

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

by

HENDRIK ELMO PIENAAR

**SUPERVISOR:
PROF J C MÜLLER**

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

**PHILOSOPHIAE DOCTOR IN PRACTICAL THEOLOGY
(PASTORAL FAMILY THERAPY)**

**FACULTY OF THEOLOGY
OF THE
UNIVERSITY OF PRETORIA**

October 2005

List of contents

List of contents	ii
List of figures and tables	xii
Multimedia disc and contents	xiii
How to survive the journey and technical data	xv
Synopsis	xvii
Chapter 1, Positioning	1
1.1 Introduction	1
1.1.1 An Introductory metaphor, An Ordinary world	1
1.1.2 Overview to the research study	3
1.1.3 Traces of an underlying worldview	7
1.2 Social construction	9
1.2.1 Polyphonic post's	10
1.2.1.1 Polyphonics; heed the warning and embrace the differentiation	11
1.2.1.2 Points of agreement	14
1.2.1.2.1 Refutation of essence	14
1.2.1.2.2 Refutation of hidden structures	16
1.2.1.2.3 Interrogating definitions	17
1.2.1.3 Useful differentiation – social constructionism versus constructivism	19
1.2.1.4 Levels of social constructionism.....	21
1.2.1.5 Realism versus relativism; can they co-exist?	23
1.2.2 Appreciative, reflexive inquiry into a foundational basis	29
1.2.3 Research as acquiring a new language.....	32
1.2.3.1 What, language again?	35
1.2.3.2 Discourse	38
1.2.3 Social construction of 'the good the bad and the ugly'	39
1.2.4 Deconstructing the 'one truth' assumption!.....	45
1.2.5 Possibility Theory.....	51
1.2.5.1 Raising questions about God.....	51
1.2.5.2 Background to academic pursuit.....	52
1.2.5.3 Broadening the conversation	53
1.2.5.4 Possibility theory employed from the arts	59
1.2.5.5 A PhD focus group interrogation	62
1.2.6 Interlude: How do you play the game?	67
1.3 Theological positioning	68
1.3.1 Theology or Practical Theology	69
1.3.1.1 Theology and Art: an already established link	74
1.3.1.2 Theology, arts and creation.....	76
1.3.1.2.1 Human uniqueness and the imago Dei.....	78
1.3.1.2.2 Arts and Creation	83
1.3.1.3 Theology, and the personal narrative	86
1.3.1.4 Theology informed by a reflexive community.....	88
1.3.2 Pastoral positioning.....	90
1.3.2.1 Researcher versus therapist-pastor	95
1.4 Surveying the research theme	97
1.4.1 Explorative	99
1.4.2 Interaction	99
1.4.3 Narrative practise.....	100

1.5	The Delta area – discovering other narrative disciplines	102
1.5.1	Narrative practise	103
1.6	Methodological positioning	108
1.6.1	Positioning within the narrative	111
1.6.1.1	“Let there be stories,” God said	113
1.6.1.2	Metaphors and Narrative	116
1.6.1.2.1	Narrative and social construction as metaphor	116
1.6.1.2.2	Metaphor in comparison to symbols and signs	118
1.6.1.3	Differentiating between performing narratives and story-tools	121
1.6.1.4	Narrative in reaction to... ..	124
1.7	Positioning within the arts	127
1.7.1	A definition of the arts?	130
Chapter 2: Methodological Accountability and Co-authoring voices		132
2.1	Preface	132
2.1.1	Research as action	134
2.1.2	Research as narrative	134
2.1.3	Research as facilitating	134
2.1.4	Research as responsibility	135
Section A		135
2.2	Introductory metaphor	135
2.3	A twofold research gap	138
2.4	Research procedure: A Birdseye view	143
2.5	Design	145
2.5.1	Phenomenological	146
2.5.2	Grounded theory	147
2.6	All Beavers Drink Coke a cola Euphorically	149
2.6.1	Introduction and method	149
2.6.1.1	Action	151
2.6.1.2	Background	152
2.6.1.3	Development	153
2.6.1.4	Climax	154
2.6.1.5	Ending	158
2.6.2	Usual criteria for good research design	159
2.6.3	Graphical representations to research design	165
2.6.3.1	Graphical representation 1	168
2.6.3.2	Graphical representation 2	169
2.6.3.3	Graphical Representation 3	171
2.7	Data sources?	172
2.7.1	Qualitative Interviews	172
2.7.1.1	Means of capturing information	173
2.7.1.2	Reasons for interviews as data	177
2.7.1.3	Skills required for qualitative interviewing	180
2.7.2	Means of deriving data	181
2.8	Co-authoring voices and criteria for involvement	182
2.8.1	Criteria, an environmental view	185
2.9	Ethics and accountability	188
2.9.1	Ethical considerations in interviewing	189
2.9.1.1	Informed consent	191

Section B	193
2.10 Once upon a time	193
2.11 Sojourners/ co-researchers	195
2.11.1 Jo Viljoen	196
2.11.2 Pastoral community	197
2.11.3 Berna.....	199
2.11.4 Marinus Loots	199
2.11.5 Bianca Pretorius.....	200
2.11.6 Talitha Broos.....	200
2.11.7 Hanneljie Straus	200
2.11.8 Suzette van Tonder.....	201
2.11.9 Fransien Schoeman.....	201
2.11.10 Moré Niehaus.....	201
2.11.11 Christo Möller	202
2.11.12 Professor Hagemann's contributions.....	202
2.11.13 Congregational creative arts examples	203
2.11.14 Literary voices	203
2.11.15 Mercédès Pavlicevic	204
2.11.16 Henk du Plessis	204
2.11.17 CFN Facilitation	205
2.11.17 PhD Focus group.....	205
2.11.18 Voices from the interface between the arts and theology.....	205
2.11.19 Arts and Reconciliation conference	206
2.11.20 Cape Town conference.....	207
2.11.21 Leonard Sweet conference.....	208
Chapter 3, Artistic explorations	209
3.1 Introduction	209
3.1.1 Chapter three, outline	209
3.1.2 Introductory positioning to chapter three	212
3.1.3 Reiterating the research gap	215
3.2 Cape Town	216
3.2.1 "Wat is kuns?" / What is art?.....	217
3.2.2 "Wat beteken kuns?"/ What does art mean?	218
3.2.3 "Is daar iets soos Christelike kuns?"/ 'Christian' art?.....	219
3.2.4 "Kan ons enige kuns gebruik?"/ Could we use any art?	220
3.2.5 Art from the Biblical times	222
3.2.6 An Educational task	222
3.3 EPIC	224
3.3.1 An image driven culture	225
3.3.2 An experience seeking culture.....	227
3.3.3 Participation – having a voice	230
3.3.4 Connectedness	231
3.4 CAM Reflection/ interpretation - about a rainbow (congregational story)	234
3.4.1 Congregational involvement	234
3.4.1.1 In the hands of God.....	234
3.4.1.2 The cross our freedom	236
3.4.1.3 The cross our joy.....	236
3.4.1.4 In God we trust	238
3.4.1.5 An historical journey.....	238
3.4.2 CAM Reflection in action	239
3.4.3 A silent photo montage	247
3.4.4 Berna on the arts	251

3.4.5	The Iconoclastic Controversy	253
3.5	Staying close to my theological home.....	254
3.5.1	Considering community	254
3.5.2	Church and art; unity and growing scepticism	257
3.5.3	The survival of arts.....	259
3.5.4	The Christian art debate	261
3.5.4.1	Introduction and historical deliberation	261
3.5.4.2	A three-fold view on what might be called Christian art.....	264
3.5.5	Reception theory and a hermeneutical model	266
3.5.5.1	Hermeneutical journey	268
3.5.5.1.1	Rediscovering hermeneutics and epistemology	268
3.5.5.1.2	A fusion between hermeneutics and epistemology	268
3.5.5.1.3	Artistic/ interpretive exegesis	269
3.5.5.1.4	Hermeneutics and exegesis as subjective focussed inquiry	270
3.5.5.1.5	Exegetical considerations	271
3.5.5.1.5.1	Text.....	272
3.5.5.1.5.2	The world behind the text	276
3.5.5.1.5.3	The world in front of the text	276
3.5.5.1.5.4	Critical self reflection.....	277
3.5.5.1.5.5	A Spiral of understanding	277
3.5.5.1.5.6	Context.....	278
3.5.5.1.5.7	A Creation informed conclusion to the exegetical pursuit	280
3.5.5.2	Reception theory and a communication model.....	281
3.5.6	The Art of faith	285
3.5.6.1	Art versus Pictures from the Unconscious	291
3.5.7	Tribute to Nic Grobler - Sculpture	294
3.6	On Bianca's interaction with the arts.....	297
3.6.1	Practical exposition of Vogler's model in Bianca's involvement	297
3.6.2	A Story of survival – call to life by <i>Bianca & Elmo</i>	297
3.6.2.1	Act 1: Meeting the mentor	297
3.6.2.2	Act 2: Threshold to life	299
3.6.2.3	Act 3: Return with the Elixir	301
3.6.3	Images of hope	302
3.6.4	Stepping over the edge of the world	303
3.6.5	Rhythm is a Dancer	305
3.6.6	Simulating life.....	307
3.6.7	Problem's voice on compact disc	308
3.6.8	Story as art - A survivors journeying testimony	309
3.7	Christo's crossroad with the arts.....	311
3.7.1	Practical exposition of Vogler's model in Christo's involvement.....	311
3.7.2	A Story of victory – outgrowing disappointment by <i>Christo & Elmo</i>	312
3.7.2.1	Act 1: Setting the stage	312
3.7.2.1.1	Insert act 1: Description in terms of The Writers Journey	314
3.7.2.2	Act 2, The True call to adventure	315
3.7.2.2.1	Insert act 2: Description in terms of The Writers Journey	317
3.7.2.3	Act 3, The Road back & Rebirth.....	318
3.7.2.3.1	Insert act 3: Description in terms of The Writers Journey	318
3.7.3	Closure.....	319
3.7.4	Creative interaction in Christo's involvement.....	320
3.7.4.1	Problem, an audio media presentation	320
3.7.4.1.1	Problem, the personification	321
3.7.4.1.2	CAM community on Problem	322
3.7.4.1.3	The making of Problem.....	323
3.7.4.1.4	The road back	324

3.7.4.2	Dramatic action	325
3.7.4.3	To book or not to book	326
3.7.4.4	Vogler, the ultimate solution??	327
3.7.4.5	Genogram	328
3.7.4.6	Media Presentations	329
3.7.4.6.1	Informed by disability	329
3.7.4.6.2	Framing life, a silent photo montage.....	330
3.8	More's interaction with the arts	332
3.8.1	Practical exposition of Vogler's model in More's involvement.....	332
3.8.2	A Story about Spring by <i>More & Elmo</i>	332
3.8.3	More's interaction with the arts	336
3.8.3.1	Story as art.....	336
3.8.3.2	Crossing the threshold	337
3.8.3.3	More on Beading.....	338
3.8.3.4	More on music.....	340
3.8.3.5	Elementary school teachers and narrative therapists.....	341
3.8.3.6	Various other crafts and its therapeutic use.....	343
3.8.3.6.1	Resonancy with Charlene.....	344
3.8.3.7	More and dancing	345
3.9	Marinus and the Multimedia landscape	347
3.9.1	Practical exposition of Vogler's model in Marinus' involvement	347
3.9.2	A Story about a Multimedia dream by <i>Marinus & Elmo</i>	347
3.9.3	A Multimedia journey	349
3.9.4	A Multimedia congregational story.....	351
3.9.5	Describing multimedia.....	353
3.9.6	Following up on Photography	353
3.9.7	The return of The Good the Bad and the Ugly	355
3.9.8	Responses to Photographs	357
3.10	Professor Hagemann on the arts.....	358
3.10.1	Conversational Interaction	362
3.10.1.1	Selective Memory.....	362
3.10.1.2	The notion of conflict	362
3.10.1.3	Six thinking hats	363
3.10.2	Quality of art in narrative practise	368
3.10.3	Interpretational	370
3.11	Informed by Henk - A Learning experience.....	374
3.11.1	The Learning Theatre	375
3.11.2	Introductory fieldwork remarks.....	378
3.11.3	Dramatic representation as externalisation	383
3.11.4	Art's focused intention.....	384
3.11.5	Awareness wheel.....	385
3.12	Narrative practice and organisational facilitation.....	386
3.12.1	Introductory CAM community remarks	386
3.12.2	Exploring the relation between narrative practise and facilitation	387
3.12.3	Facilitation, basic points of departure	388
3.12.4	A four-fold perspective on process design.....	389
3.12.4.1	A facilitators point of view (Table 3-2, Column A)	391
3.12.4.2	An unfolding process (Table 3-2, Column B).....	391
3.12.4.2.1	Preparations and organisation	391
3.12.4.2.2	Analysis, diagnosis and interpretation.....	392
3.12.4.2.3	Discernment and vision	392
3.12.4.2.4	Priorities, process and strategy.....	393
3.12.4.2.4	Implementation and maintenance	393

3.12.4.3	The use of lenses (Table 3-2, Columns C & D)	394
3.12.4.3.1	Clay work	395
3.12.4.3.2	Body representations/ sculptures	396
3.12.4.3.3	Games	396
3.12.4.3.4	Story wall	397
3.12.4.3.5	Theoretical concepts artistically redesigned	398
3.13	Arts and Reconciliation conference, 14-20 March 2005 – a reflection	400
3.13.1	Tuesday 15 th March, session one	401
3.13.1.1	DramAidE: Arts for Social Therapy	401
3.13.2	Tuesday/ Wednesday 15/16 th March, afternoon sessions	403
3.13.2.1	Drama Therapy in Group Context	403
3.13.3	Wednesday 16 th March, session one	416
3.13.3.1	Fingerprints of Reconciliation in Culturally Significant Films	416
3.13.4	Wednesday 16 th March, session two	418
3.13.4.1	Performance of time and related considerations	418
3.13.5	Wednesday 16 th March, afternoon session	420
3.13.5.1	Beyond the Physical Oddity	420
3.13.5.2	A Reflection letter	422
3.13.6	Evening lectures: 17 th / 18 th March	439
3.13.6.1	Archives of the Arts and Culture Communities and the TRC	439
3.13.6.2	In the TRC Translators' Box	447
3.13.6.3	Reconciliation Themes in New Media Productions of Selected Cape Artists	449
3.13.6.4	Video art	450
3.13.7	Arts and Reconciliation conference exhibitions	456
3.13.7.1	The Fatherhood project	456
3.13.7.2	Reconciliation Exhibition	458
Chapter 4, we live and die in the stories of others		465
Section A		465
4.1	Introduction, narrative as art	465
4.2	Story in therapy versus Story as therapy	470
4.3	Questioning the vitality of narrative practise	474
4.4	Considering the use of arts in narrative practise	476
4.4.1	Character-centeredness	476
4.4.1.1	Principle ideas in character centred scripts	476
4.4.1.2	Notions of character	479
4.4.2	Post-structuralist	479
4.5	Enriching narrative practise	480
4.5.1	Placement, Displacement & Replacement	480
4.5.2	Notions of time in narrative	482
4.5.2.1	Compressed time	482
4.5.2.2	Ellipsis	482
4.5.2.3	Screen time/ Narrative time	482
4.5.2.4	Stretched time	482
4.5.2.5	Zero-moment	482
4.5.2.6	In relation to narrativity	483
4.5.3	Acts sequences and scenes	484
4.5.3.1	Kernel's and Satellites	484
4.5.3.2	Entering into or a film/ or conversation	485
4.5.3.3	Closing Shots	487
4.5.3.3.1	The Embrace versus the Lone Individual	487
4.5.4	Type of narratives	488

4.5.4.1	The Circular Tale	488
4.5.4.2	The Tale within a Tale: Frame narratives	488
4.5.4.3	Multiple point of view narrative	488
4.5.4.4	Collage narrative	488
4.6	The Writers Journey - Christopher Vogler	489
4.6.1	An evaluation of motive and criticism	490
4.6.2	Twelve story movements	493
4.6.3	More on story types and characters – Professor Hagemann	495
4.6.3.1	Seven basic stories	495
4.6.3.2	Four primary characters	496
4.6.3.3	Audience Identification	497
4.6.4	Character types and movements – modernistic??	498
4.7	Relating Vogler to narrative practise	502
4.7.1	Story movements in the Writers Journey	502
4.7.1.1	An Ordinary World.....	503
4.7.1.2	A Call to adventure.....	504
4.7.1.3	Reluctance or Refusal of the Call.....	505
4.7.1.4	Support of a mentor	505
4.7.1.5	First Threshold to a Special World	506
4.7.1.6	Tests, Allies and Enemies	507
4.7.1.7	Approach to the Inmost Cave: second threshold	508
4.7.1.8	The Ordeal	508
4.7.1.9	Possession of the Reward	509
4.7.1.10	The Road back (the chase).....	510
4.7.1.11	Resurrection and Transformation: Third Threshold	510
4.7.1.12	Return with the Elixir	511
4.7.2	Characters in the Writers Journey	511
4.7.2.1	The Hero	513
4.7.2.2	Mentor	513
4.7.2.3	Threshold Guardian	514
4.7.2.4	Herald.....	514
4.7.2.5	Shape shifter	514
4.7.2.5	Shadow	515
4.7.2.6	Trickster.....	515
4.8	Vogler and the arts.....	515
4.9	Drama therapy and story	517
4.9.1	A case study on story and drama therapy	521
4.9.1.1	General information.....	521
4.9.1.2	Creating the set	521
4.9.1.2.1	Extending images or pictures	521
4.9.1.3	Projection of Image	522
4.9.1.3.1	Extension of drawn image	522
4.9.1.4	Inhabiting the image.....	522
4.9.1.4.1	A Script	523
4.9.1.4.2	Creating characters.....	524
4.9.1.5	Therapist's thoughts and reflections	525
4.9.1.5.1	The participant's choice	525
4.9.1.6	Jumping between artistic expressions/ Increase to role-play	528
4.9.1.6.1	Preparation	528
4.9.1.6.2	The dramatic action 1	529
4.9.1.6.2.1	Projection/ extending metaphors	530
4.9.1.6.3	The dramatic action 2	531
4.9.1.7	In conclusion	534

4.10	Other story structures	534
4.10.1	Story Spine	535
4.10.1.1	Once upon a time	535
4.10.1.2	Everyday	536
4.10.1.3	But one day (or) But then	536
4.10.1.4	Because of that	536
4.10.1.5	until Finally	536
4.10.1.6	and ever since	536
4.10.2	Story as Sermon	537
4.10.2.1	Introduction, story an sermon.....	537
4.10.2.2	Sermon as story– Lowry (2001)	540
4.10.2.2.1	OOPS? Upsetting the equilibrium for the sake of engagement	543
4.10.2.2.2	UGH! Analysing the discrepancy.....	544
4.10.2.2.3	AHA: Disclosing the clue to resolution	547
4.10.2.2.4	WHEE! Experiencing the gospel	548
4.10.2.2.5	YEAH: Anticipating the consequences.....	549
4.10.2.3	Narrative or sermon plot versus conventional structures	549
4.10.2.4	The narrative sermon; the ultimate answer?.....	552
Chapter 5, Do what you want but tell me a story		554
5.1	Introduction	555
5.2	Preface to arts in/ as debate	556
5.2.1	Cautionary differentiation: arts <i>as</i> , or <i>in</i> therapy	557
5.2.2	The arts as therapy constituency – a musicological perspective	560
5.3	Possible functions and considerations of the arts.....	566
5.3.1	Art as a function of the assumed inner world	566
5.3.2	Revisiting medieval art.....	567
5.3.3	Localised understandings of the arts	569
5.3.3.1	being sensitive.....	570
5.3.3.2	Client Centred	570
5.3.3.3	Clarifying/ selling the problem	571
5.3.3.4	Point of view – Omni directional telling	572
5.3.3.5	Multiple levels of interaction	572
5.3.3.6	Re-membering.....	573
5.3.3.7	Forgetting	574
5.3.3.8	Sustaining alternative stories	574
5.3.3.9	Framing	575
5.3.3.10	Performance of meaning.....	576
5.3.3.11	Deconstruction	577
5.3.3.12	Revealing patterns	578
5.3.3.13	Relationship between learning and teaching	578
5.3.3.14	beyond conversational stuckness - process enhancement	579
5.3.3.15	Discussion stimulators	580
5.3.3.16	Expressive purposes.....	581
5.3.3.17	Liberating/ re-inventing.....	582
5.3.3.18	Accessing emotion	582
5.3.3.19	crossing worlds.....	583
5.3.3.20	Externalising.....	584
5.3.3.21	swelling the moment	585
5.3.3.22	Reflection	586
5.3.3.26	Art as Transitional objects.....	587
Chapter 6, Personal reflection		590
6.1	Introduction	590

6.1.1	Outline to chapter six	591
6.2	Personal remarks	591
6.2.1	Cursory remarks on some things I have learned	591
6.2.2	On wanting to use art in therapy	592
6.2.3	Dissemination of once clearly defined boundaries	593
6.2.3.1	Arguing for responsibility and unity	598
6.2.3.2	Argument for eclecticism	600
6.2.4	Expectations	601
6.2.4.1	Shortcomings and frustrations	601
6.2.4.2	Surprising moments	602
6.3	Reflections on communities	603
6.3.1	Who benefits, is heard, is silenced?	603
6.3.1.1	In consideration of who is heard	603
6.3.1.2	In consideration of who is silenced	606
6.3.1.3	In considering who benefits	606
6.3.1.4	Social issues, marginalised voice, power relations	607
6.4	Reflection on the process	608
6.4.1	A dream is a goal with a deadline	608
Addenda	612	
Addendum A: Common misconception on the arts	612	
Addendum B: A Catalytic event around music involvement.....	615	
Addendum C: Towards the same horizon: Music Therapy and Community Music	618	
C1.	Music Therapy	620
C2.	Shared Territory, Different Maps?	624
C3.	Community Music Therapy: A Third Way?	626
C3.1	Identities and Roles	629
C3.1.1	Definition	629
C3.1.2	Client/Therapist relationship	629
C3.1.3	Knowledgeable/ interpreter	630
C3.1.4	A Community Music Therapy answer	630
C3.1.4.1	Dual role	630
C3.1.4.2	In context	630
C3.1.4.3	Respectful interaction/ deconstructing structures.....	630
C3.1.4.4	Morale client/ therapist relationship	631
C3.1.4.5	Dispersion of knowledge.....	631
C3.2.1	A Community Music Therapy answer	632
C3.3.1	A Community Music Therapy answer	633
C3.4.1	A Community Music Therapy answer	634
C4.	In conclusion	634
Addendum E: Distinctions between art therapy and phototherapy	639	
Addendum F: Photographic exhibition, Fahterhood Project	643	
Addendum G: Dance therapy and depth-psychology	644	
G1.	Dialectical relationship; body and psyche	645
G2.	Reflections on the self.....	647
G3.	The functioning of emotions.....	648
G.4	In conclusion	650
Addendum H: Fundamentals of drama therapy over psychotherapy	652	
H1.	Staged nature of humanness.....	652
H2.	Shape.....	653
H3.	Change effected through the ordinary	655

Addendum I: List of plays for drama therapy	657
Addendum J: Moré’s creations.....	658
J1. Beadwork I: My life story/ “Die storie van my lewe”.....	659
J.2 Additional beadwork examples	679
J2.1 Beadwork II: The story of Moré and Mark/ “Die Storie van More en Mark”.....	679
J2.2 Beadwork III: People in my life/ “Die mense in my lewe”	680
J2.3 Beadwork IV: Beadwork about Stefan/ “Stefan”.....	680
J2.3 A Letter to Chantelle/ “Vir Chantelle”.....	680
Addendum K: Afrikaans transcriptions	682
K1. Art from the Biblical times (Afrikaans to paragraph 3.2.5).....	683
K2. An Educational task (Afrikaans to paragraph 3.2.6).....	683
K3. Marinus’ multimedia presentation description - Afrikaans	684
K4. Fieldwork remarks – Learning Theatre	685
K4.1 Key voices	685
K.4.2 Reflection letter a) to Henk.....	686
K.4.2 Reflection letter b) to Henk.....	687
K.5 Bianca	688
K.5.1 Bianca on Problem, the audio medium (heading 3.6.2.1).....	688
K.5.2 Bianca’s threshold to life (heading 3.6.2.2)	689
K6. Christo.....	691
K6.1 The voice of Problem (heading 3.7.4.1.1)	691
K6.2 Christo on the sermon where Problem was played (Under section 3.7.4.1).....	692
Addendum L: Pastoral accountability reflection illustration.....	694
Addendum M: An example of critical reflection.....	695
Addendum N: Focal points in drawings – in aid of rich conversations	700
Addendum O: Bornedal on the comparison between Classicism and Romanticism	707
Addendum P: Paul Ricoeur on the hermeneutical arc	710
P1: Mimesis 1: Prefiguration	710
P2: Mimesis 2: Configuration	711
P3: Mimesis 3: Reconfiguration	712
Addendum Q: Sculpture – Nic Grobler	713
References	714
Index	733

List of figures and tables

Figure 2-1 Reflective process.....	167
Figure 2-2 The process of inferential credibility.....	168
Figure 2-3 The research process with an emphasis on time.	169
Figure 2-4 Intersecting conversations	171
Table 2-1 Nonprobability & Probability sampling.....	184
Figure 3-1 Religion of Israel (adapted, Albertz 1992:21)	233
Table 3-1 Silent photo montage	248
Figure 3-1 Reception model	267
Figure 3-2 Hermeneutical/ Exegetical process (Smit 1987:47).....	272
Figure 3-3 From interpretation to final text (adapted, Smit 1987:21).	274
Figure 3-4 The art of faith (White 1997).	288
Table 2-2 Four angles in process design (adapted, Newby and Smit 2004:80)	390
Figure 3-5 Story wall.....	398
Figure 3-6 The roller coaster of change (adapter, Newby & Smit 2004:27,30).....	399
Figure 3-7 Continuum structured/ unstructured.....	425
Figure 3-8 Towards role differentiation.....	426
Figure 3-9 The relationship; artist, participant, therapist	427
Figure 3-10 Integrating understanding of arts in/as therapy	428
Figure 4-1 The relationship; narrative as therapy versus narrative in therapy.....	473
Table 4-1 Exploring metaphors	522
Figure 4-2 Localities of story (according to Ewald van Rensburg).....	538
Figure 4-3 The homiletical plot (Lowry 2001:26).....	541
Figure 4-4 The relationship between music, therapist and client (Garred 2002:40)	564
Table Addendum D, Music for music therapy (adapted image, Espenak 1981:180-185).....	638
Table Addendum I, Plays for dramatherapy (Andersen-Warren & Grainger 2000:195)	657
Table Addendum O, Classicism versus Romanticism (adapted, Bornedal 1996:4)	709

Multimedia disc and contents

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

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

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

We recommend the following specifications:

Hardware

DVD Rom drive (will not work without)

256 MB RAM

64 MB Graphics card

Pentium III

Software

Windows Media Player 8, or higher

Microsoft PowerPoint, from 2000, XP, 2003

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

Media 1. Church productions

Media 1.1 Ministerial Fame or Illusion

Media 1.2 Contemporary Poetry Production

Media 2. Points versus Images

Media 3. Décor ministry

Media 3.1 the cross our freedom

Media 3.2 in U hande (In Your hands)

Media 3.3 Cross with nails

Media 4. Multimedia ministry

Media 4.1 Quest youth ministry presentation

Media 4.2 Creative arts ministry presentation

Media 4.3 Phyllis Robertson home

Media 4.4 Capture to Cross

Media 5. Individual research participants

Media 5.1 Moré

Media 5.1.1 Songs

Media 5.1.2 Beading

Media 5.2 Marinus

Media 5.2.1 A multimedia journey

Media 5.3 Bianca

Media 5.3.1 Songs

Media 5.4 Gladys Agulhas (Agulhas Theatre Works)

Media 5.5 Nic Grobler

Media 5.6 Christo

Media 5.6.1 Voice of Problem

Media 6. Media montage

Media 7. Arts & Reconciliation conference

Media 7.1 Reconciliation exhibitions

Media 7.2 Fatherhood project

Media 8. The Art of Faith

How to survive the journey and technical data

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

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

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

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

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

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

Synopsis

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

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

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

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

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

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

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

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

Key concepts

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