2, as well as the other participants. The Christian music narrative facilitated for, and contributed to, events and experiences which led to a shared Christian music narrative between the four participants, as evident in their worship band.

P3's self-narrative before CRB addressed his identity as a shy schoolboy, as well as the passion that he had for music. P3 went on to note the musical talent in other members of his family and that one day he tried it, and improved through perseverance. P3 expressed that he cannot say that someone specifically inspired him to turn to music and play bass guitar; he is of the opinion that it was an inherent connection to, and passion for music, saying "I can't explain it; I think it's like an inner connection thing." P3 presents as being uncertain or unable to pinpoint specific previous events or occurrences, which may have led him to become a musician; he seems to believe it was something within him which led to him to music, leaving the story open to hypothetical interpretation as to what these events or experiences may have been.

Similarly, P4 also reflected on his passion and playing drums, saying "When I was about thirteen, I just decided that I really wanted to start doing it and I used to take pots and pans and stuff, and I started playing on that..." P4 referred specifically about

who influenced and inspired him to become a musician, saying that he used to watch a man from his old church play drums, noting how this inspired and motivated him to play drums. P4 noted that this man would always encourage him to reach his goals. Furthermore, P4 added that at the time “it wasn’t the whole metal/rock thing – it was this whole type of church music.” He said that heavy metal and rock music only became part of his life and influential at a later stage. This illustrates to us that the Christian music narrative was more the dominant story guiding and contributing to P4’s personal narrative growing up, and that the inception, development and significance of the rock or heavy metal music narrative only became more evident later on in his story. A similar occurrence was noted previously by P2 with regards to his story and the interplay of Christian music narratives with rock music narratives, whereby the latter came to the fore later on in his story as well.

The aforementioned individual narratives of the participants before CRB’s inception are illustrative of how the members met, particularly within the context of Christian music. Individual narratives regarding biblical narratives and Christian music narratives were introduced and briefly explored, with additional mention of some participants’ personality traits and other aspects that inspired them to become musicians, ultimately informing their music narratives.

1.3 Story of self (in band)

Each participant was asked to tell his individual story within CRB to illustrate how the individual narratives of the band members produce and construct the resulting story of the band. Bal (2009) discussed that the actors of a story are provided with distinct traits and that, in this manner, they are individualised and transformed into characters within the story. Thus, it serves the research to hear the individual narratives of the participants themselves who can be seen as characters in the story of their band, CRB. This will give an indication as to how the story of the band may be interpreted and understood, as well as providing insight into how the individuals’ and band stories may be interpreted and understood in the future. White and Epston (1990) also delineate that a story is typically characterised as possessing a beginning (or past), a middle (or present) and an ending (or future). By enquiring into the individual stories of the band members within CRB currently, it will serve to give one

insight into the various chronological elements and experiences of the stories, primarily the middle (or present) parts to the stories in this particular story enquiry.

P1 began by noting his roles in the band as being front-man and singer, as well as reflecting on the band's story. P3 noted how the band is one place where he can be himself; seeing himself as the one who can make everybody else in CRB feel better, and just keep the spirit high. P4 explained his role, being the drummer, noting himself as one who brings his passion for and into music. Only P2 went into more detail here in terms of his story. As lead guitarist, P2 claimed that he has always wanted to be part of a band. He told of how he was always involved with youngsters, teaching them how to play guitar, drums, and other instruments. He noted that when he left his previous church he had a band (Y) before he joined P1 and CRB. He explained further that he had to choose between the two – ultimately choosing CRB; that it was a level up for him because he was the leader of Y, which comprised of youngsters that he taught to play instruments. P2 illustrates how a narrative requires an audience to become entrenched in meaning and ultimately to become a shared story.

The following excerpts show how the various narratives developed; firstly, the individual narrative of P2 perhaps alludes to the fact that his personal narrative does not possess the authority or power that the co-authored story that CRB develops together possesses, secondly P2 describes how his personal narrative builds on from biblical narratives and how he views these biblical narratives as being the authoritative narrative of his life and in the development of the story of CRB. P2 told of how they played together in the beginning and he did some of his own songs, which P1 did with him. However, he referred to the CRB songs in comparison, where he said that “these are songs that, it's all out of the world – mine is not a story of what [P1]'s got in his songs; his tells a story. Mine were straight Psalms or out of the Scripture.” Concluding upon his role, P1 elaborated further by saying that “when they look at me, they need to see ‘the band’. You can't have a Christian metal band and look like a pastor-kind of thing – nobody will come to your show or even listen to you.” By P1 referring to “pastor-kind of thing” it implies that P1 is of the opinion that the Christian music narrative and the dress code or appearance that may be associated with such cannot become part of the combined Christian hard rock narrative. This

alludes to P1's belief that certain aspects or plots evident in the Christian music narrative are unfavourable within the Christian hard rock narrative.

Upon further evaluation of CRB songs in comparison to his own songs, P2 further noted that his style is different to what the style of CRB is. Furthermore, he finds it very interesting and is of the opinion that people can relate more to a story as opposed to songs that are from the Bible, because then one is telling the word of God or singing it to people. In metal music, in this way, he thinks that CRB are reaching people better, in any environment, be it at a club, bar, or school. P2 told how all the participants have a friendship, and that when they do music, they are all on the same level. Additionally, he noted that "sometimes I just feel, before we start, let's pray...but it comes from them as well – it's a mutual thing." Participants illustrate here how narratives are contextually related. In their opinion, the context of Christian rock bands reach far more young people than other mediums through which Christianity has traditionally been disseminated. The band members provide personal accounts as to how Christian rock music can be uplifting and play a role in the narratives which youth use to tell their stories. For example, P3 stated that it does not matter to him how bad his day was, that once he gets to band practice, he just 'rocks it all out' and feels better and is of the assumption that their fans have similar experiences.

As P2 stressed his passion for their music, so too did P4, telling that it was also through his music and through his talent that God gave him; it was always something he wanted to do – just to reach people at the end of the day. He noted how it can be about the show sometimes, but that people look up to someone when they are doing things that other people cannot do. When asked about the 'reaching to people' as being common for him and the band, he ending off by saying "I think for myself – I don't know with the other guys; it's a fact of changing peoples' lives, even if it's just by you doing or saying something. I think it's just being able to affect somebody's life positively." The above discussion explains how the band provides a role of witnessing for the audience, in that their songs tell stories which their fans can relate to and thereby they can connect to the message within the lyrics.

1.3.1 Song metaphors

Additional to the enquiry of each participant's individual stories before the band's inception and within the band, each participant was further asked to select a song that told a story about him as an individual, or represented him in some way, with reasons given for the song choice. Kirkman (2002) noted the concept of 'basis metaphors' as discussed in the works of Sarbin (1986), which was addressed under heading 1.1.1. Thus, by enquiring into the participants' 'song metaphors' as telling a story about themselves as individuals, it serves to highlight how the participants understand themselves to be in the world. Thus, the songs chosen will serve as a metaphor to illustrate to the reader how the participants understand or interpret their 'self' identity and how that may be negotiated and communicated in the narratives explored previously, and in the narratives to follow.

P1 selected the song Storm the gates of Hell, by an American Christian metal band called Demon Hunter. He explains that the song, in all its aspects (lyrics, music, energy, etc.), tells a story about who he is as a person. He elaborated by saying that "We live in a world where the devil is just out there to destroy people, and for me personally, I'm out there to get lives saved and to give them hope. If I could see Hell, I will storm it. That song just brings it out in me...that song represents me big time." This illustrates that P1 strongly identifies with the song to communicate his personal narrative. Comparatively, P2 and P4 both selected the CRB song, Deny. P2, unlike P1 (who selected a song by a band other than his own band) said that he has not looked at or thought about another band telling his actual story. He is of the opinion that Deny represents his life and is appropriate for his life story; saying that he will not deny what God has done for him and what he believes in. He noted that "we all undergo, in life, many obstacles. I think that's the only thing that keeps me going – giving me the strength, and that's why I'm holding on and I won't deny – I would always put God before me." Similarly, P4 noted that one cannot deny God at the end of the day. This is further elaborated upon in the following:

I grew up in a Christian home, went to church all my life, but at the age of about sixteen...you get to that stage where you not really interested anymore to go to church, your parents can't really force you anymore at that time, so I started

doing things that you not supposed to do, but I think eventually you can't deny the fact that if you know what's right...and you know the truth. So, eventually I think you'll come back to Him, so you can't really deny those things, even though maybe your mind wants to, somewhere in your heart it is placed...

The above excerpts illustrate that P2 and P4 use the CRB song, Deny, as a means of acknowledging the role of what God has done for them in their lives and that they will not refute this. This highlights the biblical narratives that inform their individual narratives, which are further supplemented through the use of their song metaphors to tell such narratives.

P3 selected the CRB song, Losing Again. He uses the song as a metaphor to explain that sometimes people get to a point in their lives where they feel that everything is going wrong and it doesn't feel like anything is working out, but that there is a sense of hope at the end. P3 explains that "...there is light at the end of the tunnel – that God is there...I've had a lot of struggles and God was there, even when you feel like you losing everything again, that God's still on your side." Through the CRB song, Losing again, P3 is implying that it is through faith that God is and will be there for people despite hardships in their lives.

From the above excerpts it can be seen that the participants use songs of bands, three of them of their own band (CRB), as metaphors to tell their individual narratives. Thus, individual identities and narratives interplay constantly with band identities and narratives, mutually informing and constructing one another over time and negotiating various interpretations and understandings, which are currently being told from the perspectives of the four individual participants within the band, CRB.

In summary, the narratives regarding the stories of the participants within CRB are reflective of addressing their various roles within the band, with emphasis on the difference between typical Christian music and the music that CRB plays, specifically Christian rock music. Beliefs and opinions regarding both types of music and the narratives interplaying in the participants' lives were briefly discussed. With regards to song metaphors, both unique and common songs were chosen by the participants to supplement and tell their story of CRB, with only P1 selecting a song not by CRB.

2. Music stories (Christian/rock/metal music stories and lyrics)

This section addresses the stories in relation to the specific research questions, exploring the different narratives playing out in the lives of the four participants, and consequently in the lives of their band, CRB. It is important to note that these stories interplay simultaneously in the lives of the four participants, that certain aspects and narratives overlap, and that the stories are presented as the participants told them.

2.1 Music stories

The music stories of the participants were enquired about so as to orientate the reader to the participants' individual understandings and experiences of music informing their lives, which will facilitate to explore further the more specific music narratives applicable to the research, i.e. Christian music and hard rock/heavy metal music narratives, interplaying in the lives of the Christian hard rock musicians.

P1 introduced his music story by referring to having grown up in a Christian home, that his whole family revolved around music, and that he did not really go for any lessons. This gives an indication into P1's understanding that music narratives became influential in his life from an early age, and that certain Christian narratives were informing his music story from an early age, and were thus influential in the construction of his identity. This is also evident when P1 elaborates further on his upbringing, and how as a child he was forced into going to church, since it was traditional, according to him. This highlights P1's understanding and experience of the Christian narratives as being something that 'forces' one to do something, even from a young age. This is significant because P1's choice of language illustrates his experience of a certain power or authority residing in or attached to the Christian narrative, which compelled him to go to church. According to White (1993), a person's socially constructed realities are influenced by language and through interactions with others. P1 also spoke of the different instruments he learned to play throughout the course of his music narrative, with him also wanting to learn how to sing, with his mom being a significant influence in his music story, but that he basically taught himself and continued to construct his musician identity on his own,

independently of others. Music narratives became influential and meaningful in his life, and he noted music as being “where I want to be and what my passion is.”

P2 offered a metaphor for music in his life, seeing it as a vehicle, and that it would take people from one place to another, driving them to feel or behave in certain ways. This illustrates P2’s belief that music narratives can influence and inform peoples’ personal narratives, noting that “music can either make you aggressive – the type of music you’re listening to – or it can maybe relax you...you can just listen to that song or you can play that song and it makes you sad; it’s a vehicle...” P2 went on to discuss Christian music, saying that it is “a higher power – it can go both ways...you either direct it to God or not...not all music is bad...the lyrics really change the whole thing.” Here, P2 refers to Christian music and lyrical narratives and other music narratives, addressing the idea of music being positive or negative, which he believes to be significantly influenced by the lyrical narratives informing the music. P3 also addressed the notion of positivity in music, saying that “when I sit and listen to it, it must have a positive influence on me and have a positive message that comes out of it.” P3 noted that he listens to a wide variety of music, but that the positivity in the music is of primary importance to him. He believes that a musician will listen to anything that he or she can relate to, such as “a life experience or something that you can share with the songwriter or the band that sings it; something in common.” This is significant because it highlights that P3 is of the opinion that a listener’s narrative should be congruent or identifiable with the musician’s narrative as conveyed in the music; this will facilitate for the listener to relate to the music in some way and attribute meaning. The act of listening to music is an experience, and as noted by Drewey and Winslade (1997), it is the meaning that people attribute to their experiences that is constitutive of their lives.

P4 is of the opinion that music is something that can unite people. This is illustrated in the following excerpt:

If you look at the 1995 Rugby World Cup - that ‘Shosholoza’ that they played; that was an African-type of song, but at that stage the whole country was united by that song.

P4 explained that music in general is something that can unite people regardless of their religion. Thus, P4 seems to believe that music narrative is one of the primary narratives that can bring people together and just make them put aside their own personal issues, for that time period, and feel free in the music. P4's story highlights that music narratives can facilitate for a shared experience of 'togetherness' regardless of individual cultural or religious narratives interplaying in the lives of the listeners. He brings in the notion of patriotic narratives in the aforementioned excerpt, and how these can, through music, unite people through shared meaningful experiences.

In summary, the music stories of the participants illustrate to the reader the interplay of music narratives and Christian narratives in their lives and how these inform their self-narratives. Of further significance was the perceived authority of such narratives, as well as their understood positive and negative influences on people in general. P4 conveyed a belief that music narratives can unite people, and become the authoritative and shared narratives above individual self-narratives, irrespective of religious or spiritual narratives simultaneously informing individuals' lives.

2.2 Christian music and lyrics stories

The enquiry of Christian music and lyrics stories from the perspectives of the participants serves to illustrate to the reader how the participants experience and understand Christian music narratives to inform their self-narratives and lives, as Christian hard rock musicians.

The enquiry led to P1's belief that Christian music and lyrics encompasses what one went through and telling their story of what really happened, additional to the notion of praising God. The following excerpt elaborates on this:

What happens, especially in the generation that we are in, a lot of kids when they do bad in their exam, their girlfriends leaves them, the whole world falls down – now it's time to give up and commit suicide; I think it just brings in that thing of just be real, be yourself, don't give up – just give that encouragement out again and giving them hope.

P1 seems to be of the belief that there a lot of people going through what they as individuals in the band went through as well, but that the participants were saved out of those situations “by the grace of God”. P1 emphasised that the average Christian lyric that one will always find is typically about giving praise to God, primarily in the form of praise and worship music, such as hymns for example. P1 elaborated further on this aspect of Christian lyric narratives in the following excerpt:

...your average Christian lyrics that you’ll always find – give glory to God and sing about love; it is part of Christianity – you should give glory to God and show love. I think at the same time, you need to reach out to a generation that can relate to something that they like.

This excerpt illustrates P1 to understand Christian lyrics to typically involve praising God and singing about love – noting this is as significant to informing the Christian music and lyrical narratives. He additionally acknowledged a need to simultaneously reach out to a generation that can relate to something they enjoy. He discussed that his band, CRB, has the opportunity to tell such stories to an audience through their music and song, ideally hoping to encourage listeners through shared experiences. This illustrates that P1 is of the opinion that the Christian music narrative also involves telling one’s story of what happened and being able to encourage and give people a sense of hope not to give up. Additionally he noted that for him, Christian music does not include forcing beliefs or religion down on people because it will chase them away. This highlights P1’s understanding about what the Christian music narrative entails, and what it does not. According to Freedman and Combs (1996), realities are viewed as being socially constructed, implying that peoples’ beliefs, ideas, social conventions, patterns and laws form the basis of their reality. P1’s idea of what the Christian music and lyrical narrative includes and excludes is reflective of his socially constructed reality of the concept.

Comparatively, P2 spoke about Christian music specifically as the music that he loves to play, noting that “when I accepted Jesus, I had a passion to play music.” P2 seemed to be of the opinion that Christian lyrics typically direct people straight to God but that the lyrics are positive, saying, “it tells many stories of salvation, peace, love...eternal life; there’s so many...the Word of God is so wide and so full – it’s a

never-ending story and it's eternally right.” This conveys that P2 understands the variety of narratives informing the Christian lyrical narratives.

Additional to P2's understanding of the narratives informing Christian lyrical narrative, he spoke about his self-narrative and how it was informed by the Christian music narrative; this led him to tell of a significant experience he had in church when he was worshipping in music and song, recollecting that he said “Lord, this is what I want to do, I really love to worship here – I want to make music unto you.” Based on this experience, P2 said that he knew God wanted to use him and shortly after that he became part of a worship band. This illustrates to the reader that P2's self-narrative and music narrative were significantly influenced by Christian music narratives. He then moved on to differentiate praise and worship Christian music from what CRB is doing currently. Much like P1, P2 acknowledged that CRB are giving a message to encourage people and help lead the way to God, leading right from wrong. He noted his belief in the importance for CRB and that through their type of music they can help guide people to make them think that there is a higher power, thus highlighting that the Christian music narrative informing the CRB narrative will turn peoples' hearts toward God. P2 offered an additional metaphor of CRB, saying “we just being there to plant the seed and somebody else comes and waters it...it will definitely grow into something good. Those people might be somebody who just drops something – a good word, maybe a Bible verse...” Through this metaphor P2 is essentially conveying the participants' roles as Christians, as well as his understanding that they do not do all the work, but have a facilitative and guiding role towards establishing a Christian narrative for individuals listening to their music.

P3 summarised the Christian music and lyrics story as encompassing the important aspects of music in general, for him personally. P3 noted that he thinks the Christian music story is typically about the way one gives God praise, often through praise and worship music, much like P1 spoke about previously. P3 noted that most Christian lyrics are basically about “praising God, and showing your love for God and...just thanking Him for the grace that He gave us.” With regard to the Christian music story in general, P3 further noted that “you don't have to be boring to be a Christian”, but can rather ‘rock out’ and still have a relationship with God at the same time. From P3's choice of language it illustrates that he understands the Christian music narrative

to advocate an event or experience which may be interpreted as ‘boring’. His use of language also implies that a choice is involved – that a person does not ‘have to be boring to be a Christian’; they can be something else. His use of the concept ‘rock out’, as opposed to being ‘boring’ implies that he seems to associate the notion with a different genre of music, which is not Christian music specifically. P3’s use of language significantly highlights the interplay of various narratives informing P3’s self-narrative and his understanding of the Christian music and lyrical narratives.

With regard to Christian music and lyrical narratives, P4 noted that ultimately, the ‘whole religion thing’ must be something in one’s own heart, but that through the music, lyrics and Christianity, one can make a difference in peoples’ lives. Similarly, P4 seems to experience the Christian lyrical narrative as being primarily dependent on and informed by personal self-narratives. This is substantiated in the following excerpt:

I think, especially with the lyrics, each person writes their music according to what God gives them in their heart. There is certain music that I won’t listen to because it’s not my style or what I like to do, but maybe for somebody else, that lifts that other person up....you can’t really judge to say, those lyrics are better than those lyrics; I think it’s individually-based...So, especially on the Christian lyrics thing, I think it’s personally-based....it can be a wide variety of music; it’s diverse...

The above excerpt further alludes to P4’s understanding that Christian lyrical narratives are not limited to certain types of music or music genres, but that they are informed by Christian narratives. Upon further explanation into the Christian music story, with reference to lyrics and use of language, P4 discusses the event of CRB playing a gig within a rock music context; the following excerpt discusses his understanding of such an experience:

...as soon as you mention, ‘Christian’ or ‘God’, people are not interested in the music. So I think it can be very difficult. That’s why I said the music must be positive, encouraging and so on...maybe through just the encouragement of that song, they could have been changed.

The above excerpts portray the interplay of various narratives such as Christian narratives, Christian music narratives and rock music narratives interplaying and informing and being informed by peoples' self-narratives. P4 gives an example of how the Christian music narrative may be understood, experienced and interpreted within a rock music context. P4 emphasises the difficulty with establishing or building on the Christian narrative for individuals listening to their music in such a context, because he believes that if they, as band, mention 'Christian' or 'God', then people are no longer interested in the music. This alludes to P4's understanding that CRB's approach or goal is not typically of the Christian music narrative, so as not to discourage people, but rather to encourage them through positivity in the music. P4 is of the belief that the world created the dilemma that if people go to church then they have to conform to certain dress codes, abandon certain fashions such as earrings and tattoos, and that they cannot be themselves; he elaborated:

...the world created this whole thing that if you a Christian, you this holy person, that you don't have a life, you can't have fun...and I don't believe that. I believe God created us in His own image and He also said, "Go out and make disciples of all nations", He didn't say, "Go out and make disciples in churches". So, for me, that specific thing is just going everywhere and just doing it.

P4's use of language in the above excerpt alludes to his perception or understanding that Christian narratives imply and advocate certain inflexibility with regards to appearance and behaviour. His argument is that Christian narratives and such practices are not necessarily confined to churches, and may include discipleship in other contexts, such as in rock music venues discussed above. This may facilitate for a resistance to the aforementioned inflexibility, possibly in the form of other types of music not typically limited to Christian music.

The narratives discussed in this section generally address and explore the nature of Christian music narratives, the parameters thereof, with concepts such as encouragement and hope being noted as significant and common across the stories. The interplay of Christian music narratives and music narratives and how these inform one another is also noted, from the perspectives of the participants, for

themselves, CRB and people in general. The use of language, appearance and behaviour are also noted as significant within and between the various narratives interplaying in the lives of the participants.

2.3 Rock/metal music and lyrics stories

The enquiry of the participants' rock and/or metal music and lyrics stories is of primary significance to the research, which primarily seeks to address and explore the various narratives interplaying in the lives of Christian hard rock musicians, namely the participants. Thus it serves the research to orientate the reader as to the participants' understandings of rock/metal music and lyrical narratives interplaying in their lives.

P1 introduced this story by saying that he thinks that hard rock and heavy metal music is a genre of music for a generation that is lost and needs help. He elaborated further:

What we've found is a lot of kids who are depressed and at the brink of committing suicide, listen to the heavier stuff...For some reason, the lyrics in those songs are something that they can relate to, because those guys sometimes themselves were depressed, and they wrote songs, and a lot of kids relate to that; that's why they listen to them.

The above excerpt highlights P1's emphasis on people relating to the heavier music genres, namely hard rock and metal music, since he believes such music and lyrics focus on the experiences of musicians that listeners interpret as congruent or identifiable with their own experiences and thus they can relate to. P1 claims that "some lyrics are just really disturbing...where they just tell the guys...all hope is gone...just take your own life." The songs essentially tell stories which their fans can relate to and thereby connect to the message within the lyrics, and attribute meaning to such experiences. As noted by Burr (1995), language acquires its meaning from its use within social interactions in social contexts and language is primarily viewed as a relational phenomenon, incorporating more than just a verbal act.

P1 went on to discuss that by CRB, as a Christian band, incorporating heavy metal music into their type of music, it brings in the same style of music, but instead of bringing people down through relatable lyrics which are negative, CRB gives them stories through music and lyrics with positive messages of hope. Here, P1 is implying that heavy metal music may bring people down or have an inherent negative message, despite listeners being able to relate to it, but that CRB is rather bringing in a positive encouraging message with the same style of music. This conveys P1's understanding as to the interplay of various narratives informing CRB's narrative, in that CRB's style of music is more congruent with rock or metal music narratives but that the lyrics and message within that music is more positive and encouraging for listeners, comparatively different to heavier music narratives.

Similarly, P2 also noted that “the metal as such, it's just to help people who are listening to that kind of music; there is Christian in it as well – the lyrics obviously play a big part in the songs.” This alludes to P2's understanding that the listener or audience may prefer to listen to or appreciate the metal style of music, but that essentially it is the lyrics within such songs that are of primary importance and may or may not be reflective of Christian narratives informing them. With regard to lyrical narratives in rock or metal music specifically, P2 noted that “some are definitely not alright...There are bands that promote stuff that is not Christian...Satanic stuff...if you seek them they are there, it talks about it straight away.” This alludes to P2's belief that rock and metal music narratives, specifically the lyrical narratives, may be informed by Christian narratives or by satanic narratives, but that ultimately he claimed it to depend on the band involved. P2 reflected by noting that his individual story and CRB's story did not begin with heavy metal music, whereas once the band started adding certain metal music elements into their music, they preferred the sound, and it wound up becoming an integral part of CRB as a band. This gives indication to P2's understanding that his personal narrative and CRB's narrative only became informed by the heavier music narratives at a later stage, which P2 experienced as serving CRB better; this set the stage for the interplay of Christian music narratives and hard rock/metal music narratives in their lives as Christian hard rock musicians.

Much like P1 and P2 discussed previously, P3 also addressed the notion of negative influences within the heavier music narrative. He claimed that the music itself is not the bad influence, but that it is the lyrics within such music that can sometimes be a negative influence for listeners. P3 elaborated further:

...most Christians have the attitude or the mind set, especially the older people, that hard rock is from Hell straight; it doesn't matter what you sing - you from Hell if you have rock. I think that's where they 'miss the bus' sometimes, and that the hard rock – the music itself – is not the bad influence, it's just somebody playing an instrument. So, I don't think we can relate the music itself with Christianity....

The above excerpts illustrate P3's belief that music itself is independent of biblical or Christian narratives. Furthermore, it can be seen that P3 is of the belief that a significant portion of traditional Christians experience the music as negative, regardless of the lyrics and message within the music, and he opposes the idea of people condemning the music itself. Thus, for P3, the Christian music narrative only informs the music narrative and becomes applicable when lyrics are inherent within the music and addressed or evaluated separately from the music. However, with reference to the bands with more negative lyrics, P3 seems to be of the opinion that some such bands write certain lyrics with a marketing strategy in mind, in that, "the eviler the band is, the better it sells sometimes...people like to have that edge of something different." This illustrates P3's understanding that often the lyrical narratives are more informed by financial and economical narratives – getting the records to sell for example, as opposed to other narratives, which he does not specify.

P4 understands there to be many aspects involved in the story of rock or metal music narratives and the corresponding lyrical narratives. However, he is of the opinion that the general narrative is typically about "Sex, drugs and rock n roll; that's the whole thing that the world created regarding that music." Unlike the other participants, P4 seemed to be of the belief that people enjoy the style of heavy metal or hard rock music and that the words or lyrics are of secondary significance, claiming that he does not think that people listen to all the words all the time. He noted how one can still enjoy the music and that for him "it's about the style of the music, and not specifically

the words that people are singing.” This illustrates P4’s understanding that the rock or metal music narrative is primarily informed by music narratives, with less influence from lyrical narratives; that listeners can appreciate a song irrespective of the lyrics, and thus attach meaning and have a positive experience to the song regardless of the lyrical narratives informing it. P4 noted rock and metal music as being a genre of music that he could listen to for hours, and feel better after the experience. He reflected on his self-narrative, noting that his story of hard rock and heavy metal music only came about when he was in High school through friends, as his family did not have that type of music in their home, while he was growing up. He noted that once he started listening to the music he began to enjoy it, particularly appreciating the energy of the music, saying “that’s where my love for the specific music came from.” This conveys that P4 made a positive connection with the music genre and thus the specific music narrative became influential to him and began to inform his self-narrative from when he was a teenager.

The narratives discussed in this section illustrate to the reader the interplay of the rock and metal music narratives and corresponding lyrical narratives in the lives of the participants. Significantly, the stories tend to perceive the heavier music narratives as being pertinent for people who can appreciate and enjoy the style of music, with specific reference to CRB and how they incorporate the narrative into their style of music. Aspects of positivity and negativity of the music and lyrics within the various narratives are explored, from the perspectives of the participants, and they simultaneously and interchangeably discuss Christian music narratives, heavier music narratives and/or the interplay of both for themselves and CRB. These are explored in more detail to follow.

2.4 Christian hard rock/heavy metal music and lyrics stories

The narrative enquiry of such stories from the perspectives of the four participants is of primary importance to the research because it directly addresses the interplay of Christian music narratives and hard rock/heavy metal music narratives in the lives of the Christian hard rock musician participants and their hard rock band, CRB, which is central to the research’s area of investigation.

P1 introduced this story for him as incorporating the same style of hard rock/heavy metal music, with more positivity inherent in the message and experience. P1 explained that when CRB play a gig with other heavier music bands at rock or metal music venues, the audience would be enjoying the music and when CRB “get on stage you can’t really kill it...you need to bring in that same kind of flavour, with just more hope to it.” This illustrates P1’s motivation for CRB to combine the Christian music narrative with heavier music narratives, because he seems to believe that some parts of the community are not receiving or connecting with the music genre when it is informed by one or other narrative separately; thus maintaining the sound and music associated with hard rock music narratives, but with more positivity inherent in the message primarily associated with Christian music narratives.

P2 claimed that “if you bring the Christianity into the metal, it makes it easier because God is in this.” This alludes to P2’s belief that by incorporating Christian narratives into metal music narratives, it will facilitate for a more positive alternative narrative due to God’s involvement in the story. P2 notes it as being important for the participants and CRB to convey to people that they are different, “not in a way that we separate ourselves but to...show people that we can enjoy what we are doing in a Christian way...in the right manner.” Similarly, P4 explained that the hard rock music combined with Christianity can show people that one can still enjoy the style and type of music that they love, but it can be positive and good; it does not have to be negative. P4 noted the positivity and negativity as being determinable through the lyrics within the music, saying that “the lyrics don’t have to be about killing and destroying, but it can be about recovering and being successful and that God will be there for you.” P2 emphasised that in many rock and metal music environments there will be temptations, the nature of which he does not specify, but that “the main thing is to be self-controlled” in such contexts. This alludes to P2’s understanding that such contexts may facilitate for people to lose control, or a sense thereof. Furthermore, it is important for P2 and P4 that CRB incorporate the enjoyment associated with the rock or metal music narratives into the band narrative, thus facilitating for CRB’s audience to experience their music or musical event in a different and more positive manner, informed by Christian narratives and hard rock or metal music narratives simultaneously. This understanding is substantiated through P2’s claim that “the metal and the Christianity; I think it works together...to draw people into that

environment.” P4 also claimed to be of the belief that “Christianity with this type of music...can be very positive.” However, P2 also notes that although some people will enjoy it, “there will be also people who distance themselves as soon as you mention anything about Christianity or Christ.” P4 also acknowledged this to be difficult for CRB, concurring with P2’s belief that some people become disinterested in listening to the music as soon as they even hear certain concepts associated with the Christian narrative. Such statements made by P2 and P4 are significant because they allude to the participants’ understanding that although CRB’s narrative is informed by Christian and Christian music narratives, certain language or terminology associated with such narratives may deter some listeners away from the music and experience, particularly within rock and metal music contexts.

P3 understands the Christian hard rock music story to be a story about “praising God while rocking out.” This highlights P3’s understanding of the interplay of Christian narratives with rock music narratives. Elaborating further, he claimed it to be about enjoying and doing what he loves, and in turn reaching out to the youth through heavy music, particularly in hard rock/heavy metal music contexts. This further implies how the Christian hard rock music narrative informs P3’s self-narrative, as he is able to praise God and reach out to an audience while simultaneously ‘rocking out’ and doing what he loves. This seems preferable for P3 since he does not have to choose between praising God or rocking out and doing what he loves; he can do both, which is experienced through and informed by his Christian hard rock music narrative.

In section 2.3, P4 told his story about the rock and metal music narratives, illustrating to the reader that such narratives are typically experienced as being about “sex, drugs and rock n roll...” With reference to music and lyrics, P4 differentiated CRB from this general understanding, saying that “even though it’s also loud music and it’s also that type of music, it’s not to say that we living that lifestyle – through the lyrics and the words and everything that we doing. It’s just...to show people that you can still enjoy what you enjoy, just in the right ways.” This highlights that P4 experiences CRB to be informed by hard rock or metal music narratives but that worldly perceptions regarding such narratives do not inform CRB’s narrative or the participants’ personal narratives in their daily lives. He seems to convey that the participants and CRB wish to act as witness to their audience, demonstrating that

people can sustain their hard rock or metal music narratives that are meaningful to them, but that they can experience such narratives in the correct manner.

The aforementioned narratives highlight and discuss the participants' stories regarding their understandings of the Christian hard rock music narrative, as well as the various narratives interplaying in their lives as Christian hard rock musicians, and in CRB's narrative.

2.5 Story of CRB lyrics

The story of CRB lyrics was enquired about so as to attain a narrative account from the perspectives of the participants regarding the narratives informing the lyrics of CRB, and how the CRB narrative may subsequently inform other narratives, all of which ultimately interplay in the lives of the participants.

P1 described the lyrics in CRB songs to be 'real', in that the band writes about everyday life struggles because P1 is of the belief that people want to relate to certain things, especially if they are feeling negative. To illustrate this, P1 moved to discuss various CRB songs and their themes. He spoke about the song, *Losing again*, as being a song that he wrote after his mother passed away from an illness. Upon reflection, he said, "I was at the brink of committing suicide, and if it wasn't for God that gave out a helping hand to me, I don't think I'll be sitting here." This gives indication that P1 experiences Christian narratives to be significantly influencing and informing his music narrative and personal narrative. He and P4 both discussed the song as telling a story about going through difficult situations in life; ultimately that it aims to encourage the listener not to give up despite these situations.

P1 went on to talk about CRB's other songs; namely, 'Now until eternity' and 'Deny'. The lyrics for the former, according to him, tell a story about the first time that someone becomes a Christian and finds God. This illustrates Christian and Christian music narratives informing the narrative of CRB lyrics, according to P1's understanding, which are then further told in story through music and song for CRB's audience, in the hope of listeners being able to relate to the song as well, and attach meaning to this experience, thus influencing their self-narratives in a positive manner. P1 went into further explanation of the song and then spoke about, 'Deny', which P4

also elaborated on. P1 noted that the song tells the story of CRB being straight forward about who they are and taking a stand for what they believe. He elaborated on his understanding as to why people appreciate Deny, saying that “they want something that’s real; they don’t want people that are faking, because the whole world is faking. People are looking for something that’s real, especially in the younger generation.” This alludes to P1’s understanding that the worldly narrative is associated with something that is false, whereas CRB offers an alternative and ‘real’ narrative for listeners, particularly the younger generation, to be experienced through the band’s music and lyrics.

P2 and P3 were also of the understanding that most CRB songs tell a story about daily lives and situations and the experiences thereof, whether such stories be about general situations or informed by P1’s personal narrative. P2 also seemed to be of the belief that CRB lyrical narratives are always uplifting and encouraging for people with regards to making a choice about the situations in their lives. Similarly, P4 also understood the lyrical narratives of CRB to tell a story about negative situations with positive outcomes, so as to encourage people. P3’s story conveyed that CRB’s lyrical narratives are also significantly informed by Christian narratives and concepts.

The narratives discussed in this section addressed and explored the lyrical narratives of the participants’ band, CRB from the perspectives of the four participants. Although P1 elaborated more extensively with regards to the specific songs and their themes, the narratives generally reflect those of CRB lyrics telling a story about situations in life with a positive message so as to encourage the listener.

3. The positives and negatives

This section addresses and discusses two aspects; firstly, how the participants understand people to experience their band, CRB, both the positive and negative experiences, and secondly, what the participants experience to be the most positive and negative aspects of being in CRB or their genre of music. The motivation for this enquiry is substantiated by the work of White (2000), who claims that a sense of personal and individual authenticity and the development thereof, is the result of social processes in which particular claims about one’s identity are validated by

others, given that such claims are socially negotiated. It is through the process of engaging in a social world within social contexts that one's identity or personal authenticity can be ascertained. Thus, what is important for this enquiry is not how people validate CRB's identity to be, but rather how the participants perceive or experience such validations, which will inform their personal and band narratives, ultimately facilitating for them to socially construct, ascertain and even negotiate their self and band identities, influencing how they experience themselves and their band to be in the world. The enquiry of the most positive and negative aspects of being in CRB or the genre of music from the perspectives of the participants will orientate the reader as to what the participants experience as meaningful in their lives as Christian hard rock musicians. According to the works of Drewery and Winslade (1997) the people, and thus the participants make meaning – meaning is not made for them. In turn, the ways they speak will help them make sense of their world.

3.1 Story of how the participants understand people to experience CRB

P1 seemed to be of the opinion that people appreciate CRB because of the realness of who they are as individuals and as a band, saying “for just being who we are and standing for what we believe in.” P1 also believes that such appreciation is also dependant on CRB's stage performance, that they entertain like any other hard rock or heavy metal band and that the titles of the songs sound powerful, which gets people interested to listen to them. This alludes to P1's understanding that people appreciate CRB for their strong belief system and for their commanding presence on stage as influential performers – thus highlighting the interplay of spiritual or Christian narratives informing their belief system and music narratives informing their performance on stage as musicians. Alternatively, P1 and P2 both noted that some people simply do not listen to CRB's style or type of music because they do not enjoy it. P1 seemed to be of the belief that others disapprove of CRB because they are a *hard rock* Christian band; he discussed this point further, saying “especially the heavy religious people; they approach us and say, ‘How can you do this? You are destroying a generation.’” P1 reflects further on such experiences by others of CRB in the following excerpt:

God's got a purpose for us, and that's what we going to do. I'm not going to stop because some people think that I'm doing something wrong. I know what this band is meant to do.

This excerpt alludes to P1's belief that regardless of how people experience CRB, his understanding of how the Christian narrative informs CRB's narrative is authoritative. The excerpt further highlights the significance of P1's personal narrative and identity as being defiant against opposing narratives of other individuals. P1 further added that prior to musicians starting a Christian band, such musicians should "make sure that everybody knows where they stand in terms of their relationship with God...because it's peoples' lives at stake; it's not only about you." This statement further highlights P1's understanding that the Christian narrative informing a band's narrative is authoritative and supersedes the self-narratives informing a band's narrative.

P2 seemed to be of the opinion that people who would predominantly experience CRB positively or appreciate them would be those who had some form of background knowledge as to who the band was, and "most probably would be people who are Christians." Having said this, P2 also noted that "we have found that people that are non-Christian would like it as well; I think it's maybe people like the metal sound of it ...and would then listen to it and enjoy it." P2's statements illustrate his understanding that whether or not individuals' personal narratives are informed by Christian narratives, they can still appreciate CRB or experience their music positively. In fact, he noted that "it's open for everyone...anyone listening to that would either find there's a message in it or they would enjoy the music." Alternatively, P2 also noted that people who are Christians would also tend to experience CRB or their musical performance negatively. He elaborated further:

...you will get Christian people that won't listen to what we are playing – Christian metal – they reckon that's not alright...You will find a Christian will walk in there – you playing your Christian metal stuff in that environment; they would walk out and say, 'No, it's not alright, you don't need to be there', but the word of God says different.

This excerpt alludes to P2's understanding that because the CRB band narrative is informed by Christian, Christian music and metal music narratives, it subsequently leads to 'Christian people' experiencing and validating CRB in a negative manner, ultimately disapproving of their music or the context where they are performing their music. However, much like P1 claimed previously, the excerpt also highlights P2's understanding that the Christian narrative is authoritative in governing CRB's narrative.

P3 is of the opinion that "we [CRB] bring that message over to the people that it doesn't matter how you look...you can still praise God and still rock out for God." P3 understands this to be why some people appreciate and experience CRB positively, noting it important for him "to show you can be different but you can still be a Christian." P3 illustrates to the reader that a person's appearance and dress code should not inform their Christian narrative, and that such a message or story is communicated and told by CRB to its audience. P3's statement alludes to it being meaningful for him to be a witness for people that they do not need to conform to certain narratives of appearance to have an 'acceptable' Christian narrative. P3's statement of "...rock out for God" further illustrates the interplay of rock music narrative and Christian narrative informing his personal and band narrative. Similarly, P3 also understands some people to experience CRB negatively based on appearance or dress code narratives, of the belief that "people judge you by what you look like on the outside and not your heart." P3 elaborated on this statement:

A lot of the more...conservative people, they've got this whole mindset that you can't have tattoos, you can't have earrings and praise God...then it doesn't work.

The excerpt above alludes to P3's understanding that the majority of conservative people are of the belief that one's appearance or dress code narratives inform and influence one's Christian narrative significantly. P3 seems to resist this experienced belief of people.

Comparatively, P4 is of the belief that people appreciate CRB primarily for the band's positivity and that CRB's music and lyrics represent "something that a lot of people

can relate to...some of our songs that are dealing with daily issues in our lives...it comes in as a positive input into somebody's life." Thus, P4 understands that because people can relate to the music and lyrical narrative of CRB they ascribe meaning from such and thus it informs their personal narratives in a positive manner.

Alternatively, with regards to CRB, P4 is of the understanding that "a lot of people will say...because it's loud and it's rock or metal it's wrong...it's wrong to be Christian and play that type of music." This alludes to P4's understanding that some people experience Christian narratives to be significantly determinable and evaluated according to the type of music that a person plays, and furthermore that if rock or metal music narratives interplay simultaneously with Christian narratives in a person's life, then their identity as a 'Christian' is questionable or implausible. P4 additionally noted that many people experience CRB negatively for playing shows in places that are not typically limited to the Christian narrative, such as clubs and pubs. In response to such experiences from others, he noted:

...at the end, God did say, 'Go into the world and make disciples from all nations', He didn't specifically say, 'Go to other churches, go to other fellowships', He said, 'Go everywhere'.

The above excerpt illustrates P4's understanding that some people experience Christian musicianship as being limited to certain contexts, such as churches; not extending to other contexts such as clubs and pubs. The excerpt also illustrates P4's understanding that the Christian narrative can ultimately unfold, be told or exist in any context. Furthermore, much like P1 and P2 discussed previously, P4 seems to experience the Christian narrative as being the authoritative narrative for informing and guiding his and CRB's Christian rock and metal music narrative, as a Christian hard rock musician, and as a Christian hard rock band, respectively. P4 acknowledged that sometimes people experience the Christian narrative as authoritative in a negative manner, in that "if you talk about Christianity, its 'Bible-pushing'." P4 claimed that some parents will compel their children to attend church, read their Bible, and other such activities associated with the Christian narrative. P4 concluded by claiming that this "creates a mind set in their minds that Christianity is just there to punish people."

P4 seems to be of the belief that this informs peoples' self-narratives to subsequently become disinterested in the notion of a 'Christian' band. Thus, according to P4, the worldly narratives regarding the Christian narrative become associated with Christian bands and thus such bands and their music may be experienced negatively based on peoples' past experiences with the Christian narrative.

The narratives discussed in this section address and discuss the participants' understandings of how people experience, both positively and negatively, their band, CRB. The participants simultaneously address how this subsequently informs their personal narratives and band narrative. Although the stories illustrate a common understanding that the Christian narrative informs and governs their personal narratives and band narrative significantly, the participants' stories nevertheless highlight the interplay of various narratives in their lives as Christian hard rock musicians, and in the life of their band, CRB, as a Christian hard rock band.

3.2 The most positive and negative aspects of being in CRB or genre of music

P1 experiences the most positive aspect of being in CRB for him as seeing or hearing from people regarding CRB's positive influence on them, particularly within the context of CRB music events. P3 and P4 similarly acknowledged this most positive aspect as being when people approach CRB after a show to thank or tell the band what positive experiences they took from the music. P1 elaborated further by saying "that's the most rewarding thing that any band – Christian band – can ever have; is to see that lives are actually being changed and the little thing you actually do is making a big impact." Comparatively, P1 discussed the most negative aspect of being in CRB to reflect that of people not listening to CRB for reasons of their music not being heavy enough or due to P1's understanding that people tend to dismiss CRB when they proclaim themselves as a 'Christian band'. P1 noted this to occur predominantly within the context of rock or metal music venues. Thus, P1 ascribes meaning through CRB's band narrative when people respond either positively or negatively to their music or to their band identity as being 'Christian'. Significantly, P1 understands the Christian narrative to become conflicting when interplaying within certain contexts where the rock or metal music narratives are predominant. Regardless of negative experiences from CRB's audience, P1 conveyed CRB's narrative to continue

“whether we play for one guy or whether we play for ten thousand, that one guy’s life is more important... if his life gets changed, our job is done.” Similarly, and with reference to a CRB music event, P4 noted that “there were a lot of people but if only that one person was changed that night that made it all worth it.” P3 also claimed that “if only one person comes up and says that that was really awesome, lyrically, that touched him; I think that’s a reward on its own.” These excerpts allude to P1’s, P3’s and P4’s understanding that as long as the CRB narrative is informing individual narratives positively, regardless of the amount of individuals, subsequently the participants can attain a sense of continuity and meaning from such experiences; this will facilitate for the interpretation of further experiences and ultimately serve the purpose of making sense of their narratives and lives (White & Epston, 1990).

Much like the other participants acknowledge previously, P2 experiences the most positive aspect for him as being when he hears stories of people that unfold from being predominantly negative to positive, primarily for him due to his understanding of the Christian narrative influencing such peoples’ individual lives. He discusses this in the following excerpt:

...it’s when you hear the results of people that turn from, basically darkness to God, who made a choice, and you hear the stories...I think that’s how God orchestrates that – He makes it happen...We are His instruments to do that kind of work, and then when you hear that, that really hits you...Then you know it’s not about yourself and just being in the band...it’s actually all about God...you rejoice in that – it builds you up: doing the right thing, living the Christian life.

This excerpt alludes to the narratives informing meaning for P2, in that he experiences the Christian narrative to be the predominant and authoritative narrative governing and informing CRB’s narrative and his personal narrative. It also illustrates P2’s understanding that the music narrative and his personal narrative become of secondary significance in how he ascribes meaning through the CRB narrative. P2 experiences it as significant for him when stories illustrate the Christian narrative as informing individuals’ lives in a positive manner through the narrative of CRB, and this in turn reinforces the significance of the Christian narrative in his personal narrative and band

narrative, constructing further his identity as a Christian musician, and his band's identity as a Christian band.

P2 claimed the most negative aspect of being in CRB for him to be “when you play your kind of music and you being rejected, maybe by your own people or by Christians...when people judge you...” P2 seems to have a negative experience when people, predominantly who are Christian, look at CRB and judge them for their appearance and what they are doing as a band. P3 and P4 also experienced the most negative or difficult aspect of being in CRB as the judgement by others of CRB's identity and the narrative they as individuals are a part of. P3 elaborated further on this aspect:

...they will see your car parked out somewhere, and they already throw stones without really getting the facts right or finding out why have you been there...they won't see the fact that you were there to spread the word of God.

The above excerpt alludes to P3's understanding that people who judge CRB as a band seem to have misperceptions and negative experiences regarding CRB's narrative based on the contexts of where such a narrative is played out. P3 wound up by saying that “we as Christians need to go to those places where nobody else will go to get those people also saved.” This illustrates that P3 is of the belief that due to the participants' identities as ‘Christians’, or CRB's identity as a ‘Christian band’, their individual and band narratives need to include and extend to certain contexts, subsequently to facilitate for communicating a message informed by the Christian narrative to an audience of people.

P4 also claimed to experience judgement from others of CRB, this being the most negative aspect of being in CRB for him personally. However in comparison to P3, P4 experienced such judgement from people in different contexts, saying “the negativity from especially the elderly folk in the Christian community...when they actually start crucifying you for the type of music you love doing...where I don't think it's wrong.” This alludes to P4's understanding that people within the Christian community predominantly will disapprove of CRB's music narrative, or have a negative experience of their identities as musicians, based on their moralistic narratives about

the music genre adopted in CRB's music narrative – that of Christian hard rock or metal music. Although such negative experiences from others of CRB informs P4's personal narrative negatively, his ideas and beliefs about CRB remain to be experienced as 'right', and not wrong, as experienced by others. This is significant because it subsequently informs how P4 assigns meaning and sustains or negotiates his identity as a Christian hard rock musician.

The narratives discussed in this section address and discuss, from the perspectives of the participants, the most positive and negative aspects of being in CRB or their genre of music. Significantly, the general positive experiences for the participants are informed from making a positive influence in individuals' lives, predominantly in the context of the band's music events or shows. Negative experiences for participants seem to reflect an understanding of judgement or rejection from people in various contexts, for their music or their identities as Christian hard rock musicians.

4. Alternative story, title and ending

This section seeks to enquire, from the perspectives of the participants, three things, namely, Alternative story, title and ending. The explanation and motivation for such enquiries shall be addressed separately under each appropriate heading.

4.1 Alternative story

The participants were asked to tell what they would change if they could rewrite the band's story. According to Drewery and Winslade (1997), the stories people tell come to be the normal state of the world – the way it is and even the way it should be. Peoples' stories can blind them to other possibilities; however, no account of one's life is so consistent that one cannot find elements that contradict the problematic story. Given the interplay of various narratives in the lives of the participants and their band, CRB, it is understood that by enquiring about what the participants would change if they could rewrite the band's story, it may facilitate for them to pinpoint elements within the story that they experience as problematic for themselves and/or their band, and subsequently an alternative story can emerge to be co-constructed or co-created in opposition to their experienced problematic or dominant story.

Upon enquiry, P1 ultimately said that he would not change anything about the band's story, since he was of the opinion that "this band has just gone amazingly". However, he did initially mention the aspect of time; he would have liked the band's story to have played out sooner. P1 elaborated by saying that people often approach CRB enquiring about the band having a music album, but that "unfortunately recording is expensive and it takes a lot of time, of practise...for the right people to see you to actually get to where you need to be." This illustrates P1's understanding that CRB's narrative is informed by various other narratives, particularly financial narratives; these subsequently influence the temporal nature of the band's story, governing when certain events will occur – such as being able to record an album, according to P1. P1 further acknowledged that CRB had not experienced any politics and relational problems within the band, since all the participants had the same vision and that they all know what they as a band need to do. Elaborating he said "I think it's very important to have that same vision...if you had different visions you not moving in the same direction, then you going to have issues. This alludes to P1's understanding that the personal narratives of the participants inform the band narrative and that if the personal narratives differ in terms of 'vision' for the band, then it will influence the band narrative negatively.

Upon enquiry P2, P3 and P4 claimed that they would not change anything or rewrite the band's story if they could. P2 elaborated further on this area of enquiry:

...because for where we came from to where we are now, I think it's been prayers, been standing together, just doing what we doing; it's being faithful in just carrying on, keep on practising, just doing what you believe is right. And when you least expect, that's when the doors open for you...I wouldn't rewrite at this point of time. I wouldn't change anything, I think it's a great story...I would go along with whatever happened.

This excerpt alludes to P2's general positive experience of the CRB story since its inception and the development of the story until its present point in time. The excerpt further conveys P2's understanding of Christian narratives informing the story of CRB, as well as an experienced unity between the participants, and that regardless of how the story may continue to develop in the future, he is open to such experiences.

Similarly, P3 explained that he would not change or rewrite anything about CRB's story because "all the things that happened made us, as a band, who we are today... and that makes you a better musician and a better person in life." This illustrates P3's positive experience with the CRB story, noting that all past events and experiences within the story have informed and constructed the band's identity. The excerpt also alludes to P3's knowledge of such events and experiences as having informed their music narratives and personal narratives, and facilitated to socially construct the participants' identities as musicians and individual identities as people.

P4 seemed to be of a similar understanding, noting that he would not change or rewrite anything about CRB's story because all the participants had "walked a road" together. He reflected on growing up with P1 and P3, as well as meeting P2 at a later stage. He explained that "everything that we've gone through the last few years...I think it built the band." This alludes to P4's understanding of various narratives informing CRB's narrative and that the events and experiences the individuals have experienced together in the past has socially constructed the band's identity over time into what it is currently.

This section addressed and discussed what the participants would rewrite about their band's story if they could. The participants all said that they would not change anything about the CRB story, with motivation as to their reasons. Only P1 additionally acknowledged the aspect of the CRB story unfolding sooner, thus addressing the temporal nature of stories.

4.2 Title

This area of enquiry sought to hear from the participants what title they would assign to the story of their band, CRB. Having addressed and discussed the individual narratives of the participants and CRB's narrative, as well as exploring the various narratives interplaying with and informing these. This area of enquiry serves to essentially summarise each participants' understanding of the band story as an idea or notion, as viewed in the assigned title. According to Weingarten (1991), the meaning that a storyteller attaches to his or her story is of paramount importance to understand, and not how others interpret the experience.

P1 offered the title, ‘Infected’, discussing in the excerpt to follow his motivation for the title choice:

I think we live in a world where there’s abuse, no hope, where there’s suicide. When you think, ‘Infected’, you see a guy with a gas mask – not trying to breathe that in, and now I think that’s what we’re about: we got those gas masks on, trying not to breathe that thing in, and rather give out hope and give them a reason to live; I think that would be our thing.

This excerpt illustrates P1’s understanding of the story of CRB and the meaning that he, as a storyteller of CRB’s story, attaches to the story. P1 seems to experience worldly narratives to inform stories regarding abuse and suicide, and understands these to be similar to a poison, or substance which one can breathe in. Subsequently this informs CRB’s story and according to P1, he experiences the participants (each forming a part of the CRB story and whose personal narratives interplay with the story), to be wearing masks to avoid this experienced inhalation of poison or poisoning of some form from worldly narratives, and in turn, through the CRB story, rather inform people’s lives with narratives of hope and a reason to live.

P2 selected the title, ‘Sanctify’. He discussed his reasoning by saying that “if it wasn’t for the blood, we wouldn’t have been forgiven...That name tells a story for many people and for the whole world – the sanctification of what Jesus did for us.” This alludes to P2’s understanding that the CRB story is primarily and authoritatively informed by the Christian narrative and that this Christian narrative is subsequently to be told to people through the CRB story. P3 experiences the Christian narrative as significantly informing many individual narratives and worldly narratives.

P3 offered the title, ‘Getting the lost’, explaining that it is about getting the people that are lost in the world and then “getting them saved through our music.” P3 seems to experience the CRB story to be a story about finding people who are ‘lost’ and subsequently the story of CRB, specifically the music narrative, is to be told to these ‘lost people’ with the aim of “getting them saved”. This implies P3’s understanding of the interplay of Christian narratives and Christian music narratives to inform such lost peoples’ narratives, to subsequently resemble a story of ‘being saved’ and not ‘being

lost'. This highlights P3's understanding of the story of CRB and the meaning that he, as a storyteller of CRB's story, attaches to the story.

P4 selected the title, 'Warriors for God' as the title for the story of CRB. As a storyteller of this story, P4 attaches meaning to this story, in that he understands it to be "about reaching people...And that for me, as a personal thing is our main focus; just to change lives." P4 seems to experience the story of CRB as being informed by war narratives, with reference to the concept of 'warriors', and Christian narratives. P4's excerpt alludes to his experience of the CRB story as interplay of war narrative and Christian narrative. War narrative implies a fight or presence of opposition, and thus it seems reasonable to assume P4's belief that the 'fighting' is reflected in reaching people and changing lives, informed by the Christian narrative. P4 notes such 'fighting' for him as being personally significant – thus alluding to the Christian narrative and war narrative as informing his personal narrative, as well as CRB's. Weingarten (1991) notes how people are constantly shaping their lives – making and remaking stories of their own lives, and of other people's lives. P4 notes it as significant for him that the CRB story would facilitate to change peoples' lives, thus the CRB story would initially seek to facilitate a change in peoples' narratives.

The narratives in this section address and discuss, from the perspective of the participants, their selection of a title for the story of their band, CRB. The narratives illustrate to the reader an experience of several various narratives informing their personal and band narratives. The stories discussed allude that the participants, as storytellers of CRB's story, attach meaning to the stories told in this section. As noted by Drewery and Winslade (1997), it is the meaning of a person's life, and the search thereof that is important from a narrative perspective.

4.3 Ending

This section enquiry seeks to hear from the perspectives of the participants, how they think the CRB story will end. According to Polkinghorne (1988) self-narratives seeks to ascertain one's individual identity through the incorporation of past events or occurrences into a sound or logical story, and that this story may also comprise the construction of a hypothetical future story, which serves to maintain the individual's

sense of continuity. Thus, this area of enquiry is recognised as an enquiry of supposition (what a person foresees with regard to the future) and is motivated through facilitating for the participants to construct a hypothetical future story of CRB as to how the story ends, which subsequently serves to maintain the participants' sense of continuity (White, 2007).

P1's understanding as to how the story of CRB hypothetically ends is depicted in his claim that "if we just keep to our same vision...same dream...same hopes, and if we just keep our eyes focused on what we need to do... I think the story will end really well...God will not start something and not finish it." This alludes to P1's understanding that if CRB as a band, and the participants as individuals, maintain their current vision, dream, hopes and goals then CRB's future story or ending will be experienced positively. P1 also seems to be of the belief that the Christian narrative will continue to inform CRB's story in the future, as well as the music narrative, which is substantiated in his claim that "I believe that one day I'm going to be on stage with millions of people, not just thousands... doing more than just playing music...it's going to different places and encouraging people...even beyond that." This further alludes to P1's understanding that his personal story and the CRB story is and will continue to be informed by, but not limited to music narratives and that through the CRB story in the future, he and CRB will be informing other peoples' lives positively.

P2 seemed to be of the opinion that he cannot depict how the CRB is going to end. He elaborated on this further:

...whenever God says this is now the end...we'll accept it...every story's got an end and I don't know when...I can't tell how it's going to end but it's in God's hands, totally."

The above excerpt alludes to P2's understanding that he cannot hypothesize how or when the CRB story will end, but that irrespective of this, he seems to be of the belief that the story itself is primarily and authoritatively informed by the Christian narrative, as are the participants' personal narratives. Regardless of how their band or personal narratives are informed, P2 seems to believe future occurrences for his band

to be experienced as acceptable by the participants, given the portrayed significant meaning attached to the Christian narrative informing their narratives.

P3 seemed to be of the opinion that the CRB story will end when CRB as a band can say “that we did our part for the world and that we were God’s soldiers.” P3 seems to be more certain as to when the story will end in comparison to P2; however both participants’ stories illustrate an understanding of the authoritative and primary influence of the Christian narrative informing CRB’s story. P3 understands CRB as having a soldier-type role to play in the world through the Christian narrative and through CRB’s story, and that once that role is fulfilled, then the story will end.

In comparison to other participants, P4 does not specify an explicit understanding of the Christian narrative to primarily inform and govern the CRB story in the future; he is of the opinion that there is not an end to it as yet, but that “there’s still a lot of future going and currently we can’t say ‘this is where it ends’ or ‘this is where we going’.” This excerpt alludes to P4’s understanding that the CRB story will continue into the future due to more of the story needing to be written or told, but that he is uncertain for how long a time period this will be or specifically where CRB is going, nor where their story ends.

The narratives discussed in this section orientate the reader as to the participants’ construction of a hypothetical future story for their band, CRB, specifically, how the story will end. The majority of participants seemed to experience an uncertainty with regard to the CRB story ending, but that the story will continue for an unspecified time period into the future, but that regardless of how or when the CRB story ends, the story is and will continue to be primarily influenced by the Christian narrative.

5. Additional stories

This section facilitates to present any additional stories of the participants that they still wished to share regarding their personal or band narratives. Thus, the section serves to ‘check’ with participants regarding any such stories they may have experienced as wanting or needing to share, in addition to other stories or narratives discussed in preceding sections, that possibly may have not been enquired about.

P1's additional story reflected his understanding that all people go through difficult situations in life, both positive and negative, but that people should approach such situations with caution. He experiences such situations to involve choices and the consequences which follow these choices. He elaborates on this story in the following excerpt:

I have a saviour that helps me making that right decision – whether I get the answer right now or later – but I always get the answer, and God is never late...just sticking to your dreams and giving Him your life...I think you can only go forward...Even if you don't believe in Christ, then don't give up, be real, don't fake who you are, take the mask off.

P1's additional story incorporates his understanding of difficult situations and events occurring for people in general and that these inform individuals' personal narratives throughout their life story, which can be experienced by the individuals as positive or negative. He suggests a cautious approach for individuals when confronted with such experiences in terms of the choices and decisions they subsequently make. The excerpt alludes to P1's understanding of the Christian narrative informing his individual narrative with regards to making decisions, which he offers to others as a narrative which can inform other peoples' personal narratives as well. P1's story is also told to those individuals whose lives may not be informed by the Christian narrative, and that such individuals should aspire to perseverance and construct or sustain an identity congruent with aspects being genuine and 'real'.

P2's additional story told of his understanding as being part of a 'team', namely CRB. He noted that "everything that is good is from God and we've been put together by God and it's a good thing...And I pray God's blessing on it." P2 understands himself as being part of a team within the CRB story and the excerpt further substantiates his experience of the Christian narrative as constructing and informing the CRB story, which he attaches significant meaning to and experiences as positive.

Upon enquiry into additional stories from P3 and P4, both participants said that they could not think of any additional stories they wished to tell at the point in time.

The narratives discussed in this section, specifically from P1 and P2, address and discuss the additional stories, which the participants told regarding their personal and/or band narratives. The narratives predominantly note the Christian narrative as informing their personal narratives and band narrative, which interplay in their lives as Christian hard rock musicians.

The narratives addressed and discussed up to this point in the chapter reflect those of narratives being told within Phase one, comprising of four individual interviews with the four participants. The narratives to follow reflect those of being told within Phase two with the participants in the context of a band interview with all four participants being present.

Phase Two

Phase Two comprised of one unstructured group interview with all four participants (P1-P4). The interview took place after an extended period of time following Phase One, serving as a follow-up interview with the band, the stories of which are addressed and discussed earlier in the chapter. Reporting of stories is presented under the four following headings, namely; Additional chapters in CRB's story, Additional characters in CRB's story, CRB as a character, and lastly, Additional stories.

1. Additional chapters in CRB's story

This section facilitates to enquire about additional chapters in the story of CRB, as told from the perspectives of the four participants, who comprise the four members of the band, CRB. As storytellers of the band's story, the participants were encouraged to address and discuss additional chapters 'written' on the story of CRB, since the previous narratives were enquired about in Phase One. According to the works of Freedman and Combs (1996), realities are seen as being socially constructed, implying that peoples' beliefs, ideas, social conventions, patterns and laws form the basis of their reality. Such aspects arise and develop through social interaction over time and are constructed and negotiated as people live and interact together, ultimately creating a reality as it is lived. Through analysing (from both Phase One and Phase Two) the participants' lived socially constructed realities as being

experienced through their band narrative, personal narratives and various other narratives interplaying in their lives as Christian hard rock musicians, this enquiry serves to orientate the reader to gain further insight and understanding as to how the participants engage with one another to construct, change and sustain what society holds to be real, significant and meaningful in their lives.

P1 noted additional chapters in CRB's story to include stories of recording and releasing several songs, with prospects of recording a full album, as well as planned events such as a band photo shoot for CRB and music shows "with different kinds of bands and places that we've never played at before." This alludes to P1's understanding of the music narrative informing even further the CRB story since Phase One, with it being expected to continue to inform and influence it in the future.

The band and its participants then moved to speak about more specific personal narratives as informing the band narrative since Phase One, notably P4's wedding. P4 noted "that's one part of my life that I'm just happy that's over now...the financial implications of the wedding." This 'Chapter of marriage' and such narrative thus informed P4's personal narrative with financial narratives being experienced as significant. In terms of these narratives further informing CRB's story, P4 claimed that "I've got a wife that supports me fully in my music." With agreement from other participants, P1 added to this, noting, "I think all our wives and P3's girlfriend...they all standing behind us one hundred percent; they support us as much as they can." These excerpts allude to the participants' understanding that the narratives related to marriage and personal relationships has informed P4's narrative, and subsequently the band narrative, which has generally been experienced as positive, based on the experienced support from their partners.

P2 concluded the additional chapters in CRB's story with mention of his daughter finishing high school with it impacting on CRB "quite a lot; I'll be more free." Thus, this alludes to P2's understanding that family narrative informed his personal narrative, and that this subsequently informs the band narrative, in that he will have more time available.

The narratives in this section address and discuss additional chapters in the story of CRB, as told by the participants, who are the storytellers of CRB's story. Chapters reflect those of more specific music narrative, relationship and family narrative, as well as financial narratives interplaying in the lives of the participants and informing further the story of CRB.

2. Additional characters in CRB's story

The story of CRB includes people, notably the participants who in the context of this research project are the storytellers of the story and the main characters within the story, given that they comprise the four CRB band members. Various other narratives illustrate to the reader other people or characters within the story, for example in the previous section it addressed and briefly discussed the participants' partners or wives as being significant in and informing the CRB story. This section enquires about additional characters in CRB's story since Phase One, and how the participants experience them to inform the story.

P1 noted that CRB recently got signed to management, who book the bands' shows and organise events such as the previously discussed recording sessions and CRB's photo shoot, as well as other administrative events. P1 and P3 seem to understand management as a character to have informed the CRB story by allowing the members more time for leisure and less experienced stress. As an additional character to CRB's story, the participants noted that management plays a big part for the band.

P2 further noted additional characters in CRB's story as being represented by "those who want to sponsor financially...there are quite a lot of people that want to be part of it...So, we happy about that." This excerpt alludes to P2 experience of many additional characters based on their role within financial narratives, which ultimately inform CRB's story. This interplay of narratives and various additional characters in CRB's story is further illustrated in P4's experience being similar to P2's, noting "that's what happened basically with the photo shoot as well; somebody that knows us said they want to be involved in the photo shoot, and help us with that." These excerpts give an understanding as to the additional characters in CRB's story, as told

from the perspectives of the participants, who, as the band members of CRB have come to experience them and their role within the dominant CRB narrative.

In terms of characters less involved or less influential within the CRB story, or even absent from the story, the participants all noted that there are no such characters, with P1 adding that the story of CRB does not have less characters but more. P3 elaborated further by saying that “I think when it starts getting less, then you should start worrying...then something is wrong somewhere.”

This section illustrates to the reader the presence of additional characters in CRB’s story, who inform the story primarily through managerial and financial narratives. These narratives simultaneously inform the dominant CRB narrative, which interplay in the lives of the participants.

3. CRB as a character

Various people have been viewed discussed as being characters in the story of CRB who inform and influence the story, including the participants. Just as the participants are storytellers and characters within the CRB story, so too can the band itself (CRB), be understood as a separate character in the story, with its own identity, as being experienced as both separate from, but still informed by the participants’ individual and collective narratives, as well as various other narratives interplaying in the story of CRB. Through such narratives, the identity of CRB as a character has been socially constructed over time and experienced or understood in different ways. In this section, CRB is presented as being a separate character in the CRB story, and facilitates for the individual participants to tell of their understandings of the character’s identity or identities, which they have socially constructed through various narratives over time. White (2000) claims that multiple identities are the result of people living out their daily lives within various contexts, for example: at home, work, church, or nightclub. As the participants live out their daily lives within various contexts such as these, so too does CRB as a character live out its ‘life’ or narrative within various contexts, for example at rock shows or church. Scheibe (1986) points out that identities are seen as ever-evolving constructions because they materialise and develop through constant social interactions with other people throughout the course of one’s life. Thus, these

identities of CRB as a character are to be addressed and discussed according from the perspectives of the participants.

P1's understanding of CRB's identity as a separate character is illustrated in the following excerpt:

He is a hardcore, die-hard Jesus-freak ready to crush anybody who wants to judge, criticise or break down anybody, standing up for what's right, being real and reaching out to people that are lost and to people who need answers in the world, reaching out to people that are suicidal that don't always have the answers to life's questions, and in the same way, glorifying God with everything that he's doing.

'He' refers to CRB as a character and illustrates P1's understanding of CRB's various identities as a character. The excerpt alludes to P1's understanding of the various narratives informing CRB as a character, notably Christian narratives specifically, and how CRB's identities have been socially constructed through these various narratives.

P4 builds on such social constructions of identity and the Christian narratives informing these, noting that CRB is a character "showing the people that to serve God...you don't have to be boring...you can still be passionate for hard rock, metal music, and that God still loves you no matter what..." This excerpt alludes to P4's understanding of CRB being a character whose identity has been constructed through Christian narrative and hard rock or metal music narrative, which CRB will use through his story to act as witness to an audience to show them that the Christian narrative can be experienced as significant by individuals independently from and regardless of the music narratives informing their personal lives. P3 substantiated this understanding of CRB and his story, saying "the rock community see that you can't be a Christian and do the whole rock scene, and the Christian people see that you can't do the whole Christian scene and be a hardcore rocker." This excerpt alludes to the primary area of investigation into the research, notably the interplay of various narratives interplaying in the lives of the participants as Christian hard rock musicians and their band CRB, a Christian hard rock band. The

excerpt further illustrates P3's understanding of peoples' general resistance to the notion that rock music communities and identity can be informed by Christian narrative, and alternately that Christian communities and identity can be informed by hard rock music narrative. P4 adds further that CRB as a character is about opposing this resistance "and making the change for people to see that you can still praise God and be a rocker." This further illustrates P4's understanding that CRB is a character who confronts existing societal narrative and the way it informs individuals' personal narrative to experience Christian narrative and rock music narrative as interplaying in opposition to one another within various contexts.

P2 then moved to elaborate on the subsequent meaning attached to the story of CRB, given that CRB's identity is constructed through and informed by Christian narrative, hard rock music narrative and various contexts. He told that CRB is a character who "obviously will be judged...that's why in your hearts, you got to really know when you get up there, that you are right before God – standing before men bringing a message of hope and just proclaiming...the righteousness, what is right." This alludes to P2's understanding that due to CRB's identities, the narratives which inform his [CRB] story, and the subsequent CRB story that is told, it is inevitable that he [CRB] as a character will be judged, and thus it is important for P2 that the participants experience their self-narratives as being significantly informed and authoritatively governed by Christian narrative before they collectively represent CRB as a character to act as witness to an audience by telling his story. The participants were unanimous in their understanding that CRB plays the role of a witness to his audience, as P3 says, "to show that what God has done for us He can do for others as well." This further alludes to the participants' understanding that CRB tells a story predominantly informed by Christian narrative to its audience through music and lyrical narratives.

P1 wound up discussing that CRB's band name "is basically everything that God is – its unstoppable mercy; there's no condition to it". Thus, P1 understands CRB's name identity to have been primarily constructed from Christian narrative, explaining that regardless of a person's situations or experiences, there will always be ongoing mercy, substantiating that "there will always be that love that God has for you, and He will always welcome you back with open arms no matter what." P4 built on this understanding that "it's the fact that you don't have to prove anything...", which he

experiences as opposing worldly narratives, which tell “that you need to always prove yourself, somewhere, somehow, to be accepted or to fit in...” These excerpts allude to the participant’s constructed realities of worldly narrative in comparison to Christian narrative and how these inform personal narratives. The subsequent experience of the story of CRB, and the meaning attached thereto seems noteworthy through P2’s claim that “we are just there to proclaim His righteousness and to have that kind of mercy, for people out there.” Thus, the participants seem to understand that CRB adopts the concept of ‘mercy’ into the band narrative, as informed by Christian narrative, while rejecting or abandoning how worldly narratives inform the same concept.

In summary of CRB as a character, P1 experiences him to be “a Jesus-freak; what he’s not is religious”. P4 elaborated by saying that he [CRB] is someone who is “breaking down the walls of religion...” P1 noted that these ‘walls’ refer to “religion, addiction...whatever situation that you find yourself in...it’s about breaking down those walls and standing up for what’s real.” Similarly, P3 spoke further of CRB as a character in that “one of the biggest things that he would stand against is being religious...it’s not about a religion, it’s about a relationship with God...it’s having a love for God and having a love for Jesus.” These excerpts allude to the participants’ understanding that CRB’s identity is informed by Christian narrative and religious narrative, but that CRB as a character would oppose the religious narrative, whilst his story would be predominantly informed by the Christian narrative.

This section facilitated for the participants to share their understanding of CRB as a character in the story of CRB, illustrating further to the reader how CRB’s identity as a character is socially constructed and informed by the various narratives interplaying in the lives of the participants and their band, CRB. Significant narratives addressed and discussed seemed to reflect those of Christian narratives, rock music narratives (or various subgenres of music pertaining to such narratives) and worldly narratives.

4. Additional stories

This section enquires about additional stories as told by the participants that they may have experienced as meaningful or significant to share, which may have not been enquired about or told in previous sections.

P1 concluded on his Phase Two stories by reflecting on the story of CRB, noting that “God has put this together, and whatever God put together, no man can break apart...I know we going to go far and I know there’s going to be a lot of people reached through this band, and I’m looking forward to it – touring the world and touching people’s lives.” P1’s use of certain language in the excerpt highlights an expression of his beliefs, thoughts and feelings regarding his lived experiences through the narrative of CRB (Weingarten, 1995) and alludes to P1’s understanding of how he and CRB can be in the world (Drewery & Winslade, 1997). The excerpt further alludes to the interplay of Christian narrative and music narrative informing P1’s experience of the CRB story and the meaning he attaches to the story. In agreement with P1’s understanding, P3 claimed to believe that “God didn’t bring us this far to let us go now...we’ll always stay humble and put Him first in our lives.” Similarly, P4 continued by saying that if it was not God’s will, then He would not have opened up all the doors that have opened for CRB. P3’s and P4’s understanding of the CRB story further substantiates and alludes to the participants’ experience of the Christian narrative as being the primary narrative informing the story of CRB, which they attach significant meaning to in their understanding of how they can be in the world.

P2 moved to discussing worldly narratives and CRB’s role in the world. He referred to his understanding of ‘the fight’ going on in the world and that “we will stand up and fight for what we believe in.” He continued in discussion that the fight is not physical, but “a spiritual fight; it’s good against evil...we believe the word of God is true and it’s just going to take us from strength to strength.” He explained the notion of a ‘spiritual fight’ to be occurring on a daily basis in peoples’ lives and that all people have to make choices within this fight – as men, women, individuals, businessmen, etc. He concluded by noting that it is a choice that the participants make, as band members of CRB, to continue to be characters in the story of CRB. These excerpts allude to P2’s understanding of Christian narrative, spiritual narrative and worldly narratives interplaying in the story of CRB, and how this is experienced for the band and the participants. This subsequently allows for the participants to construct their realities, thus determining how the participants understand themselves and their band to be in the world.

This section allowed for the participants to tell any additional stories they experienced as significant or felt meaningful enough to share, that may have not been told nor enquired about in previous sections. The stories primarily addressed reflection of the story of CRB, from the perspectives of the individual participants and how they understand and experience themselves and their band to be in the world.

Summary and reflection

This chapter presents the qualitative data and reports the findings as obtained in the research project, in the form of narratives or stories told from the perspectives of the four individual participants. The stories were told in response to Phase One and Phase Two interviews which comprised of four semi-structured individual interviews with each participant and one unstructured group or band interview with all four participants, respectively. Individual and band narratives were presented under specific headings to allow for clarity and comprehension for the reader, but were still presented in a way that is fair to the participants and that represented an accurate representation of the stories they shared. Narratives were addressed and discussed from the perspective of the narrative approach, thus grounding the research project within a narrative theoretical framework. Closing questions were utilised across both Phase One and Phase Two to facilitate for a termination process whereby the participants could evaluate their experience of telling the stories they did. These are addressed and discussed in the following chapter in addition to a discussion of the results as found and presented in this chapter.

Chapter 6

Discussion of results, critique, recommendations and summary

In Chapter Five the stories of the participants and their band, CRB, were presented and placed within a narrative framework of understanding. This served to facilitate for the reader to gain a narrative understanding of the experiences of the participants and their band CRB, and the narratives playing out in their lives.

In this chapter, the participant group stories will be discussed with reference to the core narratives and unique and common themes that were found across their individual and band stories from Phase One and Phase Two interviews, respectively. The discussion primarily pertains to how Christian hard rock music narratives and various other narratives interplay in the lives of the participants, and the subsequent meaning attached to such narratives for the participants. Following the discussion, I then move to address the participants' storytelling experience. I then move to critique the research project, which involves addressing the research shortcomings and limitations, before proceeding to put forward recommendations for future research, as well as address certain ethical responsibilities, and the dissemination of the research results. Hereafter, I move to reflect on the research and study, provide my closing thoughts, and summarise the research.

6.1 Discussion of results

The discussion of results for the participants' stories addressed and explored in Chapter Five across Phase One and Phase Two are presented under the heading of Core narratives and themes, which will be discussed now..

Core narratives and themes (Phase One)

1. Story of band and self: An introduction

The introductory story of the participants and their band, as told from the perspectives of the participants, illustrates to the reader a generally understood theme of ministering out by CRB, through music and song, particularly to the youth or younger

generations. The participants discussed that CRB hopes to be a positive influence on people, with passion for the story about their band being noted across the participant stories. Participants acknowledged their different roles within CRB and some of the participants discussed how other individuals informing their personal narratives had inspired them to play music whilst growing up. The participants selected both unique and common songs to tell their story of CRB and a story about themselves. Two participants selecting the song “Deny” to tell a story about CRB and the other two participants selected the same song to tell a story about themselves as individuals. The song and its meaning according to the participants were discussed in section 1.1 and 1.3 in Chapter Five, but subsequently allude to the narrative of the participants not denying God in their lives, thus informed by Christian narrative, as being prominent across the individual and band narratives, which simultaneously inform one another.

Following the various music narratives informing the participants’ personal narratives throughout their lives, they met one another within the context of Christian music, and upon the inception and forming of CRB they subsequently decided that ministering through music and song would be a good way to reach the community and to share their story. The band seems to be experienced and thereby providing a role of witnessing for their audience, in that their songs tell stories which people can hopefully relate to and can then connect to the message within the lyrics. The participants illustrated how a narrative requires an audience to become entrenched in meaning and ultimately to become a shared story. The type of music that CRB plays is noted as significant and meaningful in the participants’ stories and highlights the tenuous role that Christian rock music fills within society. The genre is illustrated as being a marginalised form of music, and subsequently those participating in its creation and as an audience may be marginalised themselves.

2. Music stories (Christian/rock/metal music stories and lyrics)

With regards to their music stories, participants addressed their upbringing with mention of various music styles and genres to have informed their self-narratives. A passion for music, and the realisation thereof was emphasised by the participants as being significant for them in their personal lives, which informed their subsequent decision to form CRB and tell its story through music and song. P2 put forward a

metaphor for music as representing a vehicle, in that it would ‘take’ people somewhere and lead to either positive or negative ‘places’ or experiences. This would subsequently depend on the type of music and lyrics involved and the listener’s self-narrative subsequently informing their experience of the music. The lyrics in songs are addressed and explored with both similar and differing views between participants. Some noted the lyrics as being crucial for a positive influence or experience because the music remains standard. Other participants comparatively understood that the music can be the positive influence and the lyrics are less important for the genre of music. Music narrative is generally understood by the participants as something that can unite or bring people together. Furthermore, music narrative according to the participants can become the authoritative, co-authored and shared narratives above individual self-narratives, irrespective of religious or spiritual narratives simultaneously informing individuals’ lives.

With regards to the Christian music and lyrics story, participants seem to understand the narrative to inform CRB’s story through communicating a message for people to be themselves, be real and not give up. The Christian narrative is experienced by the participants as being the primary narrative informing the CRB story. The participants seem to experience Christian music as being a medium through which people praise and worship, with commonly understood themes of salvation, encouragement, hope, peace, love and eternal life being noted as significant. Subsequently, Christian lyrical narrative is experienced as playing a facilitate role in directing people toward God. P4 experienced the Christian music narrative as being significantly informed by one’s own personal and individual narrative and that Christian music can be informed by multiple music narratives rather than limited to praise and worship narrative. Upon telling their stories, participants generally experienced the Christian narrative and Christian music narratives as informing their personal and individual music narratives from an early age. Subsequently such narratives were influential in the construction of some of the participants’ identities, which could be hypothesised to have informed subsequent narratives of Christian hard rock music as lived out and told through the CRB story.

The hard rock/heavy metal music and lyrics story is generally understood by the participants to be a music genre significant for individuals who need help and seek

hope through the music and lyrics narrative. The participants also seemed to understand the story as being a genre of music significantly facilitative for personal enjoyment, aiding in personal frustration and catharsis. Participants convey an understanding of the rock and metal music and lyrics narratives to be significant for individuals because the narrative tells a story that listeners experience as congruent or identifiable with their own experiences. Thus the participants understand that people can relate to such narrative and attach meaning to it. Hansen and Hansen (2000) emphasise that rock music is an important badge of identity for adolescents primarily, and for those who appreciate it, it becomes an important activity for them. This alludes to an understanding that the rock music narrative is significant and facilitative to adolescent identity and the social construction of identity. One participant noted that 's, drugs and rock 'n roll' as a notion has come to be associated with the rock music narrative, as informed by worldly narratives. This seems to have subsequent implications for the story of CRB according to the participants' stories. Lyrical narrative within the hard rock or metal music narrative was noted as significant regarding the negative influence it can have on the listener, but that it also depends on the band involved. P4 seemed to be of the understanding that the rock or metal music narrative is primarily informed by music narratives, with less influence from lyrical narratives. He understands that listeners can appreciate a song irrespective of the lyrics, and thus attach meaning to and have a positive experience of the music regardless of the lyrical narratives informing it. Of further significance was that the participants understood their individual and/or music narratives to be informed by rock and metal music narratives at a later stage in their lives. Once it was established as meaningful or significant for them as musicians it subsequently led to the interplay of Christian music narrative and hard rock/metal music narrative in their lives as musicians and as told through the story of CRB as a Christian hard rock narrative.

The Christian hard rock/heavy metal story is understood as a combined narrative of 'praising God while rocking out', as noted in Chapter Five, according to the majority of the participants' stories. The participants seem to understand that the combined narrative can be experienced as positive for listeners in that a person can still enjoy themselves but in the right manner, as being informed by Christian narrative. The participants' stories illustrate a narrative of combining the style of music commonly associated with the hard rock music narratives with that of positive, encouraging

messages and lyrics, commonly informed by Christian and Christian music narratives. P1 is of the opinion that the Christian narrative and the dress code or appearance that may be associated with such cannot become part of the combined Christian hard rock narrative (as noted under heading 1.3). P4's argument is that Christian narratives and such practices are not necessarily confined to Christian contexts, and may include discipleship in other contexts. Within such contexts, P2 discussed the participants' roles as Christians to have a facilitative and guiding role towards establishing a Christian narrative for individuals listening to their music regardless of the context in which the music narrative is told. However, the combined narrative, according to the participants, seems to allude to their experiences of being persecuted and judged by people within the various contexts and community. This highlights the participants' general understanding based on CRB's combination of Christian narrative and Christian music and lyrics narratives with hard rock/heavy metal music and lyrics narrative.

P3 seems to understand the Christian narrative to only inform the music narrative and become applicable when lyrics are inherent within the music and addressed or evaluated separately from the music. The lyrics in Christian music are generally experienced as positive by the participants, yet some participants seem to display a belief that at times the positive influence for an audience can be in the music itself. Subsequently it seems that P3 understands that the Christian music narrative can be told through enjoyment of the music and that the lyrics are not always important.

The participants seem to experience that regardless of negative experiences from people in their audience or within the various contexts, they maintain motivation for CRB to continue to tell its story by combining the Christian music narrative with heavier music narratives, such as hard rock or heavy metal music. The participants seem to understand that some parts of the community are not receiving or connecting with the music genre when it is informed by one or other narrative separately. Thus, the participants, via the story of CRB, intend to maintain the music associated with hard rock music narratives, combined with more positivity inherent in the lyrics and message, primarily informed by Christian music narrative. Core narratives of CRB's lyrical narrative are understood to be informed by P1's personal narrative predominantly, with CRB songs being understood as stories in and of themselves

addressing daily life situations and how individuals may experience such situations. Christian narrative simultaneously informs these narratives. These ‘stories’ are subsequently being told to CRB’s audience within the community through the CRB story.

3. The positives and negatives

The core narratives noted in terms of how the participants understand others to experience CRB illustrates an appreciation for CRB for their strong belief system and for their commanding presence on stage as performers. The participants seem to be of the belief that people appreciate CRB for telling both a Christian narrative and hard rock music narrative through its story as a Christian hard rock band. P4 seems to understand that some people experience Christian narrative to be significantly determinable and evaluated according to the type of music that a person plays or listens to. Subsequently this implies that if rock or metal music narratives interplay simultaneously with Christian narratives in a person’s life, then their identity as a ‘Christian’ or a ‘rocker’ becomes questionable or implausible. Thus, the participants seem to be of the belief that some people disapprove of the hard rock narrative informing the Christian music narrative, and comparatively others disapprove of the Christian narrative as informing the hard rock music narrative. The participants seem to be of the belief that many individuals experience Christian musicianship as being limited to certain contexts informed by Christian narrative specifically, such as churches, and not extending to other contexts such as clubs and pubs, for example. Ultimately through the CRB story, the participants seem to portray a belief that the Christian narrative can ultimately unfold, be told or exist in many different contexts, including those predominantly informed by rock or metal music narratives. The participants furthermore seem to experience that many people simply do not appreciate the genre of music which is being told through CRB’s story, regardless of Christian narratives informing the story. However, the participants seem to understand that whether or not Christian narratives inform an individual’s personal narrative, they can still experience the CRB story positively through simply enjoying the music.

Regardless of negative experiences by others within the community the participants convey an understanding that the Christian narrative informing CRB’s narrative is

authoritative and significant for them as individuals and as Christian hard rock musicians. White (2000) claimed that a sense of personal and individual authenticity is the result of social processes in which particular claims about one's identity are validated by others, given that such claims are socially negotiated. It is through the process of engaging in a social world within social contexts that each participant's identity or personal authenticity can be ascertained. Thus, what is significant is not how individuals within a community validate CRB's identity, but rather how the participants perceive or experience such validations. This will subsequently inform and facilitate for how the participants socially construct, ascertain and negotiate their self and band identities. This will in turn influence how the participants experience themselves and their band to be in the world and how they will tell the CRB story.

The band seems to experience the most positive aspects of being a part of the CRB story through hearing stories from individuals within the community that they themselves found meaning in the songs. Subsequently this becomes significant and meaningful for the participants. The most negative aspects of being a part of the CRB story are reflected in being rejected for telling their story. This is understood to be informed by either Christians' regarding their rock music being incongruent with their belief system, or people predominantly in rock music contexts who dismiss the band's story when they proclaim their bands' 'Christian' identity. The participants convey a unified understanding that as long as the CRB narrative is informing individual narratives positively, regardless of the amount of individuals within a context or community, that they can attain a sense of continuity and meaning from such experiences. Subsequently the participants seem to convey that they will continue to tell the story of CRB as group and socially construct and negotiate their identities as Christian hard musicians within the community. Fiske (2004) claims that identity is defined by a person's concept of him or herself as a member within a community and by other people in general possessing a concept of one's group membership as meaningful.

4. Alternative story, title and ending

Core narratives regarding what the participants would change if they could rewrite the band's story seem to illustrate that the participants would not change anything. Their

experienced satisfaction as the CRB story has been written and told so far, and how it will continue to be written and told is primarily informed by the Christian narrative, notably the participants having a belief and faith in their story. The participants seem to be of the belief that all their past experiences through the CRB story had been a process of growth and development for them as individuals and musicians, and allowed for them to construct the band's identity over time through these experiences. The participants generally seem to hypothetically experience the end of CRB's story to similarly be primarily informed by the Christian narrative, in terms of how and when the story ends. Some participants also acknowledged the story to end in the context of playing significant music shows with larger audiences.

In terms of a title given to the CRB story, the participants (P1-P4) gave the following titles, respectively: *Infected*, *Sanctify*, *Getting the lost*, and *Warriors for God*. Their titles seemed to illustrate an understanding that their band story is predominantly informed by Christian narratives and worldly narratives, involving a subsequent telling of the Christian narrative to various communities within a multiple of contexts primarily through the medium of music and song. The titles selected by each participant highlight and substantiate the narrative assumption that it is more useful for people to think of themselves as drawing on their stories or discourses that are available to them for making sense of the world, rather than to think of them as being in direct contact with reality (Drewery & Winslade, 1997).

Core narratives and themes (Phase Two)

1. Additional chapters in CRB's story

Core narratives and themes regarding additional chapters in CRB's story, according to the participants, are illustrated through music narratives continuing to inform CRB's story primarily and namely through further music recordings and playing music shows with different bands in various contexts where the CRB story had not been told previously. The participants also seem to convey an understanding that the narratives encompassing marriage and personal relationships had informed P4's personal narrative and subsequently the band narrative. Subsequently this has generally been experienced in a positive manner, based on the participants' experienced support from

their partners within the CRB story, who further encourage the participants to tell the story and continue to construct it within the community.

2. Additional characters in CRB's story

As an additional character in CRB's story, the participants noted that management plays a significant role in the story of CRB through music narrative by booking music events and song recordings. Management as a character is also understood by the participants to subsequently inform their personal narratives by allowing them more leisure time and experienced less stress due to management taking on more responsibilities. The participants also seem to experience many additional characters in CRB's story as those members from their community who perform roles within financial narratives to sponsor CRB songs, which subsequently informs CRB's story.

3. CRB as a character

Core narratives regarding CRB as a character in the story of CRB were noted through unified understanding between participants that he [CRB] has various identities which the participants have co-constructed together through various narratives over time. The participants seem to be of an understanding that CRB's identity is informed by Christian narrative and religious narrative, but that CRB as a character would oppose the worldly religious narrative, yet continue to tell a story predominantly informed by the Christian narrative. Simultaneously, the meaning attached to who CRB is as a character is entrenched in the combined Christian hard rock narrative, with the Christian narrative understood to be primarily significant, but not independent from the hard rock narrative, according to the participants. CRB as a character is understood by the participants to act as witness to the community to show individuals within the community that the Christian narrative can be experienced as meaningful for individuals independently from the music narratives informing their personal lives. The participants further seem to understand that a significant portion of people in various contexts of the community possess a general resistance to the notion that rock music communities and identity can be informed by Christian narrative, and alternately that Christian communities and identity can be informed by hard rock

music narrative. Subsequently they understand CRB to be a character who will oppose this resistance through a combined Christian hard rock music narrative.

Thus, CRB is understood as a character who confronts existing societal narrative and the way it informs individuals' personal narrative to experience Christian narrative and rock music narrative as interplaying in opposition to one another within various contexts. The participants acknowledge and convey an understanding that CRB's identities and the subsequent story he tells to inevitably be a character that will be judged and misunderstood. Thus, it becomes important for the participants to experience their self-narratives as being continuously informed and authoritatively governed by Christian narrative before they collectively represent CRB as a character to act as witness to an audience by telling his story. The participants seem to attach meaning to their experience of CRB by adopting the concept of mercy into the band narrative, as informed by Christian narrative, while rejecting or abandoning how worldly narratives inform the same concept. The participants experience the Christian narrative as being the primary and authoritative narrative informing CRB's identity and the story that he tells. Subsequently they seem to attach significant meaning to this experience and understanding of how they can be in the community and world.

6.2 The storytelling experience for the participants

The participants were given the opportunity at the end of both Phase One and Phase Two interviews to reflect on their experience of telling the stories that they did, as presented and discussed in Chapter Five and Six of this report. The enquiry also facilitated a termination process between me and the participants. The participants generally enjoyed the experience of being able to tell and share their stories regarding themselves as Christian hard rock musicians and of their band, as being a Christian hard rock band. The participants also acknowledged that they felt comfortable with me within the context of the interviews and experienced the questions to be difficult yet thought-provoking and well-organised. No participant claimed to be negatively affected or harmed during the storytelling process and no questions were experienced as offensive. The participants were given the opportunity to ask me questions regarding the research process and one participant queried as to my reasons for the area of investigation. This was explained to him regarding my interest in Christian

music narratives and hard rock music narratives and how these interplay in the lives of the musicians who make and play such music.

6.3. Critique: Limitations and shortcomings of the research

Firstly, it is acknowledged that as researcher for the research study, I myself am also a Christian metal musician. Subsequently, this will have influenced my outlook, approach and interpretation of the research study, which I was constantly cognisant of throughout the research process. Although it is impossible to detach from this identity whilst conducting the research, I approached and conducted the study as objectively as possible based on my primary role as researcher for the area of enquiry.

I sought to hear the stories from the research participants, as well as present and discuss them objectively within the context of the research project. Upon reflection, I believe that I adhered to the fundamental rule, as stipulated by Kane (1983) that one should adhere to writing a research paper and present the results obtained in a clear, concise and understandable manner. However, my subjective self-narrative cannot be excluded from the research process, and is thus here acknowledged as a consideration in critiquing the study.

Secondly, the inherent nature of the chosen topic, namely pertaining to aspects related to a person's core beliefs and music preferences, as being told and presented in the form of stories or narratives, is acknowledged as being inherently subjective. This led to the selection of a narrative theoretical structure being utilised to present and discuss the participants' subjective stories so as to ground the study within an academic and theoretical framework.

Thirdly, the questions constructed in the interview guide that I used as a guideline with the participants within the context of the interviews yielded a vast amount of data, based on the number of questions asked. I set up an interview guide of over fifteen questions for my Phase One individual interviews. According to Riessman (1993), addressed and discussed in earlier chapters, researchers are advised to develop an interview guide of five to seven broad questions about the topic of enquiry. Although more than the recommended number of questions one should ask a participant, this allowed for a more detailed investigation into the various narratives

explored for each participant. Subsequently this led to more data and richer narratives being obtained. However, based on the constraints and limited scope of the research project it was not practical to present and discuss all the narratives obtained.

6.4 Recommendations

Future studies related to the area of enquiry may benefit by constructing an interview guide of fewer questions, as discussed above and as according to Riessman (1993), if all members from a band are selected as the study participants. Alternatively, if such a future study would benefit by having more questions constructed for an interview guide, so as to yield more data and richer narratives, then it may benefit the study to reduce the number of participants selected for the study. Such recommendations would need to be considered solely based on the researcher's aims and objectives, and in accordance with the constraints and scope of the research.

I also recommend that future research seeks to explore the stories of more Christian hard rock bands and/or members of such bands. This would allow for more stories to be told and for a greater understanding of the experiences of Christian hard rock or heavy metal musicians to be obtained, notably in how they experience the various narratives such as Christian narrative, Christian music narrative and rock or metal music narrative to interplay in their lives. This study therefore recommends that tentative planning be implemented when one's research methodology is chosen, depending on the aims and objectives of the researcher and the research.

For the purposes of protecting the emotional and psychological well-being of the participants in future studies of a similar nature, the research further recommends that future researchers obtain standby support from a psychologist, as was carried out in this study, based on the potentially intrusive nature of the subjective enquiry into the lives of the participants.

6.5 Ethical responsibility

According to Kane (1983), as researcher, my primary responsibility is and was to the individual participants in the research project and my research should not have

interfered with their physical, social or mental welfare, which was evaluated with them. The individuals who participated have remained anonymous to those other than me and my supervisor, Mrs Ilse Ruane. This right remains for any future storage and publication possibilities and access, unless, a) I have reached an agreement to the contrary by all participants and other relevant parties, and, b) they understand the consequences of not remaining anonymous, as well as such consequences can be predicted.

Although the research project involves ‘participants’ and ‘data’, I did not approach nor treat my participants as ‘participants’ or ‘subjects’, but as human beings with dignity, feelings and rights, who all have stories that were worth listening to, presenting and discussing. Great value was and is attached to these stories in and of themselves as they were told and as they are presented within the context of the research project. These narratives ultimately represent and portray each participant’s individuality and how they wish to be known and acknowledged by others who read their stories within the context of the research study.

6.6 Dissemination of research results

The research results shall be disseminated and shared with other researchers, and will be in the form of the proposed study, which will be in the format of a Masters dissertation. Furthermore, an article yielding the findings may be written and published within a psychology journal in the future.

6.7 Reflection and closing thoughts

Working with the participants from a narrative approach exploring Christian narratives, Christian music narratives and hard rock/heavy metal music narratives as interplaying in their lives proved to be challenging and interesting. Upon reflection of the study, I believe that the challenges that I experienced during the research process have helped me to grow as a researcher and as a future psychologist. I have become more aware and sensitive towards how my own worldview influences my use of language and my own understanding and interpretation of the participants’ narratives as found in the study. The process has re-emphasised the importance of working

together with people to come to a shared understanding of their stories and to co-construct reality together with them.

My ventures as a researcher with CRB and its members were enriching and life-challenging. Through working with the participants I became humbled by hearing them tell their stories and their understanding of Christian hard rock music and of themselves as Christian hard rock musicians, amidst the multiple narratives playing out in their lives. Through the collaborative explanation of their stories, I was privileged to journey alongside these Christian rock musicians who allowed me to share in their experiences of their world and their lives, granting me the opportunity to learn through their stories.

6.8 Summary of the research

The research gave the participants the opportunity to discuss and make sense of their experiences surrounding the various narratives interplaying in and informing their lives as Christian hard rock musicians. These experiences are reflected in the stories and narrative accounts presented within the context of the research study. Through collaboratively exploring the participants' experiences with them, within a narrative framework, according to the applied interpretive narrative analysis of Riessman (1993,) and the preferred method of data analysis through the six (6) elements of Labov's method of transcription, it became possible to co-construct the meanings that were attached to these experiences that ultimately informed the participants' self and/or band identity. The participants and I conversed with each another and participated in the "co-development of new meanings, new realities and new narratives" (Anderson & Goolishian, 1992, p. 29). Co-construction implies that we developed ideas together and in turn, an approach that favours understanding over knowledge, and conversation as a method of constructing understanding seemed to be appropriate for the study (Anderson & Goolishian, 1992).

Various significant themes could be identified in the participants' stories. All the participants found the multiple narratives interplaying in their lives to be experienced differently but also shared between them within the story of their band, which is told within different contexts of the community. This subsequently allowed for the

participants to express both similar and different interpretations, ideas and beliefs regarding their understanding of themselves as individuals and their band within society. The narrative framework of understanding aided me as the researcher to investigate the context of the participants' stories, the identities that were constructed through their experiences and the social and individual significance of their stories, based on the multiple narratives informing these stories, and subsequently their lives.

References

- Alfonso, B. (2002). *The Billboard Guide to Contemporary Christian Music*. New York City, New York: Billboard Books.
- Anderson, C.A., Carnagey, N.L. & Eubanks, J. (2003). Exposure to Violent Media: The Effects of Songs With Violent Lyrics on Aggressive Thoughts and Feelings. *Journal of Personality and Social Psychology*, 84(5), 960–971.
- Anderson, H. D. & Goolishian, H. A. (1992). The client is the expert: A not-knowing approach to therapy. In S. McNamee & K. Gergen (Eds.), *Therapy as Social Construction*, 25-39. Newbury Park, California: Sage.
- Ansdell, G. (2004). Music Noise & Anger: A Response to Simon Frith's Essay. *Nordic Journal of Music Therapy*, 13(1), 70-72.
- Arnett, J. (1991). Adolescents and heavy metal music: From the mouths of metalheads. *Youth & Society*, 23(1), 76-98.
- Arnett, J.J. (2002). The psychology of globalization. *American Psychologist*, 57(10), 774-783.
- Azerrad, M. (1993). *Come as you are: The story of Nirvana*. New York City, New York: Broadway Books.
- Baker, F. & Bor, W. (2008). Can music preference indicate mental health status in young people? *Australasian Psychiatry*, 16(4), 284-288.
- Bal, M. (2009). *Narratology: Introduction to the Theory of Narrative* (3rd ed.). Toronto, Canada: University of Toronto Press.
- Barlow, D.H. & Durand, V.M. (2005). *Abnormal Psychology: An integrative approach* (4th ed.) Belmont, California: Thomson Wadsworth.

- Beaujon, A. (2006). *Body Piercing Saved My Life: Inside the Phenomenon of Christian Rock*. Cambridge, Massachusetts: Da Capo Press.
- Bennett, A. (2005). Editorial: Popular music and leisure. *Leisure Studies*, 24, 333-342.
- Berlinger, J. & Sinofsky, B. (Producer), Berlinger, J. & Sinofsky, B. (Director). (2004). *Metallica: Some kind of monster* [Motion picture]. Los Angeles, California: Paramount Pictures.
- Besley, A.C. (2002). Foucault and the turn to narrative therapy. *British Journal of Guidance and Counselling*, 30(2), 125-143.
- Boonzaier, F. & de la Rey, C. (2004). Women abuse: The construction of gender in women and men's narratives of violence. *South African Journal of Psychology*, 34(3), 443-463.
- Bruner, J. (1986). Two Modes of Thought. *Actual Minds, Possible World*, Harvard University Press, 11-43 (seminal essay).
- Burr, V. (1995). *An Introduction to Social Constructionism*. New York City, New York: Routledge.
- Chadwick, H. (2006). *Studies on Ancient Christianity*. Hampshire, England: Ashgate Publishing.
- Christenson, P.G. & Roberts, D.F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*. Cresskill, New Jersey: Hampton Press.
- Clandinin, D.J. & Connelly, F.M. (2000). *Narrative Inquiry: Experience and Story in Qualitative Research*. San Francisco, California: Jossey-Bass Publishers.
- Clements, P. (2009). Cultural legitimacy or 'outsider hip'? Representational ambiguity and the significance of Steely Dan. *Leisure Studies*, 28(2), 189-206.

Cole, T. (2000). "Into evil": Death-metal fans viciously murdered two young women, and the victims' parents blame the music. *Albuquerque Journal*, A1-A5.

Crossley, M.L. (2000a). *Introducing narrative psychology. Self, trauma and the construction of meaning*. Philadelphia, Pennsylvania: Open University Press.

Crossley, M.L. (2000b). Narrative psychology, trauma and the study of self/identity. *Theory and Psychology*, 10(4), 527-546.

Cusic, D. (Ed.). (2009). *Encyclopedia of Contemporary Christian Music: Pop, Rock, and Worship*. Santa Barbara, California: Greenwood.

Czarniawska, B. (2004). *Narratives in Social Science Research*. Thousand Oaks, California: Sage.

Davis, J.R. (2006). Growing up punk: Negotiating aging identity in a local music scene. *Symbolic Interaction*, 29(1), 63-69.

Donnerstein, E., Slaby, R.G. & Eron, L.D. (1994). The mass media and youth aggression. In L.D. Eron, J.H. Gentry & P. Schlegel (Eds.), *Reason to hope: A psychological perspective on violence and youth*, 219-250. Washington, DC: American Psychological Association.

Drewery, W. & Winslade, J. (1997). The theoretical story of narrative therapy. In G. Monk, J. Winslade, K. Crocket, & D. Epston (Eds.), *Narrative therapy in practice: The archaeology of hope*, 32-52. San Francisco, California: Jossey-Bass Publishers.

Durrheim, K. (2006). Research Design. In M. Terre Blanche, K. Durrheim & D. Painter (Eds.), *Research in Practice: Applied Methods for the Social Sciences*, 33-59. Cape Town, South Africa: University of Cape Town Press.

Durrheim, K., Painter, D. & Terre Blanche, M. (Eds.). (2006). *Research in Practice: Applied Methods for the Social Sciences*. (2nd ed.) Cape Town, South Africa: University of Cape Town Press.

Fiske, S.T. (2004). *Social beings: A core motives approach to social psychology*. New York City, New York: Wiley.

Freedman, J. & Combs, G. (1996). *Narrative therapy: The social construction of preferred realities*. New York City, New York: W.W. Norton and Company.

Garcia, D. (2008). The role of authenticity and underground in rock music. *Nomadas*, 29, 187-199.

Gergen, K.J. (1973). Social Psychology as History. *Journal of Personality and Social Psychology*, 26(2), 309-320.

Gergen, K.J. (2001). *Social construction in context*. Thousand Oaks, California: Sage.

Hansen, C. H. & Hansen, R. D. (2000). Music and music videos. In D. Zillmann & P. Vorderer (Eds.), *Media entertainment: The psychology of its appeal*, 175-196. Mahwah, New Jersey: Lawrence Erlbaum Associates.

Health Professions Council of South Africa. (2004). *Ethical code of professional conduct*. Pretoria, South Africa: The professional board of psychology.

Hollway, W. & Jefferson, T. (2000). *Doing qualitative research differently: Free association, narrative and the interview method*. London: Sage. As cited in Boonzaier, F. & de la Rey, C. (2004). Women abuse: The construction of gender in women and men's narratives of violence. *South African Journal of Psychology*, 34(3), 443-463.

Howard, J.R. & Streck, J.M. (1999). *Apostles of Rock: The Splintered World of Contemporary Christian Music*. Lexington, Kentucky: The University Press of Kentucky.

Jeffrey, G.R. (1996). *The signature of God*. Colorado Springs, Colorado: WaterBrook Press.

Kachinovsky, C. & de Chao, A.S. (2005). The importance of music in adolescence identity process. *Revista Uruguaya de Psicoanalisis*, 100, 393-411.

Kane, E. (1983). *Doing Your Own Research: Basic Descriptive Research in the Social Sciences and Humanities*. Dublin, Ireland: Turoe Press.

Killian, G.F.J. (1990). *Rock music and the morals and values of teenagers: A Christian perspective*. Unpublished master's thesis, Rand Afrikaans University. Available from Current and Completed Research database.

Kirkman, M. (2002). What's the plot? Applying narrative theory to research in psychology. *Australian Psychologist*, 37(1), 30-38.

Kotarba, J.A. (2008). "I'm just a Rock 'n' Roll fan." Popular music as a meaning resource for aging. *Civitas*, 9(1), 118-132.

Kvale, S. (Ed.). (1992). *Psychology and postmodernism*. Thousand Oaks, California: Sage.

Leitch, T.M. (1986). *What Stories Are: Narrative Theory and Interpretation*. University Park, Pennsylvania: Pennsylvania State University Press.

Loots, A.G.J. (1997). *A critical approach to rock music from a cultural-historical and theoretical perspective*. Unpublished doctoral thesis, University of Port Elizabeth. Available from Current and Completed Research database.

Manson, M. & Strauss, N. (1998). *The Long Hard Road out of Hell*. New York City, New York: HarperCollins Publishers.

McAdams, D.P. (2006). The problem of narrative coherence. *Journal of Constructivist Psychology*, 19, 109-125.

Pascall, J. (1978). *Illustrated History of Rock Music*. London, England: The Hamilton Publishing Group.

- Pattison, R. (1987). *The triumph of vulgarity: Rock music in the mirror of Romanticism*. New York City, New York: Oxford University Press.
- Payne, M. (2000). *Narrative therapy: An introduction for counsellors*. Thousand Oaks, California: Sage.
- Peterson, R.J., Safer, M.A. & Jobes, D.A. (2008). The impact of suicidal rock music lyrics on youth: An investigation of individual differences. *Archives of Suicide Research, 12*(2), 161-169.
- Polkinghorne, D.E. (1988). *Narrative knowing and the human sciences*. Albany, New York: State University of New York Press.
- Powell, M.A. (2002). *Encyclopedia of Contemporary Christian Music*. Peabody, Massachusetts: Hendrickson Publishers.
- Radwan, J. (2006). Music and mediated religious identity: “Jesus freak”. *Journal of Media and Religion, 5*(1), 1-23.
- Recours, R., Aussaguel, F. & Trujillo, N. (2009). Metal music and mental health in France. *Culture, Medicine and Psychiatry, 33*(3), 473-488.
- Rhodes, C. (2007). Outside the gates of Eden: Utopia and work in rock music. *Group & Organization Management, 32*(1), 22-49.
- Riessman, C.K. (1993). *Narrative analysis: Qualitative Research Methods*. Newbury Park, California: Sage.
- Roberts, D.F., Christenson, P.G. & Gentile, D.A. (2003). The Effects of Violent Music on Children and Adolescents. In D.A. Gentile (Ed.), *Media Violence and Children: A Complete Guide for Parents and Professionals*, 153-170. Westport, Connecticut: Praeger Publishers.

Robinson, J.A. & Hawpe, L. (1986). Narrative thinking as a heuristic process. In T.R. Sarbin (Ed.), *Narrative psychology. The storied nature of human conduct*, 111-125. New York City, New York: Praeger.

Roe, K. (1990). Adolescents' music use: A structural-cultural approach. In K. Roe & U. Carlsson (Eds.), *Popular Music Research*. Gothenburg, Sweden: Nordicom-Sweden.

Sarbin, T.R. (1986). The narrative as a root metaphor for psychology. In T.R. Sarbin (Ed.), *Narrative psychology. The storied nature of human conduct*, 3-21. New York City, New York: Praeger.

Scheibe, K.E. (1986). Self-narratives and adventure. In T.R. Sarbin (Ed.), *Narrative psychology: The storied nature of human conduct*, 129-151. New York City, New York: Praeger.

Seale, C. (Ed.). (2004). *Researching society and culture* (2nd ed.). Thousand Oaks, California: Sage.

Seashore, C.E. (1967). *Psychology of Music*. Mineola, New York: Dover Publications.

Selfhout, M.H.W., Delsing, M.J.M.H., ter Bogt, T.F.M. & Meeus, W.H.J. (2008). Heavy metal and hip-hop style preferences and externalizing problem behavior: A two-wave longitudinal study. *Youth & Society*, 39(4), 435-452.

Snell, D. & Hodgetts, D. (2007). Heavy metal, identity and the social negotiation of a community of practice. *Journal of Community & Applied Social Psychology*, 17(6), 430-445.

St. Lawrence, J.S. & Joyner, D.J. (1991). The effects of sexually violent rock music on males' acceptance of violence against women. *Psychology of Women Quarterly*, 15, 49-63.

- Stanzel, F.K. (1984). *A Theory of Narrative*. Cambridge, England: Cambridge University Press.
- Stowe, D.W. (2011). *No Sympathy for the Devil: Christian pop music & the Transformation of American Evangelicalism*. Chapel Hill, North Carolina: University of North Carolina Press.
- Strasburger, V.C. (2006). Risky business: What primary care practitioners need to know about the influence of the media on adolescents. *Primary Care: Clinics in Office Practice*, 33, 317-348.
- Strasburger, V.C. & Hendren, R.L. (1995). Rock music and music videos. *Pediatric Annals*, 24(2), 97-103.
- Strydom, H. (2002). Ethical aspects of research in the social sciences and human service professions. In A.S. de Vos, H. Strydom, C.B. Fouche & C.S.L Delpport (Eds.), *Research at grass roots: For the social sciences and human service professions* (2nd ed.), 62-76. Pretoria, South Africa: Van Schaik Publishers.
- Terre Blanche, M., & Kelly, K. (2002). Interpretive methods. In M. Terre Blanche & K. Durrheim (Eds.), *Research in practice*, 123-146. Cape Town, South Africa: Cape Town University Press.
- Thompson, J.J. (2000). *Raised By Wolves: The Story of Christian rock and roll*. , Toronto, Canada: ECW Press.
- Towns, E.L. (2003). *Bible answers for almost all your questions*. Nashville, Tennessee: Thomas Nelson.
- Walsch, N.D. (1995). *Conversations with God*. London, England: Hodder and Stoughton.
- Walser, R. (1993). *Running with the devil: Power, gender & madness in heavy metal music*. London, England: Wesleyan University Press.

Weingarten, K. (1991). The discourses of intimacy: Adding a social constructionist and feminist view. *Family Process*, 30, 285-305.

Weingarten, K. (1995). *Cultural resistance: Challenging beliefs about men, women, and therapy*. Binghamton, New York: The Haworth Press.

Welch, B. (2007). *Save me from myself: How I found God, quit Korn, kicked drugs, and lived to tell my story*. New York City, New York: HarperCollins Publishers.

Welch, B. (2010). *Stronger: Forty days of metal and spirituality*. New York City, New York: HarperCollins Publishers.

Wethered, A.G. (1973). *Drama and movement in therapy: The therapeutic use of movement, drama and music*. London, England: Macdonald & Evans.

White, M. (1991). Deconstruction and therapy. *Dulwich Centre Newsletter*, 3, 21-40.

White, M. (1993). Deconstruction and therapy. In S. Gilligan, & R. Price (Eds.), *Therapeutic conversations*, 22-61. New York City, New York: W. W. Norton and Company.

White, M. (1997). *Narratives of therapists' lives*. Adelaide, Australia: Dulwich Centre Publications.

White, M. (2000). *Reflections on narrative practice: Essays and interviews*. Adelaide, Australia: Dulwich Centre Publications.

White, M. (2007). *Maps of Narrative Practice*. New York City, New York: W.W. Norton and Company.

White, M. & Epston, D. (1990). *Narrative Means to Therapeutic Ends*. New York City, New York: W.W. Norton and Company.

Whitley, B.E. (2002). *Principles of research in behavioral science* (2nd ed.) New York City, New York: McGraw Hill.

Wicke, P. (1990). *Rock Music: Culture, aesthetics and sociology*. Cambridge, England: Cambridge University Press.



Appendix A

DECLARATION OF INFORMED CONSENT

Research Title: Caught between Christianity and the hard rock: A narrative study

Researcher Name: Craig Sidney Palmer

Contact Number: 083 350 9717

Dear Participant,

Research about the stories of Christian hard rock musicians

The purpose of this study is to hear your stories regarding your music. As a Christian hard rock band, you have elements of both Christianity/Christian music, as well as hard rock music. I wish to ask you to tell me your individual stories surrounding the meaning of music in your life, as well as the meaning of religion/faith in your life. I have designed a basic guideline for questions to ask you to explore these different areas of who you are as an individual, a musician, and a Christian. The interviews will allow me to hear your stories, audio-record them, and then report the findings of your stories. The findings will basically comprise themes regarding your music, faith, and other such aspects that may arise within the interview that may be of interest and importance to you.

The procedure of the study will comprise me conducting an individual interview with you, followed by an interview with your whole band.

It is not envisaged that participation in the study carries any risk. However, given the personal nature that music and one's religion can play in one's life, you should not feel obligated to, nor will you be encouraged to, share any information with me that will/may

make you feel uncomfortable. Furthermore, you have the right to withdraw from the research at any time, should you experience any discomfort during the interviews. Finally, there will be an opportunity following each interview to ask me any questions or raise any concerns, which you may have pertaining to the research. Should you experience any psychological and/or emotional discomfort during/after the interviews, a counselling psychologist has also agreed to offer assistance to you in this regard.

Benefits of participation in the research include the opportunity for you to tell your stories in the way that you experience them. The interviews will facilitate an opportunity for you to tell any stories you wish to tell regarding your music, faith, and any interaction of these two factors within your life, both past and present.

All information that transpires within the interviews, and all stories that you share with me will remain confidential. I will not reveal your names within the content of the study, or your band's name (pseudonyms will be used instead). Anonymity is thus ensured. Should you choose to withdraw from the study, the information that you would have shared with me at the time will be destroyed.

The research findings/results will be disseminated and shared with other researchers, and will be in the form of the research study, which will be in the format of a Masters dissertation. The research is for the purpose of completing my MA Counselling Psychology degree. Information obtained during the interviews by means of your stories will form part of the research that will be published. The information from the study will be stored for 15 years at the University of Pretoria, but it will not have your name on it, nor your band name, and will remain private and confidential at all times.

In signing this form; you hereby acknowledge

- that you have been informed about the research, that you agree with the content of this letter and that you are willing to participate in the research.
- that you do not have to talk about any personal information, nor answer questions, that you feel uncomfortable, and you are further aware that you may withdraw from the research study at any stage.

- that Craig Sidney Palmer will conduct individual interviews with you, and the other members of your band, and furthermore that he may audio-record such interviews, and proceed to use such information as the data in a final Masters dissertation.
- that the language in which the interviews will take place, and the data be reported in, is English, and that *if* English is not your first language, that you are sufficiently competent in English to partake in the study. Should any language misunderstandings result between yourself and Craig Palmer, you also hereby agree to ensure collaboratively with him, that the information you give is interpreted and transcribed in the same manner as you originally intended it to be communicated.

Participant

Name and Surname: _____

Signed at: _____ **Date:** _____

Contact Number (optional): _____

Signature: _____

Researcher

Name and Surname: _____

Signed at: _____ **Date:** _____

Signature: _____

Supervisor

Name and Surname: _____

Signed at: _____ **Date:** _____

Signature: _____

If you have any questions or require more information regarding the research, you are welcome to contact me, Craig Palmer on 011 421 3274 or 083 350 9717, or Ms. Ilse Ruane at the Psychology Department of the University of Pretoria (012 420 2549).

Regards,

Craig Palmer
Researcher: MA Counselling Psychology

Ms. Ilse Ruane
Supervisor

Appendix B

Interview guide for semi-structured individual interviews (Phase One)

- What is the story of your band? For example, how and why did it come about?
- What is your own story before your band came about?
- What is your own story within your band?
- Tell me about your ‘music story’? (Where did it start? What does music mean to you?)
- How would you tell your Christian music and story?
- How would you tell your hard rock music or heavy metal music story?
- How would you tell your Christian hard rock music story (How do you understand or make sense of the combination of faith/belief and your music)?
- What is your story regarding the lyrics typically found in Christian music?
- What is your story regarding the lyrics typically found in hard rock or heavy metal music?
- What is your story regarding the lyrics in your band’s songs (comprising a Christian hard rock band)?
- Why do you think people like or appreciate your music?
- Why do you think people don’t like nor appreciate your music?
- What is the most rewarding or positive aspect of being in your genre of music or in your band?
- What is the most difficult/negative aspect of being in your genre of music or in your band?
- What song of your band or another band do you think best represents the band or tells a story about the band?
- What song of your band or another band do you think best represents you as an individual or tells a story about you?
- If you could rewrite your band’s story, what would you change?
- The story of your band: What title would you give it?
- How does the story end?
- Any final thoughts, comments or additional stories you would still like to make or share?
- How did you experience the interview, questions asked and stories you told?

Interview guide for unstructured group interview (Phase Two)

- More chapters written on your band’s story?
- Other character’s in the band’s story?
- The band as a character?
- Additional comments/stories
- Closing/termination questions and ethical questions

