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A New Way of Being Church: A Case Study Approach to Cityside Baptist Church as Christian Faith "making do" in a Postmodern World

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Abstract

New forms of liturgy and church have recently emerged in Western Protestantism. This includes "alternative worship"; defined as liturgical innovation characterised by communal participation, employment of popular cultural resources, a rediscovery of ancient liturgy and an appreciation of creativity and the arts. This thesis critically examines the claim that such "alternative worship" groups are an expression of postmodern religious life by exploring the practices of Cityside Baptist Church, in Aotearoa New Zealand. It situates their liturgical innovation as a "making do" – multiple transformative processes which creatively subvert their surrounding context. This "making do" is an application of the work of Michel de Certeau and his interpretive work on culture and context.

This thesis employs a practical theology methodology to read communal practices as a body of theological data. This allows the critical excavation of a living theology from "down under." Cityside is located in relation to their surrounding context, firstly of religious decline and charismatic dominance and secondly of a postmodern fragmentation into an individualised search for meaning, an emergence of tribal communities and a re-negotiated relationship with the Other.

Given this contextual siting, survey analysis and focus group interviews are employed to read Cityside as a group in rupture from Evangelical/Pentecostal/Charismatic religious dominance who identify themselves as postmodern. They have developed liturgical practices that value community, creativity and an engagement with culture.

These three themes then guide an examination of Cityside's every[sun]day liturgical practices through participant observation.

Firstly, the fault lines of Cityside are read as a "making do" with a communitarian hermeneutic. In response to experiences of rupture, Cityside offers a unique gathered community of choice in which the individual is invited to find meaning. This "making do" with a communitarian hermeneutic is then applied to re-read tradition as dialogue with other contextual communities one generation removed from Jesus. It is further argued that at Cityside Biblical text is read as a communal experience of shared rupture.

Secondly, Cityside's "making do" with a communitarian hermeneutic creates an imaginative space that allows both a communal and individual "making do." Imagination as rupture, fragmentation and play are used to analyse selected liturgical practices - storytelling, art images and labyrinth as pilgrimage - at Cityside. Imagination is referenced as a play of natality that re-reads both Christian anthropology and the ironic deconstruction of much postmodern discourse.

Thirdly, the ethics of relationship with the Other are a key dimension of postmodern discourse. The metaphor of DJing is introduced to argue that Cityside employs a "tactic" of sampling as a further dimension of its "making do." This allows Cityside a renegotiated relationship with the Other of gospel and culture. The practice of DJ sampling is then located within a tradition of marginal creative communities who produce marginalia as an authentic and creative re-reading of tradition.

Hence, Cityside's life contains multiple transformative practices that are both continuous and discontinuous with reference to both postmodern culture and the Christian tradition. Cityside Baptist Church is read as Christian faith "making do" in a postmodern world.

Preface

A thesis embodies various gifts from a whole range of people.

I have received gifts: of finances from the University of Otago, in the form of a Postgraduate scholarship, from the Dove Trust and from an anonymous donor; of researching freedom given by Cityside Baptist Church and the Rev Mark Pierson; of facilities and friendship around Carey Baptist College; of time and enrichment from various "alternative worship" communities and people in and around the UK (Sue Wallace, Visions and Andii Bowsher around York, Neil Elliott, Pip Piper, Ryan Bolger, Jeffrey Stevenson, Barry Taylor, Eddie Gibbs and Gordon Lynch around Birmingham, Graceland in Cardiff, Grace, Vaux, Holy Joes, Bigger Picture, Dave Tomlinson, Stuart Murray, David Hilborn, Nick Mercer, Doug Gay, David Hilborn, Ian Mobsby, Kester Bruin, Peter Graystone, Stuart Murray, Pete Ward in London, Anne Wilkinson-Hayes in Oxford, Resonance, Sanctuary and Paul Roberts around Bristol, Late Late Service and Charlie Irvine in Glasgow, Club Culture Project, Guid Crack Club, Steve Butler and Jolyon Mitchell in Edinburgh); of help and resources from the librarians like Liz and Lesley and the University of Otago Remote Library Services; of love and understanding from my family; Lynne, Shannon, Kayli (although the trips to Pennan and Dunedin weren't too bad were they?); from the focus of Laurie Guy's shorter index of the New Zealand Baptist; of data from Lynne Taylor at the Baptist National Resource Centre; from the wider academic community, who responded to my emails with grace and interest; from the tribal identity of Salmonella Dub, the alternative space of Coldplay, the sampling of Groove Armada and the glocal tunes of 1 Giant Leap.

Thanks to my supervisors, Gregory McCormick, Mike Riddell and John Drane, for their guidance and friendship. Thanks to the noble chapter and editorial readers - William Johnstone, Matthew Guest, Stan Grenz, Ian Kennedy and Janette Busch - for time and comments. While I have valued their red pen and blunt pencil, nevertheless, I claim full and final responsibility.

While a thesis is a gift *from* a range of people, if one is lucky, a thesis might become a gift *to* a range of people. I hope this thesis is some form of gift *to* all those searching for faith in a postmodern world. Whether the search feels like crisis or authentic pilgrimage,

> God be with those who explore in the cause of understanding; whose search takes them far from what is familiar and comfortable and leads them into danger or terrifying loneliness. Let us try to understand their sometimes strange or difficult ways; their confronting or unusual language; the uncommon life of their emotions, for they have been affected and shaped and changed by their struggle at the frontiers of a wild darkness, just as we may be affected, shaped and changed by the insights they bring back to us. Bless them with strength and peace. AMEN.
>
> Michael Leunig, *The Prayer Tree*, Harper Collins Publishers, Australia, 1990

:: to Graceway ::

and every time I see your grace
a warm smile spreads across my face …
for I love your ways[1]

[1] "Love your Ways," *Inside the dub plates*, Salmonella Dub, Virgin Records, Australia Pty Ltd, 2001.

Table of Contents

Abstract	2
Preface	3
Table of Contents	5
List of Tables	7
List of Illustrations or Figures	8
Glossary	9
Chapter One ::: By way of introduction	11
Practical theology	17
A project signposted	26
Summary	36
Chapter Two ::: Reading the ecology of Cityside	38
History of Mt Eden	38
Arrival of New Zealand spirituality	42
History of settler religion in New Zealand	44
History of being Baptist, being Evangelical	47
Post 1960: From Charismatic to routinisation	50
History of 8 Mt Eden Road	58
Mt Eden Baptist: 1864-1959	58
Innovation: Since 1993	67
Summary	74
Chapter Three ::: Reading the Cityside story	76
Postmodern in demography	79
Postmodern in identification of their cultural connectedness	83
The journey to Cityside	88
Summary	102
Chapter Four ::: Reading the Cityside spirituality	104
Spirituality comparisons	105
Spirituality statement assessment	117
Cityside spirituality	120
Valuing Cityside	124
Valuing Cityside's worship	128
Summary	132
Chapter Five ::: Reading the context of Cityside	134
Definition and methodology	135
Romeo and Juliet as "movie sociology"	138
Fragmentation	140
Fragmentation into individual lifestyle identity	149
Fragmentation into communities of choice	162
Fragmented and re-negotiated relationship with the Other	169
Summary	173
Chapter Six ::: Interpretive interlude	174
Introduction to reading Michel de Certeau	176
Of identity	181
Of community	184
Of the Other	185
A theology of fragmentation, identity, community and Other	187
Theological community	189
"Making do" as a methodology for practical theology	192
Summary	200

Chapter Seven ::: After authority: a communitarian hermeneutic 203
- Cityside as rupture 204
- Liturgical "making do" as a communitarian narrative 205
- Cityside: "making do" as a communitarian hermeneutic 212
- After the authorial weight of tradition 220
- After the authorial weight of text 226
- Summary 245

Chapter Eight ::: After identity: imaginative space 247
- Imagination in history 248
- Imagination as Rupture 251
- From fragmentation … 257
- … to play 258
- At Godly play: constructive natality/deconstructive mortality 261
- The liturgical creation of imaginative space 264
- The practices of imaginative space 270
- Being Human: an anthropology of imaginative space 283
- Gathering the threads: imagination old and new 290
- Summary 292

Chapter Nine ::: After Otherness: DJ sampling 294
- Introduction to DJ as sampler 295
- Cityside as sampler 297
- An introductory (Advent) liturgy 299
- Cityside's sampling to amplify, to subvert, to juxtapose 301
- Cityside as sampler of local and global 306
- After otherness: sampling as a theology of gospel and culture 312
- Marginalia creative communities: sampling as re-theologising 323
- Summary 330

Chapter Ten ::: Beyond Religion: Faith in fragments 332
- Fragments of faith 332
- Continuity:Dis-continuity 336
- Mission action 339
- The future of faith in a fragmented world 345
- Further research 346
- Summary 348

Chapter Eleven ::: Epilogue 350

Bibliography 357
- Manuscript Sources 357
- Primary Sources 357
- Secondary Sources 358

Appendix One ::: Research method 386
- Participant observation 386
- Focus group method 387
- Focus group data "outline" 389
- Survey Method 390
- Survey form 393
- Closure and feedback 397

Appendix Two ::: Interview with Mark Pierson 399

Appendix Three ::: Sermon 414

Appendix Four ::: Stations of the Cross 430

List of Tables

Table 1: Total membership, Mt Eden Baptist Church 1920 to 1950 61

Table 2: Year of birth of Cityside respondents, with national comparisons 79

Table 3: Highest educational qualifications 80

Table 4: Present marital status 81

Table 5: How people traveled to Cityside 82

Table 6: Would you describe yourself as postmodern? 84

Table 7: Previous church experiences of Cityside participants 90

Table 8: Reasons for changing churches 92

Table 9: Main reason for coming to Cityside 101

Table 10: Involvement in group activities 106

Table 11: Sense of belonging 107

Table 12: Frequency of church service attendance 108

Table 13: Length of time at Cityside 109

Table 14: Participation in mission activities of Cityside 111

Table 15: Growth in Christian faith among Baptist and all churches 112

Table 16: Growth in Christian faith at Cityside 113

Table 17: Sense of God's closeness during church services 116

Table 18: Spirituality assessment 118

Table 19: Liturgical elements and their contribution to Cityside's spirituality 121

Table 20: Contemporary cultural connections at Cityside services 298

List of Illustrations or Figures

Figure 1: Van Engen's Practical Urban Theology: 27

Figure 2: Picture of "alternative worship" service. Grace, London, June 2000 31

Figure 3: Sir William Fox. Auckland Showing Extinct Volcanoes, 1849 38

Figure 4: Mt Eden, Looking North, 1890s 40

Figure 5: Laying of Mt Eden Baptist Foundation Stone 59

Figure 6: Mt Eden Baptist in 1935 61

Figure 7: Painting by May Smith reflecting on urbanisation in the 1960s 65

Figure 8: Renovations to Mt Eden Baptist in 1983 66

Figure 9: Attendance at Cityside since the arrival of Mark Pierson 73

Figure 10: Picture of Cityside Baptist, taken by the author 76

Figure 11: Picture of interior of Cityside Baptist Church, taken by the author 104

Figure 12: The Last Supper by Sieger Koder 276

Figure 13: John McDermott, The State of the Nation Tree, 1995 308

Figure 14: Entrance to Stations of the Cross, 2000 430

Figure 15: Station 1 431

Figure 16: Station 2 431

Figure 17: Station 4 from various angles 432

Figure 18: Station 5 433

Figure 19: Station 6 433

Figure 20: Station 10 434

Figure 21: Station 12 435

Glossary

alternative worship (alt.worship) : a movement which seeks to express Christianity within the technologies and media of a contemporary, Western, popular culture. It often emphasises communal participation, cultural engagement, the use of creativity and the arts and a re-sampling of church tradition and liturgy.

Bible Training Institute : was the name of an interdenominational Bible training organisation founded in Auckland in the 1922. It is now known as the Bible College of New Zealand and has played a highly influential role in shaping New Zealand church life.

Charles Spurgeon : was a famous Baptist preacher in London. He founded Spurgeon's College, which trained many Baptist pastors and preachers. These included ministers who travelled to New Zealand to pastor Baptist churches. Charles Spurgeon's son, Thomas, was minister at the Auckland Baptist Tabernacle at the time it planted Mt Eden Baptist Church (which would become Cityside Baptist Church).

communitarian hermeneutic : a way of interpretation that reads "texts" through the eyes of the community.

DJ : the musical practice of isolating samples of music from their original context in order to create a new sound. It is used in this thesis with regard to the isolating of any text from an original context in a process of "making do."

every[sun]day practices : Michel de Certeau uses the term "everyday practices" to focus on the concrete habits of ordinary people as a way of reading culture. This thesis focuses on the worshipping life and the concrete Sunday practices of Cityside Baptist Church as a way of reading their adaptation of Christian faith and theology.

EPC (evangelical, Pentecostal, charismatic) : the perception within Cityside of a particular way of practising Christianity. For Cityside, an EPC approach to Christianity would include a more rational and dogmatic approach to faith, authoritarian ways of exercising leadership and the inability to correlate faith with all of one's life experience. For more, see Chapter One, Seeking definition: EPC.

glocalisation : is a term used to describe the mutual interdependency of, and interplay between, the global and the local. For more, see Chapter Five.

making do : the ability of individual people to transformatively adopt from their cultural world. It does not carry the sense of just getting by, but of resilient and transformative creativity. It is based on the work of Michel de Certeau and is explained fully in Chapter Six.

new way of being church : a phrase used to reference widespread liturgical and ecclesiological innovation, with particular reference to a younger, Western, Protestant cultural context. In this thesis, the term is given content by the practices of one particular church, Cityside and the manner in which they value community, imaginative play and cultural connectedness.

postmodern : a term used to spotlight widespread cultural change in Western society. For more, see Chapter One, Seeking definition: postmodern and Chapter Five.

practical theology : critical reflection on the praxis of the church as embedded in a particular context. Partners in this reflection include Scripture, tradition and cultural context. For more, see Chapter One, Practical Theology.

Samuel Marsden : was a Chaplain, based in Sydney, Australia, who was instrumental in the arrival of first missionaries that arrived in New Zealand. On Christmas Day, 1814, Samuel Marsden preached the first sermon on New Zealand soil.

spirituality : the combination of beliefs and practices that animate and integrate one's lives. It can include both individual and corporate dimensions.

Chapter One ::: By way of introduction

On the hinge of a new millennium, within a Western Protestant context, a range of new approaches to church and worship have recently developed. There is evidence of widespread examination of, and innovation in, worship and ecclesial life.[1] Words like "alternative worship", seeker services, cell church, table fellowship, alternative intentional communities, Celtic spirituality and youth church have become part of contemporary Christian language. For some, this is motivated by a sense of routinisation and sterility in worship expression, a discomfort with a perceived secularisation in which creativity, symbolism and mystery are removed and a desire for a more active congregational participation that involves imagination and the whole person.[2] A summary of significant twentieth century worship trends noted the rise of sacrament and symbol in Protestant congregations and a renaissance of the arts. It also described a Charismatic renewal and a resultant emphasis on spontaneity, praise choruses and the use of the body.[3]

One dimension of this contemporary Western Protestant worship experimentation has been called "alternative worship."[4] It seems to occur primarily among young adults from an Evangelical and Charismatic Christian context within the United Kingdom, the United States, New Zealand and Australia.[5] An initial glance would focus on multiple TVs, projected

---

[1] For Robert Webber, "there is hardly one [Denomination] which is not actively re-examining its worship philosophy and experimenting with new forms, music, and visual art." Robert E. Webber, *Music and the Arts in Christian Worship* (Nashville, Tennessee: Star Song Publishing Group, 1994), 3. Similarly, John Witvliet notes that "[w]ith the possible exception of the first centuries after Christ, never before has the church been reforming its liturgy in so many directions at once." John Witvliet, "At Play in the House of the Lord," *Books and Culture* (1998): 22-25.

[2] Robert E. Webber, *Worship Is a Verb. Eight Principles for Transforming Worship* (Peabody, Massachusetts: Hendrickson Publishers, 1996), 2-7. From a Roman Catholic perspective a similar search for emotion, imagery, symbols and intuition is noted by Anscar Chupungo, *Liturgies of the Future. The Process and Methods of Inculturation* (New York: Paulist Press, 1989), 4.

[3] Robert E. Webber, *Twenty Centuries of Christian Worship*, vol. 2 (Peabody, Massachusetts: Henrickson Publishers, 1994), Chapter Seven. Movements or Worship Renewal in the Twentieth Century.

[4] The origin of the term "alternative worship" is unclear. Some dimensions of contemporary culture have been called alt.culture. See, for example, www.altculture.com or www.vitalspace.net/alt-culture/. A review noted that "alt.culture eschews definition except by implication, being simply a guide to 90s American youth's iconography and obsessions." Steven Kelly, *Book Review. Alt.Culture by Steven Daly and Nathaniel Wice* ([cited August 2003]); available from www.richmondreview.co.uk/books/cult.html. Thus, alt.worship could exist as a contextual response to contemporary cultural change. Equally, the word "alternative" might seek to strike a polemical pose, as somehow intentionally different from inherited patterns of worship. Such a sense would impart limitations, as one would have to live within the inherited pattern in order to appreciate the alternative. Further, a polemical pose would seem at odds with the fact that for many participants "alternative worship" involves re-exploring many of the worship traditions of the church, and thus is definitely not alternative.

[5] This statement is based on observation and discussions with eleven groups in the UK (Club Culture Project, Bigger Picture, Good Craike Club, Visions, Grace, Vaux, Holy Joes, Resonance, Sanctuary, Gracelands, Late Late Service), two in Australia (Café Church and South Melbourne Restoration Centre) and fourteen in New Zealand (Parallel Universe, Soul Outpost, Side Door, Ilam Baptist Church, Glenbrook, Soul Reason, Jireh

images, computer graphics, video loops and the belief that a "U2 concert is what church should be."[6]

> The Planetary Mass I experienced at NOS went something like this: We enter a round, darkened room where there are forty-two television sets and twelve large video screens and projections around the walls - projections of dancing DNA, dancing planets and galaxies and atoms. The altar is a large round table that, being white, is also a projection screen. Throughout the services, slides are projected over it that vary in colour and geometric form. [firstly] this was a very friendly place for a generation raised on television and images ... [secondly] these people are taking television away from the "big guys" - the networks and government broadcasters and corporate sponsors - and are doing it themselves *and in the center of the city and in the center of their society: at worship itself.*[7]

This description of "alternative worship" in the United Kingdom reveals a number of themes inherent in "alternative worship"; communal participation, cultural engagement, the use of creativity and the arts, a more wholistic expression and a re-sampling of church tradition and liturgy.[8] This provides some research questions including, firstly, the impact of contemporary technologies on religious identity and, secondly, what motivates the underlying use of participation, creativity, technology, culture and church tradition.

As churches decline in the United States, so worship experimentation is increasingly evident among young adults.[9] Tom Beaudoin explores the artifacts of popular contemporary culture; fashion, music videos and cyberspace and argues for an emerging generation (X) with a de-

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Fellowship, Fringe, Substance Cafe, Hyde Park, Exodus, Cityside Baptist Church, Graceway Baptist and a multi-media Eucharist running out of All Saints Anglican in Ponsonby). Roberts stresses that alt.worship is a "mature adult expression of Christianity, rather than the need to cope with an adolescent transition from the faith of childhood." Paul Roberts, *Alternative Worship in the Church of England* (Cambridge: Grove Books Ltd, 1999), 3.

[6] "Meanwhile, back at church, ZOO TV has proved an inspiration to a wave of 'alternative' worshippers, who agree [that]: 'A U2 concert is what church should be.' Banked TV sets, video and slide projection, computer graphics and graffiti walls are taking the place of the pulpit as the places in which ideas about God are explored." Gerard Kelly, *Get a Grip on the Future without Losing Your Hold on the Past* (Great *Britain*: Monarch, 1999), 121.

[7] Matthew Fox, *Confessions. The Making of a Post-Denominational Priest* (San Francisco: Harper San Francisco, 1996), 9-10. He describes the Planetary Mass run by the Nine O'Clock Service, Sheffield, England, which has since ceased. However, it is worth noting because of its huge influence on many subsequent "alternative worship" groups. "The Nine O'clock Service (NOS) was the first worshipping community to combine elements of club culture with passionate worship and create the first truly post-modern church. Between 1985 and 1995, NOS pioneered what is commonly known as "alternative worship" ... Without doubt NOS has had a huge influence on the church in the UK. Similar groups were established themselves albeit on a smaller scale." Adrian Riley, *God in the House : Uk Club Culture and Spirituality* (1999 [cited October 2003]); available from http://www.btmc.org.uk/altworship/house/, page 6 of 8. For another perspective on NOS, see Roland Howard, *The Rise and Fall of the Nine O'clock Service* (London: Continuum International Publishers, 1996).

[8] "Because most forms of church have become culturally disconnected from the wider world, "alternative worship" ... uses the technologies and media of our everyday lives - TV, video, CDs, computers - things that we take for granted in a domestic environment but seldom see in churches. It takes much of its content from the secular world - the music, the language, often the imagery - because it sees the presence of God in these things, and knows that spirituality has to make sense in the context of our secular lives if it is to nourish us and help us be salt and light." Steve Collins, *Untitled* ([cited March 2001]); available from www.smallfire.org.

[9] The Washington Times notes that the number of churchgoing Americans who have quit attending has grown to 14% of the population in the past decade, up from 7%. www.washtimes.com/culture/20021018-29543443.htm

institutional, experiential and ambiguous approach to spirituality.[10] Steve Rabey sketches an emerging church in the US, an emerging generation of "young people who feel that most traditional and contemporary churches fail to touch them."[11] He describes the way these emerging churches value authenticity, community, experience, cultural connectedness and worship experimentation.

Such worship experimentation is also evident in Aotearoa New Zealand.[12] Research in 1999 surveyed the emergence, in New Zealand, of a number of communities of faith characterised by their exploration of new ways of worship. These included the use of creativity and the arts, multi-media and multi-sensory worship, the use of popular culture resources and the priority of participation, themes similar to that described above. As such, they share some continuities with the widespread Western Protestant worship experimentation and with "alternative worship."

Such experimentation in worship can be set in a wider cultural context. The questioning of inherited worship traditions and a shift toward more communal, wholistic and, potentially, enculturated expressions of worship has continuities with a suggested cultural shift occurring within Western culture. Terms such as hyper-modernism or postmodernism have been used to refer to a questioning of Western cultural notions of authority, identity and the Other. Such questioning has been expressed in a number of ways, including the search for more wholistic and spiritual approaches to being human, and the celebration of difference and marginality in an increasingly pluralistic and globalised world. Thus, siting worship experimentation with regard to the contemporary cultural context, invites a raft of research questions in relation to the implications of such a postmodern cultural shift for Christian faith, spirituality and worship?

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[10] Tom Beaudoin, *Virtual Faith. The Irreverent Spiritual Quest of Generation X*, 1st ed. (San Francisco: Jossey-Bass, 1998).
[11] Steve Rabey, *In Search of Authentic Faith. How Emerging Generations Are Transforming the Church* (Colorado Springs: Waterbrook Press, 2001), 11.
[12] For further detail see Steve Taylor, "It's Church Jim, but Not as We Know It," *Reality* 42 (2000). The information is drawn from interviews with leaders and personal observation of some church communities. See also Mike Riddell, Mark Pierson, and Cathy Kirkpatrick, *The Prodigal Project. Journey into the Emerging Church* (London: SPCK, 2000). For further information, see Mike Riddell, *Threshold of the Future. Reforming the Church in the Post-Christian West* (London: SPCK, 1998).

Seeking definition: postmodern

In this thesis I will employ the terms postmodern, postmodernism and postmodernity. In doing so I wish to acknowledge the contested nature of these terms. My reading reveals four areas of concern.

First: there is a **labelling** critique. Different people have named this cultural shift in different ways. It has been labeled *hyper* or *ultra* modern.[13] It has been labeled *liquid* modernity.[14] It has been hyphenated or spaced or capitalised; post-modern, post modern, Post Modern. All of this reflects critical questions about the relationship between modern and the postmodern and whether one emphasises continuity or discontinuity.

Second: there is a **lens** critique. Words like postmodernism and postmodernity describe different lenses through which people look at the cultural shift. Do you look at culture through sociological changes in technology and global capital (postmodern*ism*) or to do you reflect on the philosophical lens of deconstruction (postmodern*ity*)?

Third: there is a **paradigm** critique. One frame of reference used in relation to the postmodern is the notion of paradigms of cultural shift, in which people view their world in very different ways and each paradigm is markedly different from what went before. At its most simplistic, 2000 years of history are divided into three paradigms; the pre-modern, modern and post-modern view. This is based on the work of Thomas Kuhn.[15] Questions have been raised over the historical simplicity of such a view.[16]

Fourth: there is a **colonising** critique. Ziaddhin Sardar's book, *Postmodernism and the Other*, is a superb dissection of the postmodernity's dismissal of the way modernity elevates reason at the expense of other ways of knowing and being, especially as seen in ethnic cultures.[17] Sardar then argues that postmodernity is, in fact, an oppressive metanarrative that

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[13] Thomas Oden, "The Death of Modernity," in *The Challenge of Postmodernity: An Evangelical Engagement* D. Dockery ed., (Wheaton: Bridgepoint, 1995).
[14] Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000).
[15] Thomas Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962).
[16] See, for example, Martin Sutherland, "Pine Trees and Paradigms: Rethinking Mission in the West," in *Mission Without Christendom: Essays for Brian Smith* M. Sutherland ed., (Auckland: Carey Baptist College, 2000), 133-148. See also Gerald Pillay, "Text, Paradigms and Context: An Examination of David Bosch's Use of Paradigms in the Reading of Christian History," *Missionalia*, 18, 1, (1990), 109-123.
[17] Ziauddin Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture* (London; Sterling, Victoria: Pluto Press, 1998), 6ff.

homogenises cultural diversity through a Western way of viewing the world. For Sardar, postmodernity is, thus, yet another Western exploitation of non-Western cultures.

In essence, this debate is about how to accurately name cultural change. It is about one's angle of looking, whether sociological, philosophical or historical. Yet, despite this debate, I have not yet read any author who thinks culture is the same now as it was fifty years ago.[18] Thus, when I use the term, I will, like all the authors above, be referencing a cultural shift, the fact that our world today is very different from a world fifty years ago. In Chapter Five I will seek to reference this cultural shift by describing contemporary cultural practices, using Gouldner's "newspaper sociology."

The fragmenting and decentring of Western culture presents many issues for ecclesiology and spirituality. A growing pool of literature addresses such issues. Many authors take a globalising or deductive approach.[19] With lots of nods to Derrida and deconstruction, McDonalds and metanarratives, they sketch the contours of cultural change and then proceed to trace the implications for Christian spirituality.

This thesis will explore "alternative worship" as one dimension of contemporary Western Protestant worship experimentation in light of this wider cultural context. However, rather than start with a more general and deductive approach, it will employ a practical theology methodology and start inductively, with the life and liturgy of one worshipping congregation, Cityside Baptist Church, located in Auckland, Aotearoa New Zealand.

Cityside is of interest, firstly because of its reputation for liturgical experimentation. With a worship life stretching back to the 1880s and in the face of an aging and dwindling

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[18] "While the claim that the world has been undergoing rapid and profound transitions is questioned by few, the nature and long term significance of these transitions is still the subject of intense debate and questioning." Kevin Ward, *Losing My Religion? An Examination of Church Decline, Growth and Change in New Zealand 1960 to 1999, With Particular Reference to Christchurch* (PhD Thesis, University of Otago, New Zealand, 2003), 253.

[19] See, for example, John W. Drane, *The McDonaldization of the Church. Spirituality, Creativity, and the Future of the Church* (London: Darton, Longman & Todd, 2000), J. Richard Middleton and Brian J. Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age* (London: SPCK, 1995), Nancey C. Murphy, *Beyond Liberalism and Fundamentalism. How Modern and Postmodern Philosophy Set the Theological Agenda* (Valley Forge, Pa.: Trinity Press International, 1996), Riddell, *Threshold of the Future. Reforming the Church in the Post-Christian West,* Alan J. Roxburgh, *Reaching a New Generation. Strategies for Tomorrow's Church* (Downers Grove, Ill.: InterVarsity Press, 1993), G. E. Veith, *Guide to Contemporary Culture* (Leicester: Crossway Books, 1994), Andrew Walker, *Telling the Story. Gospel, Mission and Culture*, *Gospel & Culture* (London: SPCK, 1996). This list is for the purpose of highlighting a methodological approach and should not be read as a critique of these books, many of which I have found highly insightful.

congregation, it has, since 1993, intentionally re-oriented its life and liturgy in response to the contemporary cultural context of postmodernism. The vision of the church is "to [serve] Christ through engagement with contemporary society."[20] This has resulted in a new ethos, a reshaped liturgical life and an influx of young adults. Thus, Cityside provides a body of liturgical data with regard to contemporary worship experimentation.

Secondly, Cityside's experimentation had a reputation for communal participation, cultural engagement, the use of creativity and the arts, a more wholistic expression and a re-sampling of church tradition and liturgy. This placed it in continuity with the "alternative worship" movement. "Alternative worship" has been defined as "what happens when people create worship for themselves, in a way that fully reflects who they are as people and the culture that they live their everyday lives in."[21] This definition suggests an embodiment of the Christian faith within a popular postmodern context. A number of writers trace a correlation between postmodernism and the "alternative worship" movement.[22] What might be the shape of the Word made flesh and moved into a postmodern neighbourhood?[23] What might be the spiritual impact of God imaged as a DJ and Jesus embodied in video loops and dance music? Cityside offers a body of data on the surface employment of contemporary technologies and on the underlying use of participation, creativity, technology, culture and church tradition. Further, when set in a wider cultural context, researching Cityside enables reflection on the impact upon, and the implications for, a postmodern cultural shift for Christian faith, spirituality and worship. Thus, by starting locally and inductively, taking a case study approach, Cityside as "alternative worship" allows exploration of the relationship between Christian faith and a postmodern cultural context.

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[20] The full mission statement reads as follows; "Cityside Baptist Church ... seek to provide a community of faith that is accepting and open to all who wish to be part of it, while maintaining a heart that is committed to serving Christ through engagement with contemporary society."

[21] Collins, *Untitled* ([cited]).

[22] Fox concluded that "the Planetary Mass represents a new, postmodern stage in human development. Postmodern worship has arrived." Fox, *Confessions. The Making of a Post-Denominational Priest*, 265. Gerard Kelly described "alternative worship" as having "a real commitment to embrace the post-Christian generation . ... Some are dipping their toes into postmodern waters, others wading waist deep, others still diving deep and staying under . ... Their shared commitment is to ask what it will mean for the Christian faith to be rerooted in the emerging cultures of the transitional generation. As such they are a measure of the Western Church's potential for rebirth." Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 213-4. Paul Roberts sites "alternative worship" as arising "from the need for the church to engage with a culture shift, from the patterns of Christian life which took shape in modernity, to a faith which brings the authentic message of Christ to bear on life in postmodernity." Roberts, *Alternative Worship in the Church of England*, 3. Further, "alternative worship" is "far more postmodern in its cultural outlook that most forms of worship current in the church." Roberts, *Alternative Worship in the Church of England*, 17. Baker makes a similar argument and sees "alternative worship" as a strategy for incarnating faith in a postmodern era. Jonny Baker, "Alternative Worship and the Significance of Popular Culture" (Honours paper, University of London, 2000).

[23] My re-phrasing of John 1:14.

The ancient church affirmed *Lex orandi, lex credendi,* that "the rule of prayer is the rule of belief and action."[24] Such a statement suggests that a reading of Cityside's liturgical life can become not only a reading of a sociological encounter with popular postmodernism but also an exploration of theological belief. To further explore this assertion, it is necessary to trace recent developments in the field of practical theology and their application to my research design.

Practical theology[25]

A recent piece of practical theological research by John Swinton illustrates new directions in the discipline of practical theology.[26] It commences with the narrative of Stephen, born epileptic and with Down's syndrome, who loves to worship Jesus. Reflection on the issues raised by Stephen raise questions with regard to the church's practices and theology. In turn this leads Swinton to re-visit theological themes of Incarnation and ecclesiology to argue for the notion of church for strangers. Swinton's research is an illustration of contemporary practical theology as "a critical reflection on the practice of the church in the world."[27]

Such an approach represents a recent departure in practical theology, from its traditional formulation as a discipline that applied the theory of systematic theology, to a discipline that theologically investigated embodied action.[28] Practical theology has increasingly become the

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[24] The full phrase reads *Lex orandi, et lex credendi et agendi* (The rule of prayer is the rule of belief and action) and is attributed to Pope Coelestinus (Celestine I, 422-432). Richard A. Muller, *Dictionary of Latin and Greek Theological Terms. Drawing Principally from Protestant Scholastic Theology* (Grand Rapids: Baker House, 1985), 175.

[25] This section is developed further in Steve Taylor, "Doing Practical Research Downunder. A Methodological Reflection on Recent Trends in Aberdonian Practical Theology," *Contact* (forthcoming in 2003).

[26] John Swinton, "Building a Church for Strangers," *Journal of Religion, Disability and Health* 4, no. 4 (2001). Note that I am starting my reflection on practical theology methodology inductively in the use of a case study.

[27] John Swinton, *Resurrecting the Person. Friendship and the Care of People with Mental Health Problems* (Nashville: Abingdon Press, 2000), 11. Similarly, for Ballard and Pritchard, the subject of practical theology is "the practice of the Christian community within the world." Paul H. Ballard and John Pritchard, *Practical Theology in Action. Christian Thinking in the Service of Church and Society* (London: SPCK, 1996), 16.

[28] "Traditionally, practical theology has been understood as a *prescriptive* discipline that seeks to *apply* theology to the specific needs of the church. According to this understanding, the primary focus of practical theology is on the particular training requirements of the ordained clergy ... the second half of the twentieth century has seen a major shift away from clergy-centred models of practical theology, toward understandings that focus on the actions of the church in the world." Swinton, *Resurrecting the Person. Friendship and the Care of People with Mental Health Problems*, 10, 11. Similarly, Anderson describes a historical one-way bridge in which traffic only flowed from theology to practical theology, and yet the emergence of a new breed of practical theology that is making traffic flows two-way. Ray S. Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis* (Illinois: IVP, 2001), 7. For Ballard, "Practical theology is no longer simply applied theology." Paul H. Ballard, "Practical Theology as an Academic Discipline," *Theology* 117 (1995): 113. A

exploration and critique of the concrete actions of the church in light of the gospel and of church tradition, and in constructive dialogue with other disciplines. Hence, Browning argues for a four-stage process of practical theology: descriptive, historical, systematic and strategic.[29] Practical theology starts with a description of ecclesial practices that are then critically evaluated in light of the Christian tradition. Such integration of practice and theory then informs how the church lives and acts in the world.

This shift in practical theology attempts to take seriously a number of themes, including the nature of epistemology, the importance of community, dialogue with gospel and church tradition, the use of interdisciplinary tools and the context of mission.

With regard to **the nature of epistemology**, practical theology has increasingly drawn on new understandings of the relationship between theory and practice. In the context of modernity, theory dominated practice and practice was deemed to rise from theory.[30] Hence, the priority was the articulation of rational theory. Only then could application be made. Given this epistemological understanding, practical theology was viewed as the discipline that applied the learnings of systematic theology.

Yet, increasingly, theory and practice have been shown to have a far more complex relationship. "In the postmodern paradigm the relation of theory to practice is no longer linear but is interactive. Theory and practice influence and inform each other in such a way that all practice includes theory, and theory can only be discussed through practice."[31] In this epistemological understanding, actions are profoundly saturated by meaning. They are theory-laden and value-directed. An act is a text out of which theology can be articulated.[32] Therefore, an academic discipline that researches actions will access values, theory and theology.[33] Thus, epistemological changes have impacted on practical theology and given

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similar argument is also advanced in Gijsbert D. J. Dingemans, "Practical Theology in the Academy: A Contemporary Overview," *Journal of Religion* 76, no. 1 (1996): 82-3.

[29] Don S. Browning, *A Fundamental Practical Theology. Descriptive and Strategic Proposals* (Minneapolis: Fortress Press, 1991).

[30] For Ballard and Pritchard, practical theology historically has owed its "strength to Enlightenment rationalism ... which has profoundly shaped the way theology has been understood and used." Ballard and Pritchard, *Practical Theology in Action. Christian Thinking in the Service of Church and Society*, 46. For a similar argument see Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis*, 15ff.

[31] Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis*, 21.

[32] "[A]ctions are themselves theological .... The praxis of the church is in fact the embodiment of its theology." Ibid., 48.

[33] Hence Browning defined practical theology not as the application of systematic theology, but as a "critical reflection on the church's dialogue with Christian sources and other communities of experience and interpretation

validity to the task of articulating theological meaning through the reading of ecclesial practices.

It is also significant, for the recent developments in the discipline of practical theology, to note that communities as well as individuals perform actions. The concrete actions of a Christian **community** are meaningful, value-laden and thus an expression of theology.[34] Don Browning used the concept of *phronesis* (practical wisdom that informs action) rather than *theoria* (theoretical reason) or *techne* (technical reason) to argue for practical theology as an exegesis of the embodied theory intrinsic to the life of any church community.[35]

Similarly, Farley argues that theology is *ecclesial portraiture*, a "portrait of ecclesiality as a type of historical existence" that describes the "ways of meaning through which participants in ecclesial reality are present to each other."[36] For Farley, as for Browning, the practices of the ecclesial community are a site for theological research. Equally, Swinton argues that the role of the practical theologian is to "excavate the hidden layers of meaning that indwell the praxis of Christian communities and to test the authenticity of the praxis of the church against the vision of the coming Kingdom."[37] Thus, we have the discipline of practical theology, which has moved the task of theology as applied, to theology as embodied in the practices of a community. Applied to Cityside, their life and liturgy are theory laden, a form of theological text that, when read, allows critical reflection on being church in the contemporary world.

Such a focus on the practices of one local community is inevitably an act of focused particularity. However, such a particularity need not come at the expense of universality. John De Gruchy argues that "[w]hen we go deep enough into our circumstances, we find the strata where common human need and a common Gospel meet."[38] Similarly, Terry Veling argues that

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with the aim of guiding its action toward social and individual transformation." Browning, *A Fundamental Practical Theology. Descriptive and Strategic Proposals*, 36.

[34] Ammerman puts it succinctly. "What happens in congregations is theological." Nancy Tatom Ammerman, *Studying Congregations. A New Handbook* (Nashville: Abingdon Press, 1998), 9.

[35] Browning, *A Fundamental Practical Theology. Descriptive and Strategic Proposals*, Chapter Two.

[36] Edward Farley, *Ecclesial Reflection. An Anatomy of Theological Method* (Philadelphia: Fortress Press, 1982), 197, 99.

[37] Swinton, *Resurrecting the Person. Friendship and the Care of People with Mental Health Problems*, 12.

[38] John W. De Gruchy, *Theology and Ministry in Context and Crisis* (London: Collins Liturgical Press, 1986). Similarly, Forrester notes that while "locating us firmly in space and time, bodies also take us beyond mere flesh and blood to confront and reveal deeper threads." Duncan B Forrester, "Theology in Fragments: Practical Theology and the Challenge of Post-Modernity," in *Globalisation and Difference. Practical Theology in a World Context*, ed. Paul H. Ballard and Pam Conture (Cardiff: Cardiff Academic Press, 1999), 80.

> we only attain a sense of the "whole" through our participation in what is "particular" to our own specific situations and places of belonging .... a journey of intensification into the concreteness of each particular reality – *this* body, *this* people, *this* community, *this* tradition, *this* tree, *this* place, *this* moment, *this* neighbour – until the very concreteness in any particularity releases us to sense the concreteness of the whole as an internally related reality through and through.[39]

Thus, a deep engagement with an authentic particularity can access universal themes. Universality and particularity can become two sides of a coin, enriching rather than exclusive extremes. And so, the very particularity inherent in the examination of a local community, Cityside Baptist Church as a local community can allow an exploration of the whole, of universal themes of Christian enculturation amid a postmodern cultural shift.

It is also noteworthy that the investigation of the actions of a Christian community is in continuity with a Baptistic theological method. For Baptist ecclesiology, the church exists as "koinonia," in concrete participating fellowship rooted in the centrality of Christ as the body of Christ.[40] This ecclesiological emphasis on the Divine concreteness in human relationality can then be applied to the exploration of communal practice as theological method. Consequently, James McClendon argues that Baptist theology must "see their own heritage, their own way of using Scripture, their own communal practices and patterns, their *own guiding vision*, [as] a resource for theology" and hence, that an essential task of theology within a Baptist tradition is to acknowledge the "rich resources for theology in the *narrative common life* of that vision."[41] Christ is the body, so reading the actions of the communal body is a theological reflection on the Body of Christ. Thus, the employment of a practical theology, with its recent emphasis on the concrete actions of a Christian **community** as a site for theological excavation, means that research into Cityside **Baptist** Church lies in continuity with Baptist ecclesiology and theological method.[42] This "reflection on the practices of the community" is for Baptist theologian, Stanley Grenz, the "critical task" of theology.[43]

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[39] Terry A. Veling and Thomas H. Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation* (New York: Crossroad Publishing, 1996), xvii. In the latter part of the quote, Veling is citing David Tracy, *The Analogical Imagination. Christian Theology and the Culture of Pluralism.* New York: Crossroad, 1981, 382. Given that we have already shown how Browning uses *phronesis* to underpin practical theology, it is interesting to note that Kearney defines *phronesis* as respecting both the singularity of situations and the universality of the human condition. Richard Kearney, *On Stories. Thinking in Action* (New York; London: Routledge, 2002), 143.

[40] Nigel G. Wright, "'Koinonia' and Baptist Ecclesiology. Self-Critical Reflections from Historical and Systematic Perspectives," *The Baptist Quarterly* XXXV, no. 8 (1994).

[41] James W. McClendon, *Systematic Theology. Ethics. Volume 1* (Nashville: Abingdon Press, 1986), 26-7.

[42] Interestingly, Catholic theologian Neil Darragh urges a new liturgical focus on the assembled congregation as the active subject for Catholic theology. Neil Darragh, "The Ritual of the Christian Assembly. An Approach to Liturgy" (PhD, University of Otago, 1993).

[43] Stanley Grenz and John R Franke, *Beyond Foundationalism. Shaping Theology in a Postmodern Context* (Louisville, Kentucky: Westminister John Knox Press, 2000), 165.

I have started to describe recent trends that have re-shaped practical theology. A re-examination of the nature of epistemology has legitimated the study of the practices of a particular community, Cityside, as a potentially theological task that allows theology to be embodied in the particularity of the Christian community. Such a notion takes seriously theological affirmations of God as Incarnation, and God as Trinity, God revealed in relational community.[44]

This introduces another essential dimension of recent practical theology, that of the **dialogue with gospel and church tradition**. Given the definitional understanding that practical theology is an exploration and critique of the concrete actions of the church, then for a community to claim to express the gospel necessitates reflection on the adequacy of their expression of that gospel. Hence, the exploration of embodied communal action must invite a dialogue with the sweep of Christianity through history. Dialogue with Biblical Studies, Church history and systematic theology are an essential task for the practical theologian.[45] Thus, this thesis, having explored the practices of Cityside, will discuss themes of authority, community, identity and the Other, or, in theological terms, ecclesiology, being human and the relationship between gospel and culture.

This introduces a dialectic conversation. The embodied communal action is open to critique from the sweep of the church through history, from the gospel insights of Biblical studies and from theology. Equally, given that embodied communal action is learning from the experience of life lived in contemporary culture, then the disciplines of Biblical studies, theology and church history are open to critique from practical theology. This will become evident in this thesis, where it will be argued that Cityside's practices embody dimensions of community, creativity and culture that allows a re-reading of theology and Biblical studies.[46] Hence, we

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[44] This employment of theological motifs of Incarnation and Trinity might address the critique made by Anderson of Browning, principally on theological grounds. See Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis*, 26-30, 35-46.

[45] Hence Fowler's definition of practical theology is followed by the assertion that practical theology "recognizes, however, that there are highly developed specialities and methods – and bodies of literature and knowledge – that open up the depth and textures of both *Scripture and tradition* and *present situations and challenges* .... Therefore, practical theological inquiry and reflection attend to the resources provided by both theological and nontheological disciplines which can deepen its penetration of its sources and challenges." James W. Fowler, *Faith Development and Pastoral Care*, ed. Don S. Browning, *Theology and Pastoral Care* (Philadelphia: Fortress, 1987), 1, 20.

[46] See especially Chapters Seven, Eight and Nine.

have a double dialogue that will repeatedly occur through this thesis; the community with the culture and the community with the gospel tradition.

A focus on practical theology, as the study of communal embodied action, will seek to use all available **interdisciplinary tools** in an effort to better mine the depths of communal meaning.[47] Tools from other disciplines enhance the researcher's understanding of ecclesial praxis.[48] Fowler writes of the importance of psychology, sociology, anthropology, education, drama, literature, and arts in practical theology's investigation of ecclesial praxis. Such interdisciplinary efforts are incumbent upon a theological project that seeks to "excavate" communal understandings within a specific contextual framework. This thesis focuses on a range of interdisciplinary tools from the stable of qualitative methodology – specifically, participant observation, survey and interview - to enhance the mining of Cityside's theory-laden actions.[49]

The primary methodological tool used to "excavate" Cityside's communal understanding was **participant observation**, what Clifford defines as "on the one hand grasping the sense of specific occurrences and gestures empathetically, on the other, stepping back to situate these meanings in wider contexts."[50] For Ammerman, the "student who is curious about how ordinary people experience their religion would do well to begin his or her exploration in the gathered community."[51] McNamara notes the recent tendency in religious sociological research to rely on macro, or quantitative data, rather than micro, or qualitative data and,

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[47] "The most important debate in practical theology in recent years has been on methodology, and the most important word was *interdisciplinarity* ... Theologians have to learn the handwork of the social sciences themselves." Dingemans, "Practical Theology in the Academy: A Contemporary Overview," 91.
[48] "Secular sources are drawn on not only to improve the technique but also to clarify the nature of the ecclesial praxis, to uncover the meanings behind and present within the praxis of the church and even to help clarify particular understandings of theological concepts." Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis*, 59. This raises the question as to whether Practical Theology drinks from the well of secularity. As well as suggesting a dualism between secular and sacred, it also overlooks Anderson's argument that use of secular sources is for clarification. It is not intended to imply an imbibing of variant epistemologies and that practical theology always exists in dialogue with gospel and church tradition. It never remains as sociology.
[49] An overview is necessary at this juncture. For greater detail, see Appendix One ::: Research on page 386. For a general introduction to qualitative research, try Steven J. Taylor and Robert Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, 3rd ed. (New York: John Wiley and Sons Inc, 1998). See also David Silverman, *Doing Qualitative Research. A Practical Handbook* (London: Sage, 2000). I appreciate Silverman's insight that quantitative and qualitative research are not dichotomous, but different tools to be used depending on the nature of the research project.
[50] James Clifford, *The Predicament of Culture. Twentieth-Century Ethnography, Literature, and Art* (Cambridge, Massachusetts: Harvard University Press, 1988), 34.
[51] Ammerman, *Studying Congregations. A New Handbook*, 7.

hence, fail to access how churchworshippers see the world.[52] Guest uses a qualitative and ethnographic method in his research of an "alternative worship" community in the United Kingdom.[53] Martin Stringer argues for the benefits of ethnography as participant observation in his research of four worshipping congregations in Manchester, United Kingdom.[54] This involved long term study by fully participating, listening and observing, with the aim of discovering what liturgy meant to congregational participants.[55] Or, in the words of Taylor and Bogdan, seeking to be forgotten by adopting "strategies that parallel how people act in the course of daily life, typically interacting with informants in a natural and unobtrusive manner."[56]

Hence, I participated in the worshipping life of Cityside from October to December 2000 and then returned for selected services in February, July and October 2001.[57] Stringer's data analysis had no defined method, but involved awareness of himself as participant, observing people and liturgical shape, combined with conversational interaction, with the aim of articulating how ordinary congregants might understand their worship.[58] Similarly, my

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[52] "To my knowledge, we have practically no *ethnographic* studies of Christian conservatives (with the notable exception of Ammerman (1983))." Patrick H. McNamara, "Conservative Christian Families and Their Moral World: Some Reflections for Sociologists," *Sociological Analysis* 46, no. 2 (1985): 95.

[53] Matthew Guest, "Negotiating Community: An Ethnographic Study of an Evangelical Church" (PhD thesis, Lancaster University, 2002).

[54] For Stringer, "[p]ractically every writer on worship or ritual, whether from a liturgical, a theological or a sociological/anthropological point of view, has assumed that the real meaning of any rite exists primarily within the texts and/or performance of the rite itself." Martin Stringer, *On the Perception of Worship. The Ethnography of Worship in Four Christian Congregations in Manchester* (Birmingham: University of Birmingham Press, 1999), 3. Liturgists and theologians who use anthropological and sociological tools were "too theological to relate to the views of ordinary worshippers" or came with an agenda of distrust toward liturgical revision and so focused on liturgy rather than worshipping practice. Stringer, *On the Perception of Worship. The Ethnography of Worship in Four Christian Congregations in Manchester*, 6. Anthropological study of ritual had yielded "practically no attempt within the anthropological literature to try to develop a methodology by which the researcher can begin to explore the way in which ordinary people comprehend, perceive or understand the rituals in which they take part." Stringer, *On the Perception of Worship. The Ethnography of Worship in Four Christian Congregations in Manchester*, 10. Stringer also raised methodological questions regarding the reliance of sociology of religion on quantitative data from statistics.

[55] "One visit and a series of questionnaires and interviews cannot get beneath the surface of a community or explore the particular responses and thought processes of individuals within the congregation. For this something far more long term and in depth is needed .... the only way in which I could begin to get a clean idea of how ordinary members of local congregations understood their worship was to use an ethnographic approach." Stringer, *On the Perception of Worship. The Ethnography of Worship in Four Christian Congregations in Manchester*, 14, 15.

[56] Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, 8.

[57] This was shorter than Stringer, who was involved for six months, and would have preferred even longer. However, it compares favourably with the work of Michael Ducey, who in an ethnographic study of four congregations in Chicago, spent time mainly at one and only several weeks, supplemented by tape interviews, at the others. Michael H. Ducey, *Sunday Morning. Aspects of Urban Ritual* (New York: The Free Press, A Division of Macmillan Pub Co., Inc, 1977). At Cityside the use of surveys and focus groups allowed a triangulation of data in a more extensive manner than Stringer's predominantly ethnographic presence.

[58] Similarly Taylor and Bogdan note that "[a]ll researchers develop their own way of analysing qualitative data." Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, 140.

arguments regarding Cityside as faith "making do" in a postmodern context were to emerge from my participation and observation in their worship, seeking from the inside to "excavate" the meaning of Cityside.

I used two further tools of interdisciplinary research to enhance my understanding of the meaning of Cityside's liturgy and life for Cityside participants.

Interviews, both individual and in focus groups, were used to understand the history, values and development of Cityside. An interview with the current minister enabled me to set Cityside in context and hear a key participant, and agent of change, describe the values of Cityside. This description could become a framework within which to analyse Cityside, testing the declared values against actual worshipping practices and participants' professed meanings. These individual professed meanings were accessed through **focus group interviews**. "Interviewing multiple informants lends itself to building general theories about the nature of social phenomena."[59] As my participant observation progressed I became aware of the intensely communal nature of Cityside's life.[60] Hence, rather than individually interview worship participants, I offered two focus group opportunities at different times.[61] Thus, my participant observation was informed by a key participant interview and enhanced by focus group discussion on Cityside and various congregational responses.

Further, a window on the interplay between individual participants and contemporary culture was sought through the use of a **survey**. A twenty two-question survey was designed, piloted and then completed by forty-eight participants. This would enable me to question most Cityside participants about their demography, their previous religious convictions and experiences, their appreciation of the spirituality of Cityside and their attitudes toward contemporary culture.

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[59] Ibid., 91.

[60] "In qualitative studies, researchers follow a flexible research design .... The researcher is a craftsperson." Ibid., 8, 10.

[61] The two occasions were Sunday after worship at the church and Wednesday evening at a home. While these ran the risk of being self-selecting, 29% (14) of survey respondents participated and discussion afterward with church leaders confirmed that representatives from all of the sociological groups in the church had participated.

Seeking definition: EPC

From this survey, a specific issue about the definition of evangelical, Pentecostal and charismatic would emerge. In this thesis, I will combine these terms into a category called "EPC." The term arises from my research, as I asked Cityside to list the type of church they came from. I supplied a number of words by way of illustration (specifically "liberal, evangelical, charismatic.") In response, survey respondents combined these terms to make up their own categories; for example "Pentecostal charismatic" or "evangelical charismatic." (A full list of respondent categories is provided on pages 86-87.) This data suggested that for people at Cityside, words like Pentecostal or Charismatic or Evangelical could not be treated as distinct categories. The best way to capture the way that Cityside mixed their terms was to form a broad term called EPC.[62] While academic sociology would clearly prefer defined labels, such clarity was not consistent with the perceptions of the everyday people I encountered at Cityside. EPC thus remains a "native category," an amalgamation of the perceptions of members surveyed at Cityside. It is not intended to be a sociological label for the reality of Pentecostal or Charismatic or Evangelical church life in New Zealand. This would require further research (and a more generalised and comparative methodology at odds with the practical theology methodology advanced in this thesis).

The survey also provided feedback to the focus groups. For example, given that the survey revealed a demographic of predominantly highly educated, young adults, I was then able to ask the focus groups what it was about Cityside that attracted such people. A form of triangulation thus developed.[63] Key leader values were compared with my participant observation of worship practice. This was further triangulated with the professed experiences of the community, as revealed both in survey data and focus group interviews.[64] Thus, the use of three interdisciplinary tools enhanced my excavation of Cityside's life and liturgy.

The **context of mission** has become increasingly prominent in the recent development of practical theology. This missionary context is important because it takes cognisance of the fact that to understand a church, it must be sited ecologically (or contextually). Practical theology

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[62] A similar approach was taken by Jamieson in his research. Alan Jamieson, *A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand*, PhD thesis, University of Cantebury, 1998
[63] Triangulation is the combination of methods and ways of collecting data in a single study. Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*. Silverman cautions that triangulation is of most value when it begins from a theoretical perspective and uses methods that account for structure and meaning within that theoretical perspective. Silverman, *Doing Qualitative Research. A Practical Handbook*, 99.

thus exists at the interface of church and society. As practical theology explores the practice of the church, sited in a cultural context, a missionary dialogue commences.

> To examine and reflect upon the praxis of the church *must* be understood as a task that takes place *in the world* and *for the world* ... This model of practical theology therefore calls theology and the church back to its roots as a fundamentally missionary church with a particular vision and a specific task to perform in the world. As a missionary church it is crucial that it remains faithful to its missiological task and vision.[65]

Further, recent practical theology has taken cognisance of the missionary nature of the Spirit. "As a discipline practical theology has both a mission and ecclesial focus .... Mission [as] the praxis of God through the power and presence of the Spirit of Christ ... church [as a result of this mission] .... as the sign of the kingdom of God in the world."[66] Thus, practical theology, in the examination of embodied communal action in the context of mission, aligns itself with the theological understanding that the church is not an end in itself, but an instrument in the greater move of the Spirit.[67] Applied to Cityside, reading its practices, sited in cultural context, necessitates reading wider cultural shifts. Hence, a missionary dialogue between gospel and postmodern culture is integral to the research.

These dimensions - the nature of epistemology, dialogue with gospel and church tradition, the use of interdisciplinary tools, the importance of community and the context of mission - can be summed up in the following definition of practical theology by Swinton.

> Practical theology is a dynamic process of reflective, critical inquiry into the praxis of the church in the world and God's purpose for humanity, carried out in the light of Christian Scripture and tradition, and in critical dialogue with other sources of knowledge.[68]

Thus, I have applied recent trends in practical theology with reference to my use of interdisciplinary tools to mine the embodied practice of one worshipping community, Cityside Baptist Church. In this thesis, the life and liturgy of a particular local community of faith (*lex orandi*), will be described as theological (*lex credendi*) and considered in dialogue with gospel and culture (the mission task of being the church in a postmodern world).

A project signposted

Given this discussion of recent developments in practical theology and its application to my research of Cityside, I now wish to signpost the way ahead.[69] Charles Van Engen offers a

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[64] This could be what Silverman describes as a constant comparative method, in which "the qualitative researcher should always attempt to find another case through which to test out a provisional hypothesis." Ibid., 179.
[65] John Swinton, *From Bedlam to Shalom. Towards a Practical Theology of Human Nature, Interpersonal Relationships, and Mental Health Care* (New York: P. Lang, 2000), 8.
[66] Anderson, *The Shape of Practical Theology. Empowering Ministry with Theological Praxis*, 30-1.
[67] Hendrikus Berkhof, *The Doctrine of the Holy Spirit* (Richmond, Virginia: John Knox Press, 1964), 39.

seven-stage process for the articulation of a practical (urban) theology (as shown in **Figure 1**).[70]

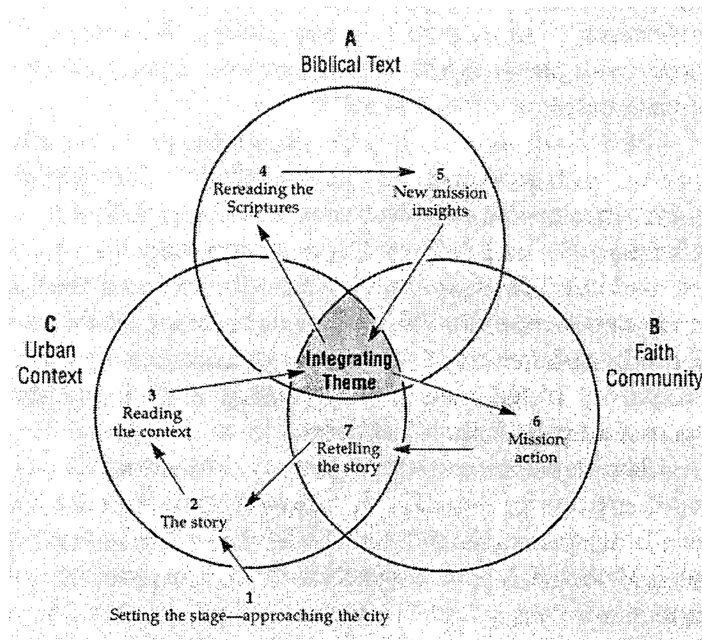

Figure 1*: Van Engen's Practical Urban Theology:*
Methodology for a biblical theology of mission for the city

The three circles in the figure illustrate the broad sweep of practice to theory and back to practice, and so form a structure for the development of my thesis. The first stage is *approaching the city*, in which the researcher comes to the research, self-conscious and self-critical. The second stage is *the story*, in which interdisciplinary research tools are employed to tell a specific narrative. The third stage is *reading the context* in which the specific narrative becomes a window onto macro issues. The fourth and fifth stages are *re-reading the Scripture* and *new mission insights*, in which the Bible texts are critically re-read in light of the narrative and contextual issues and new insights are reflected on in light of theological themes. The sixth and seventh stages are *mission action* that allows a return to the start of the

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[68] Swinton, *From Bedlam to Shalom. Towards a Practical Theology of Human Nature, Interpersonal Relationships, and Mental Health Care*, 12.

[69] A distinction between practical theological research methodology and practical theological research writing is important. Swinton's *Bedlam to Shalom* argues for a practical research methodology, which is then in contrast to the structure of the book, in which chapters on theology precede chapters on embodied practice. Ibid. In Swinton's defence, he notes both editorial influences, and that his theology does emerge out of his experiences and thus can still be considered a reflection on his personal embodied practice. Swinton, 23 March 2002, pers. comm.

[70] Charles Edward van Engen and Jude Tiersma, *God So Loves the City. Seeking a Theology for Urban Mission* (Monrovia, CA: Marc, 1994), 241-69. Figure 6. Methodological Components of a biblical theology of mission for the city.

process in the *re-telling of the story*. Thus, the insights gained return as a gift of the community and offer the potential of a change in the practice of the church in the world.[71]

Approaching the city

As I approach Cityside, I am aware that I am Western, well educated and male. Thus, I bear the hallmarks of the privileged researcher.[72] Equally, I was born in Papua New Guinea, part of a minority group in a dominant culture and so am aware of the processes of cultural interplay and adaptation, or "making do," to introduce the term that will be used repeatedly through the thesis.[73]

I approached Cityside as a Christian, an accredited minister in the Baptist Union of New Zealand and a participant in an "alternative worship" community, Graceway Baptist Church.[74] This makes me an insider, familiar with the nuances of Christian life as expressed in Cityside's worship. Guest wrote of the problems of being an outsider in his research of "alternative worship" communities.[75] Peshkin and Warner note the problems of being an outsider in their sociological research of Christian communities.[76] In approaching Cityside, I did not share their problems. Access was easy. I did not share Guest, Peshkin or Warner's levels of discomfort or fears of proselytisation. I was familiar with Cityside's ethos and this helped me blend in as a participant observer and thus exert a less disruptive research influence. Equally, because of my religious orientation, I did have the potential disadvantage of being an enthusiast.

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[71] While this is beyond the writing of a thesis, my insights have been, and will be, shared both with Cityside and with other "alternative worship" communities, and can thus lead to *mission action* and *retelling the story*.

[72] "What is more important than neutrality is awareness of one's own perspective and honesty about where one stands when research findings are reported." Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, 28.

[73] "Making do" will be discussed extensively in Chapter Six and comprehensively applied in Chapters Seven, Eight and Nine. In brief, it refers to the transformative process by which individuals creatively subvert, in countless ways, the artifacts of popular culture.

[74] My religious and "alternative worship" participation is a further dimension of the practical theology methodology, in which my embodied experiences and knowledge, form and shape my research. For extended discussion of personal knowledge, see James V. Spickard, J. Shawn Landres, and Meredith B. McGuire, *Personal Knowledge and Beyond. Reshaping the Ethnography of Religion* (New York; London: New York University Press, 2002).

[75] Matthew Guest, "'Alternative' Worship: Challenging the Boundaries of Christian Faith," in *Theorising Faith. The Insider/Outsider Problem in the Study of Ritual*, ed. Elisabeth Arweck and Martin Stringer (Birmingham: University of Birmingham Press, 2001).

[76] Alan Peshkin, "Odd Man Out: The Participant Observor in a Absolutist Setting," *Sociology of Education* 57 (1984). He analyses the boundary issues he perceived as a Jew conducting ethnographic research in a Christian fundamentalist school. See also R. Stephen Warner, *New Wine in Old Wineskins. Evangelicals and Liberals in a Small-Town Church* (Berkeley: University of California Press, 1988). He describes the boundary issues he faced conducting ethnographic research in a rural Presbyterian church. These boundaries were further blurred given

A number of questions motivated my research.[77] One was the potential missionary engagement with culture. A number of authors have accused the church of a cultural captivity to modernity and an inability to contextualise in a postmodern world.[78] If "any liturgical reform must take into account the fact that the liturgy which it seeks to revise was as much, or more a cultural and ethical phenomenon, as a textual one," then what would be the result of an inherited modern (Evangelical) enculturation on a congregation seeking to engage with a postmodern cultural context?[79] Further, while evangelicalism has historically been highly skilled at borrowing from the culture, Ward argues that this incorporation of elements of popular culture results in an Evangelical subculture that effectively functions as a method of cultural insulation.[80] Was Cityside's employment of contemporary resources a similar surface borrowing? Or, would there be evidence of Michel de Certeau's assertion that "'no one returns unchanged' from an encounter with the Other?"[81] How radical would Cityside's exegesis of postmodern culture and their liturgical renewal be, and how would postmodernism change Cityside's *lex orandi, lex credendi*?

A further pre-research question was that of sampling. I was interested in how worship innovation and enculturation could be done in continuity with the Christian tradition. Sampling is a common cultural phenomenon of postmodernism. It involves isolating and taking selections from various sources and re-combining them to create new meanings. It is from this that terms like juxtaposition and pastiche emerge. If Cityside employed these

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that he married one of the church congregants, the choir director. Warner, *New Wine in Old Wineskins. Evangelicals and Liberals in a Small-Town Church*, 303-4.

[77] Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, Chapter 2. They note the need for a research design that documents general questions, while being aware that specific questions will emerge as one gets into the research project.

[78] Drane asks if the church has "embraced the methods of modernity to such an extent that, at least in the West, Christians are actually incapable of imagining how to contextualize the gospel in a different cultural frame of reference? Is the church's predicament less a crisis of religion or spirituality, and more a crisis of culture ...?." John W. Drane, *Cultural Change and Biblical Faith. The Future of the Church. Biblical and Missiological Essays for the New Century* (Carlisle: Paternoster, 2000), 95. Further, Dave Tomlinson argues that evangelicalism is an expression of modernity ill-suited to a postmodern world. Dave Tomlinson, *The Post-Evangelical* (London: Triangle, SPCK, 1995).

[79] Catherine Pickstock, *After Writing. On the Liturgical Consummation of Philosophy* (Oxford, UK; Malden, Mass.: Blackwell Publishers, 1997), 171.

[80] Ward describes a tendency for evangelical youthwork to build an attractive sub-culture. The "tendency within evangelicalism [is] to incorporate elements of popular music and leisure activities as part of its programme for evangelicalism. It is this characteristic more than any other which has shaped modern-day evangelical religion." Pete Ward, *Growing up Evangelical. Youthwork and the Making of a Subculture* (London: SPCK, 1996), 220, 17.

[81] Citing Luce Giard "Epilogue: Michel de Certeau's heterology and the New World Order." *Representations* 33 (1991) 212-21. In Jeremy Ahearne, *Michel De Certeau. Interpretation and Its Other* (Cambridge, England: Polity Press, 1995), 74.

postmodern sampling techniques as part of their enculturation, how might they sample with integrity both from the Christian tradition and from the wider contemporary culture that it was seeking to engage?

A further pre-research question was the role of the affective in spiritual formation. A number of authors have highlighted the demise of the affective within Protestantism.[82] Doug Gay, an "alternative worship" practitioner, has argued that "one of the distinctive features of the "alternative worship" movement [is the] development and use of visual imagination in worship."[83] The accompanying picture of an overseas "alternative worship" service depicts the priority of the visual (see **Figure 2**). It is easy to let this surface presentation dominate debate. As an inhabitant of the electronic world and an explorer of the affective in my pastoral work, I wanted to explore more deeply the role of image, imagination and creativity in spiritual formation. These were my pre-research questions as I approached Cityside.

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[82] "Protestant theology is agonisingly, painfully, verbal and linguistic." Sallie McFague, *Speaking in Parables. A Study of Metaphor and Theology* (London: SCM, 1975), 27. "Christians have effectively left the new visual and tactile image-making machine of the post-modern culture to search for its own values with which to portray and understand the human condition." Drane, *Cultural Change and Biblical Faith. The Future of the Church. Biblical and Missiological Essays for the New Century*, 101. Andrew Walker argues that we now live in an age of second orality, specifically the emergent postmodern culture of the West and that the renewing of liturgy is one of the priorities for the church in missiological response to postmodernism. "Surely now is the time for the gospel to recapture a true iconography in a world where the image is replaced by the written word. The Church needs images to enhance and promote the word, rather that humiliate it; it needs images to set the story in a colour and space; it needs icons not as windows on text, but as windows on heaven. Electronic culture, as the second orality, is a great challenge and opportunity for mission." Walker, *Telling the Story. Gospel, Mission and Culture*, 98. Walker's other two priorities are those of building new plausibility structures and becoming a holy people.

[83] Doug Gay, "Visions of Heaven and Hell - Revelation and the Christian Imagination. Paper Presented at Lambeth New Worship Day. 13 September," (1995): paragraph 4.

***Figure 2**: Picture of "alternative worship" service. Grace, London, June 2000*[84]

The story

Cityside's history, their story, will be described in Chapter Two ***Reading the ecology of Cityside***. Their communal narrative is situated within an ecclesial history stretching back to the 1880s. They have been shaped by the context of the rise and fall of religious life in Aotearoa New Zealand, the historical spirituality of being Baptist in New Zealand and more recent Charismatic currents. In response to numerical decline, cultural reflection and a new minister, Cityside experimented with its liturgy and life through the 1990s. Values of creativity, openendedness, participation and cultural engagement have guided an intuitive liturgical development. This experimental journey and these values will be described. The present shape of Cityside's liturgical and ecclesiological life will be sketched and the increase in congregational participants charted.

Given this historical and ecological understanding, the current story of Cityside will be described through analysis of survey data (Chapter Three ***Reading the Cityside story***). An ecclesial portrait of Cityside participants as young, well educated and Pakeha will be drawn. It will be argued that Citysiders are postmodern, may have spent their life in a cultural milieu

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[84] Taken by Steve Collins. Used with permission.

influenced by postmodern thought, may express a de-centred religious experience and may be searching for a more culturally congruent and communal faith.

Chapter Four (***Reading the spirituality of Cityside***) continues to describe the current Cityside story. The spirituality that sustains this religiously de-centred and (postmodern) culturally connected community will be traced. Further survey analysis will show that Cityside participants feel a high degree of belonging. They describe a growth in their spirituality and in their expression and understanding of the Christian faith. A description of the specific dimensions of Cityside's spirituality that participants find helpful will emerge. These include an emphasis on an honest, participatory and relational community, a creative and wholistic spirituality and an engagement with contemporary culture. (These three themes – community, creativity and culture - as they will emerge from survey data, will become major theological themes in Chapters Seven, Eight and Nine.)

Reading the context

Having approached the city and read the (Cityside) story, the next step is reading the context. Chapter Five (***Reading the context of Cityside***) will provide a window onto larger macro issues of the contemporary cultural context.[85] I will argue that the spiritual nourishment that Cityside participants find in an honest, participatory and relational community, in a creative and wholistic spirituality and in an engagement with contemporary culture community is emblematic of a contemporary, or postmodern, cultural shift. "Movie sociology" will introduce a description of a widespread cultural fragmentation, in which existing plausibility structures, the power of institutions and sites of authority are being re-examined. Notions of identity, community and relationship with the Other are being re-framed. Such analysis will suggest that Cityside can be viewed as adrift on a postmodern sea in which authority, identity and relationships with the Other have become problematic. How could this faith community respond?

Chapter Six (***Interpretive Interlude: Michel de Certeau and "making do"***) interrupts the application of van Engen's practical theological articulation and introduces a key interpretive term. Cityside's experience of being de-centred and their response to their wider cultural

[85] Part of Chapter Two, especially "The suburb of Mt Eden," could be regarded as a reading of context. However, Chapter Three will show that Cityside was not a local (Mt Eden) congregation, but instead were more shaped by their postmodern culture.

context will be understood through French Jesuit Michel de Certeau's category of "making do" as an everyday cultural response of de-centred participants in a time of fragmentation.

Certeau focused on everyday practices and argued that individuals are engaged in a process of "making do," a transformative process in which they creatively subvert, in countless ways, the artifacts of popular culture. Certeau differentiated between *strategies*, the way institutions organise reality, and *tactics*, a form of embodied action, and the way people actually innovate with these strategies in everyday life. Certeau developed the notion of marginal communities as embodying a creative process of writing notes from the margins.

I will suggest Certeau's methodology can be applied to the liturgical life of Cityside. Are Cityside in their every[sun]day practices, creatively subverting the contemporary culture experience of fragmentatation? Are Cityside a case study of Christian faith "making do" in a postmodern world? Certeau, researching similar contexts to that of Cityside, provides the tool of "making do" that both allows the exploration of Cityside's liturgical life and offers an embodied mode of creative being in a de-centred and fragmented world.

Re-reading the Scripture and new mission insights

The following three chapters (Seven to Nine) are based on my participant observation. They develop the themes of community, creativity and culture, as revealed in survey and interview research and explore their place in nourishing Cityside's life and liturgy. Each theme will be explored and developed, as a demonstration of Certeau's "making do" and to argue the thesis that Cityside is a faith "making do" in a postmodern world. Cityside's mode of response will be shown to include a *re-reading of Scripture* and to offer *new mission insights* on "alternative worship" as a postmodern contextualisation of Christian faith.

Chapter Seven (***After authority: "Making do" with a communitarian hermeneutic***) will read selected fragments of Cityside's liturgical life. I will argue that Cityside are "making do" in a de-centred postmodern world by applying a communitarian hermeneutic. This represents a shift from the (Evangelical, Pentecost and Charismatic [EPC]) authority of the text and of tradition, to the tribal community as the site for the making of meaning. Liturgically, Cityside function as a distinct gathered community that offers individual lives a meaningful narrative. Cityside's communal "making do" is developed by an annual sacrament of gathering and shares continuities with revelation as described in the Biblical Emmaus Road account. It will

be described with reference to Bauman's typologies of peg and ethical communities as representative of our fragmented, liquid, contemporary context.

The way in which Cityside's "making do" re-reads the authority of tradition and text will be described. The act of gathering as a relational community one generation removed from the Jesus community is a move beyond the oppression of tradition, while appreciating and respecting the resources of other gathered communities one generation removed from tradition. An embrace of rupture of text and contemporary experience of religious decentring serves to form a "being-in-common." Cityside's "making do" in community refuses to accept individual subjectivity or a form of groupthink, but offers a creative subversion of inherited authority. It suggests a new way of being church and an embodiment of faith in a postmodern world.

Chapter Eight (***After identity: "Making do" as imaginative space***) will argue for imaginative space as a way of "making do" in response to a de-centred contemporary context. I will argue that imagination is able to function through modes of rupture, fragmentation and play. I will suggest that in a de-centred context, Cityside play with the resultant fragments. The manner in which this emerges from deconstruction rather than natality will be explored. Such a "making do" by Cityside will be grounded in liturgical analysis and in discussion of their every[sun]day imaginative practices of walking the labyrinth, using art images and storytelling.

This discussion of imaginative practices suggests a re-reading of human identity. An anthropology of imaginative space will be constructed which sees rupture as essential to a re-negotiation of the human person as intuitive and imaginative, participatory and playful. In response to rupture, Cityside are "making do" through providing a place of both individual and communal imaginative play. Again, Cityside represent an embodiment of faith in a postmodern context.

Chapter Nine (***After Otherness: "Making do" through DJ sampling***) undertakes a brief cultural analysis of the contemporary practice of DJing and the use of sampling. This provides a window into Cityside's relationship to the Other, to the proclamation of gospel and culture. Reading Cityside's liturgical fragments will demonstrate practices of amplification, subversion and juxtaposition with regard to contemporary culture. Liturgical analysis will

show that sampling allows "glocalisation" as a more subtle reading of the relationship between the local and the "otherness" of the global.

Thus, it will be argued that Cityside's every[sun]day sampling practice is a demonstration of Certeau's "making do." It allows a re-negotiation of Cityside relationship with the Other by allowing a simultaneous plurality of practices with regard to culture, an enculturated stance congruent with an embodied contextualisation and the acceptance of partiality. All of these are important in a fragmented and liquid postmodern cultural context. Again, Cityside's life as a "making do" will be congruent with contemporary cultural practices and thus an embodiment of faith in a postmodern context.

Applying the metaphor of sampling, conscious of Cityside as a community of authentic spirituality, will introduce further continuities with the work of Certeau, specifically, with his notion of marginal creative communities. Sampling will be read as a practice of marginalia, of a community creatively writing notes from the margins. This process can be viewed as consistent with the formation of fragments of the Christian canon, in which an exilic community faced with the problematic notions of authority, identity and relationships with the Other chooses to embrace its context. Such acceptance of the reality of being de-centred and marginal, and the resultant pragmatism of "making do" through sampling, in fact, allows a creative re-reading of tradition. Fragments of tradition are sampled under the criterion of what is authentically life giving to the everyday experience of exile.

Thus, Cityside's "making do" by sampling from both gospel and culture allows a vibrant and glocalised relationship with the Other and becomes a re-theologising in continuity with the Christian tradition.

These three chapters will employ liturgical fragments to explore Cityside's spirituality as creative, communal and culturally connected. Using Certeau's "making do" as an interpretive key portrays Cityside as offering a re-reading of the Christian tradition and a new mode of ecclesial practice in a postmodern world.

Chapter Ten (***Faith in fragments***) will argue that having established that "making do" is by nature fragmentary, it is logical to expose a number of contradictions in Cityside's "making do." The chapter will argue that such contradictions can be met by continued employment of

"making do" as an authentic communitarian hermeneutic, which, through the practices of sampling enhances one's being human. Thus, "making do" resists the modernist search for a deep, underlying strata of meaning. Instead, Cityside's enculturation will, by definition, accept that it is partial and contradictory. As such, it is congruent with the inherent tensions of embodied life in a plural and fragmented culture.

Chapter Eleven (***Beyond religion***) draws the threads of the thesis together. Having described and sited the Cityside story, contextually, with regard to New Zealand religious identity and contemporary culture, survey research has demonstrated Cityside's rupture from their religious past, their search for contemporary cultural connectedness and embrace of a communal, creative and culturally connected spirituality. Cityside's story has been set within a postmodern context in which a decentring of metanarratives challenges notions of authority, identity and relationships with the Other.

Michel de Certeau's concept of "making do" has then been employed with specific reference to the every[sun]day liturgical practices of Cityside Baptist Church. Liturgical analysis has demonstrated that in response to contemporary cultural issues of authority, identity and the Other, Cityside has embodied contemporary cultural practices of community, being human and sampling. Faith "making do" allows Cityside to embrace its contextual place in a de-centred context while sampling from the Christian tradition. The pragmatism of "making do" thus becomes a re-theologising with regard to community, humanity and gospel and culture and offers new mission insights for a postmodern context.

Hence, the thesis is established, that Cityside Baptist Church is a case study of "alternative worship." It is Christian faith "making do" with regard to the practices of a communitarian hermeneutic, imaginative space and sampling, which is sustaining their new way of being church in a postmodern world.

Summary

In this introductory chapter I have noted widespread Western Protestant worship experimentation in light of contemporary cultural change. I have presented Cityside Baptist Church as, potentially, representative of a missiological and cultural adaptation to a postmodern world. I have outlined recent developments in practical theology, including the place of epistemology, community, dialogue with gospel, use of interdisciplinary tools and the

context of mission. These recent developments have been applied to the task of this thesis. Finally, I have used a practical (urban) theological methodology to shape and signpost the way ahead.

As I turn to the next chapter and commence reading (historically) the Cityside story, I wish to make two brief notes. Firstly, my thesis reflects a snapshot of a congregation taken between September 2000 and February 2001. It is a different congregation now from when my snapshot was taken. Secondly, the arguments of this thesis are my interpretation of the story of ordinary human beings. Cityside have kindly lived with a participant observer for five months and have been willing to face my ongoing research agenda over a longer period. I hope they will forgive the conviction of this thesis that their ordinary lives are part of a cultural shift that makes their story bigger than them or their faith community. I hope that despite all my intellectual reflections, they sense that what I say remains true to their (Cityside) story, their Christian life in a postmodern world.

Chapter Two ::: Reading the ecology of Cityside

Cityside Baptist Church is located at 8 Mt Eden Road. It has a history stretching back to 1864, from life as Mt Eden Baptist in a developing colonial city, to life as the Auckland City Mission through the urban industrialisation of the 1960s to 1990s, to its current shape as Cityside Baptist. As such, it represents a microcosm of the religious life in Aotearoa New Zealand. It lies on the edge of Auckland's inner city and borders the suburb of Mt. Eden. To accurately read Cityside, one must be aware of how it is shaped by the contextual factors of suburb, history and religious environment. Hence, the primary purpose of this chapter is to describe the ecology of Cityside.[1] This chapter will consider the geographic location and influence of the suburb of Mt Eden, the spirituality and organised religious history of New Zealand, the particular influences of being Baptist, being Evangelical and being Charismatic.

As a result, my further reading of Cityside will be informed by the ecological influences that have pushed, pulled and made Cityside what it is today.

History of Mt Eden

"The pretty suburb lies immediately round the foot of the mountain, and is one of Auckland's most favoured residential quarters. Situated inland, for the most part at a high level, and on volcanic soil, it has been a favoured quarter from the earliest times, being considered exceptionally healthy."[2]

Figure 3: *Sir William Fox. Auckland Showing Extinct Volcanoes, 1849*[3]

A volcano dominates the suburb of Mt Eden. The cone was named *Te Ipu-a-Mataoho*, the bowl of Matoaho, the god of volcanoes. Any descriptive history must start by honouring

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[1] For the relationship between ecology and congregational studies see Ammerman, *Studying Congregations. A New Handbook.*

[2] From Harding and Billings, *Guide to Auckland*, 1906. Cited in Brent McAlister, *From Farms to Flats: The History of Land Use in Mt Eden* (Mt Eden Borough Council Town Planning Department, 1983), 10.

[3] Sir William Fox 1812-1893, Auckland 1849 showing extinct volcanoes, 1849, watercolour on 5 sheets of paper 171 x 255 pasted together to form 171 x 1275mm. Used with permission of Hocken Library, Uare Taoka o Hakena, University of Otago, Dunedin. "[T]he panorama accurately records the essential topographical landmarks of Auckland's volcanic sites." Peter Shaw, *Rainbow over Mt Eden. Images of Auckland* (Auckland: Godwit Books, Random House, 2002), 14-15.

Mt Eden, this highest volcano on the Auckland isthmus. The crater's rich soils and dense basalt rock were to be prized by many who would settle around her.[4]

The Auckland isthmus was a major centre of Maori activity. The prominence of Mt Eden led to its settlement in approximately 1200 A.D. It was named Maungawhau, the mountain of the *whau* (Maori word for a shrub prized for cork, which was used in fishing).[5] During this period thousands of people lived on Maungawhau (Mt Eden), cultivating, fishing, hunting and weaving.[6] Inter-tribal fighting saw the abandonment of Maungawhau by 1700 A.D.[7] It was not the last time the population of this area would ebb and flow.

In 1840 Captain Hobson, then Governor of New Zealand, surveyed what was to be named Auckland, seeking a capital city. Maungawhau marked the southernmost boundary of the city and was named Mt Eden, the family name of Hobson's friend, Lord Auckland. The land around Mt Eden was subdivided and auctioned as farmland between 1841 and 1859.[8] The first residential subdivision appeared in 1864. With this subdivision, Baptist life, in the form of Theophilus Heath's Sunday School, was to appear in Mt Eden.

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[4] Faye M. Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present* (Mt Eden Borough Council. Held at Auckland Research Centre, Auckland Central Library, 1989), 7. Most of the material in this section is drawn from this source and also from McAlister, *From Farms to Flats: The History of Land Use in Mt Eden.* For further history see Jack Baker, *Memories of the Neighbourhood around 'My Epsom Patch' in the 1930's-40's* (1997), Graham W. A Bush, *Decently and in Order. The Government of the City of Auckland 1840-1971. The Centennial History of the Auckland City Council* (1971), E. C. Franklin, *Mt Eden's First Hundred Years ... Borough Golden Jubilee 1906-1956* (1956), Hugh Oliver, *Land Ownership and Subdivision in Mt Eden 1840-1930* (1982), Keith Scott, *Eden, a Time Capsule for the People Who Live, Work and Love around Maungawhau* (1997). Note that while Angelo's history of Mt Eden deals mainly with the area south of 8 Mt Eden Road, it remains instructive and insightful.

[5] Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 8.

[6] This is based on the extensive terracing, storage pits and middens on Mt Eden. McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 3.

[7] "It was about 1700 A.D. that Maungawhau was once again left in silence, its elaborate defences in ruins and becoming overgrown with fern. Never again was it to host days of feasting, or tower above warriors on guard against enemy raiders." Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 10. Rautangi Road in Mt Eden means "the place of much weeping" in Maori and marks the location where Waiohau tied the hair of women captives together to prevent them escaping. *Mt Eden Centennial Gazette. Century of Progress*, (1968), 5. In 1927, a ceremony removed the Maori *tapu* that had lain on the mountain from the time the Waiohau people left Maungawhau in the 18th century. Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 26-7.

[8] "The land in Mt Eden had been cleared by the Maoris during their periods of occupation. Little bush and shrub remained although regeneration was probably occurring." McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 8.

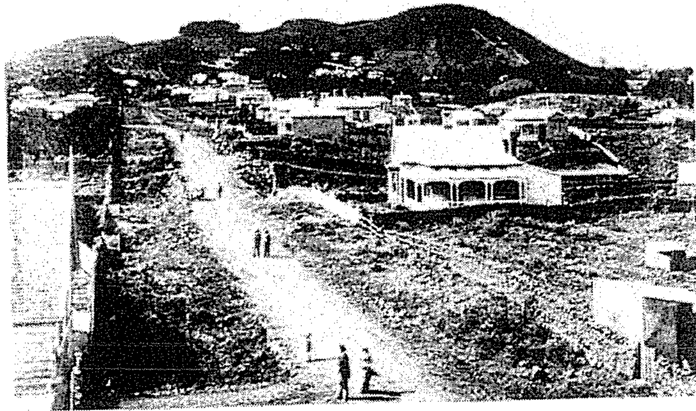

Figure 4: Mt Eden, Looking North, 1890s

Auckland's population increased through the 1870s, fuelled by European immigration (see **Figure 4** for a depiction of Mt Eden during this era).[9] "This was the beginning of urban sprawl. During the 1870s Mt Eden was to change from a farming district to a predominantly residential area."[10] Mt Eden School opened in 1877 on the corner of Mt Eden and Valley Road. Anglican, Wesleyan and Free Methodist churches rented the school hall. One of these churches, the Free Methodist, would become Valley Road Baptist in 1942 and refuse to combine with the declining Mt. Eden Baptist in the 1960s. Then in the 1970s and 1980s it would become a large Charismatic church, and so foster a religious environment that, by the 1990s, people would journey away from, and toward Cityside.[11] St Barnabas Anglican, built in Mechanic's Bay, Parnell, under the direction of Bishop Selwyn in 1849, was shifted by bullock wagon to Mt Eden in 1877.[12] In 1900, as the area grew, the Wesleyan Methodists erected a building.[13] The Eden Vine Hotel (now the Odeon at 1 Mt Eden Road) was another popular community facility.

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[9] View Road, Looking North, 1890s. Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present.* Auckland City Archives (MEB 0000 91/38), Auckland City Council, Auckland 1030. Used with permission.

[10] Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 17.

[11] "The congregation of 450 which meets here is predominantly in the younger age bracket, and various youth activities are run from the church. The sight of the new church alongside the old building, altered many times and now housing a pre-school and 'Z Café' on Sunday nights, reminds one of the changes which have occurred." Ibid., 40-1.

[12] "From its Parnell days, when the ventilation spaces in the floorboards of the main aisle were used by the old Maori as spittoons, until today when carpets line the aisles, St. Barnabas' Church has retained a rich sense of history and tradition." Ibid., 42.

[13] "This district is growing very rapidly, and I think our prospects for the future are very bright." From 1st Trust Annual Report, *Mt. Eden Methodist Church 1900-1975*, (1975).

In 1906, the year a Baptist church was built at 8 Mt Eden Road, Mt Eden was constituted as a borough with a population of 6000. The year was also significant as electric trams arrived to augment horse-buses. Electric trams signalled "the arrival of suburban development on a massive scale and the expansion of the compact Victorian city."[14] The trams ensured the suburb's further development, with most of the houses in Mt Eden being built over the next 20 years.[15] Mt Eden School peaked in 1910 with 1 222 pupils.[16] Then, in 1913, the Borough Council introduced speeding restrictions of 5 mph on corners for "horseless carriages."[17] Auckland had moved from pedestrian, to horse, to electric tram. Now with the arrival of the car, Mt Eden was to change again.

From the flow of the early 1900s, Mt Eden began to ebb from the 1950s. Rapid suburban growth during the 1950s and 1960s in Auckland "meant that young families were no longer limited to the inner-suburban areas such as Mt Eden."[18] Mt Eden's location and the presence of the railway line also contributed to rapid industrial expansion. Two major industrial companies, an ammunition factory and a timber plant, grew with the suburb.[19] "As industry grew in the district it displaced some of the existing housing."[20] These changes would impact upon Mt Eden Baptist Church, which along with the suburb, was starting to decline from the 1950s. Mt Eden Baptist Church's decline was paralleled in other social institutions. By the 1950s the Mt Eden School roll had dropped to 486.[21] Then, in 1962, a new school was built, the Mt Eden Normal Primary, as "a practice and demonstration school for the training of student teachers."[22] Interestingly, two years earlier, Mt Eden Baptist had become the Auckland City Mission, with one of its stated aims being to, similarly, provide opportunity for student pastors to gain training and experience.[23]

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[14] McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 11.
[15] Ibid., 12.
[16] Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 46.
[17] *Mt Eden Centennial Gazette. Century of Progress*, 2.
[18] McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 13.
[19] The Colonial Ammunition Company opened in 1885 and closed in 1982. The timber factory, Carter Holt, shifted into Mt Eden in 1904.
[20] McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 16.
[21] *Mt Eden School Centennial Jubilee*, (1979).
[22] Ibid.
[23] Specifically in the area of Social Service Work . Taken from Auckland Baptist City Mission Ninth Annual Report, 1969, A4/22, Box 415, New Zealand Baptist Archive, Carey Baptist College, Auckland.

This ebb of industrialisation began to wane in the 1970s. Inner-suburban housing was becoming increasingly popular.[24] By the 1980s, the Mt Eden Normal Primary roll was rebuilding because "young families have shifted back into the area."[25] Similarly, in the 1990s, the roll at 8 Mt Eden Road would start to rebuild.

Arrival of New Zealand spirituality

I have sketched the changing nature of the suburb of Mt. Eden; its early settlement then subdivision, its industrialisation then inner-suburban regrowth. Before considering the ecclesial life inside 8 Mt Eden Road in more detail, it is necessary to consider the place of Mt Eden Baptist in relation to spirituality and the organised religiosity imported to New Zealand by missionary and migrant.

One of the myths of New Zealand society is that of "Godzone." Thomas Bracken, the author of New Zealand's national anthem wrote in 1890:

> Give me, give me God's own country! there to live and there to die.
> God's own country! fairest region resting 'neath the southern sky,
> God's own country! framed by Nature in her grandest, noblest mould;
> Land of peace and land of plenty, land of wool and corn and gold.[26]

It is easy to let this myth of Godzone obscure a number of realities. Firstly, the founding vision of the New Zealand colony was that it be a secular state. Secondly, the migration of Pakeha might have introduced an expression of Christianity, but it did not signal the arrival of spirituality in New Zealand.

Spirituality in New Zealand starts, not with the Evangelical piety of black suited European missionaries, but with *Nga atua* (Maori for gods) as a dynamic and integral part of the created order.[27] Concepts of *he tangata* (the people), *tapu* (the sacred force controlling behaviour) and *wairua* (the spiritual dimension of life) are part of a wholistic Maori worldview that integrated

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[24] "The revitalizing of the borough with young professional groups began after Parnell and Ponsonby had become popular. This trend is evidenced by such things as the increased number of restaurants and delicatessens in the borough." McAlister, *From Farms to Flats: The History of Land Use in Mt Eden*, 24.
[25] Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 46.
[26] G. McLauchlan, *The Illustrated Encyclopedia of New Zealand.* Auckland, Bateman, 1986, p. 483. Cited in Allan K. Davidson, *Aotearoa New Zealand. Defining Moments in the Gospel-Culture Encounter* (Geneva: WCC Publications, 1996), 37-8.
[27] I do not wish to impose a Christian narrative on an indigenous spirituality. Rather I wish to affirm that spirituality is a dimension of all people. A Christian affirmation of the Spirit as present in the world can affirm this stance, can learn from a range of spiritual sources, can even be challenged by the cultural captivity of its own expression, while still maintaining a commitment and a confidence in the unfolding uniqueness of the Christian tradition.

sacred and secular.[28] Into this existing spirituality came the spirituality of early missionary contact and the importation of the Evangelical piety that would so shape life at 8 Mt Eden Road. Bebbington describes Evangelicals under four categories.[29] They are *conversionist*, believing that lives need to change. They are *activist*, understanding the gospel as demanding effort. They are *biblicist*, having particular regard for the Bible. Finally, they are *crucicentrist*, stressing the sacrifice of Christ on the cross. This heady cocktail of conversionist theology, shaken with a twist of sacrificial piety, stirred by an activist desire for cultural transformation and served with a paternalistic belief in the best of British, arrived in New Zealand in 1814.

Samuel Marsden, Australia's "hanging chaplain," was the patriarch of this early imported English missionary piety.[30] On Christmas Day 1814, reliant on the hospitality of a local Maori chief, Ruatara, the Church Missionary Society (CMS) understanding of the Christian gospel was proclaimed on sandy Oihi Bay. "[I]t being Christmas Day, I preached from the Second Chapter of St. Luke's Gospel and the tenth verse – *Behold! I bring you glad tidings of great joy, &c* [sic]. The Natives told [Ruatara] that they could not understand what I meant."[31]

French and Methodist missionary cocktails followed the British CMS cocktail in 1822 and in 1838. Suspicion and division between Protestant and Catholic marked the introduction of Bishop Jean Baptiste Pompalier to New Zealand.[32] Such division would mark much of New Zealand history, including, as we will see, 8 Mt Eden Road.

Missionary momentum was slow for the first 15 years. Yet, by 1845, it was estimated that 39% of Maori were attending Anglican worship, 15% were attending Methodist worship and 5% were attending Roman Catholic mass.[33]

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[28] Allan K. Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 1st ed. (Wellington: Education for Ministry, 1991), 3-4.
[29] D. W. Bebbington, *Evangelicalism in Modern Britain. A History from the 1730s to the 1980s* (London; Boston: Unwin Hyman, 1989), 2-3.
[30] For a summary of Marsden see G. Parsonson, "Samuel Marsden," in *The Dictionary of New Zealand Biography. 1769-1869*, ed. W.H Oliver (Wellington: Allen & Unwin, 1990).
[31] Allan K. Davidson and Peter J. Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History* (Auckland: College Communications, 1987), 1.3 Marsden's account of "The first Sabbath-day observed in New Zealand," 24.
[32] For further discussion, see Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 85-94. Also see Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 1.20 "Wesleyan reaction to the arrival of Catholic missionaries," 47.
[33] "Geoff Clarke estimated that in 1845, out of a population of 110,000 Maori, 42,700 regularly attended Anglican services, 16,000 Methodist services and 5,100 were associated with Roman Catholics." Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 14. For a critique of these figures, see James Belich, *Making Peoples. A History of the New Zealanders. From Polynesian Settlement to the End of the Nineteenth Century* (Auckland, New Zealand: Allen Lane. The Penguin Press, 1996), 217-23.

The first hints of a Maori contextualisation of the gospel became evident during this period. English missionaries beyond the Bay of Islands often found that Maori missionaries had preceded them.[34] Davidson narrates the carving of Mary, complete with full facial moko, in 1845 by a converted Maori carver. It drew on ancient Maori culture in which "highborn women were set aside and not allowed to marry or be touched by men, and their status was made clear by full facial tattoo."[35] Other expressions of indigenous spirituality were to emerge, including Papahurihia and Pai Marire. These drew on Maori experience of land loss and colonisation and on Old Testament texts, notably the Exodus narrative.[36] As such, these express some level of indigenous rooting of the Christian gospel in the soil of Aotearoa New Zealand. Early missionary activity and Maori response soon had to contend with another factor, settler religion.

History of settler religion in New Zealand

In 1851, Europeans in New Zealand numbered 37 706. Some fifty years later, they numbered 772 719. Settlers brought their religious identity, but found that, for a range of reasons, this would be an introduced species that would struggle to root in the soil of Aotearoa New Zealand.

Settler Christianity brought the first Baptist influences that would so shape the life of 8 Mt Eden Road. The first Baptist church presence was established in 1851 in Nelson. Sutherland writes of

> no originating idea of being Baptist in the [New Zealand] colony. Baptists did not arrive as missionaries as had Anglicans, Methodists, and Roman Catholics. Neither did they organize large-scale religious settlements. Instead, they drifted in, mostly from Great Britain, as anonymous individuals and families, scattered across the new landscape.[37]

He writes that "the soul counts were rather like American body counts in the Vietnam War, not to be taken very seriously ... Maori were also very versatile Christians, prone to double- or even triple-dipping." Belich, *Making Peoples. A History of the New Zealanders. From Polynesian Settlement to the End of the Nineteenth Century*, 218.

[34] See Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 18. See also Belich, *Making Peoples. A History of the New Zealanders. From Polynesian Settlement to the End of the Nineteenth Century*, 164-69.

[35] Davidson, *Aotearoa New Zealand. Defining Moments in the Gospel-Culture Encounter*, 58. For further details see *Accent*, March 1987, 32.

[36] For an outline of Papahurihia belief, see Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 1.16 " The Papahurihia Belief," 42. For an outline of Hauhauism, see Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 3.31 "J. W Stack describes Maori Christianity," 161-2. For a sermon, see 3.14 " Te Ua's vision," 139-141.

[37] Martin Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand" (paper presented at the Second International Conference on Baptist Studies, Wake Forest, University, 2001), 234.

The shallow rooted nature of settler Christianity is evident in New Zealand church attendance figures. Throughout the nineteenth century, church attendances averaged 26.3% of the population. Anglicans averaged 41.3 % in affiliation, 6.6% in attendance, Roman Catholics 13.9% and 4%, Presbyterians 23.2% and 6.3%, Methodists 9.4% and 5.2%.[38] The church was to fare no better in a new century. The first half of the twentieth century saw the organised denominational churches "become small islands of piety located in an increasingly secular sea which washed about them but which they had little chance of controlling."[39] The shallow rooted nature of migrant Christianity is equally evident in the following eyewitness report. "When you enter a church you do not get the impression that zeal for God's house is eating us up. Congregations are small, collections very small, and a majority of those present are not young."[40] In time, a small, aging congregation was to become an issue at 8 Mt Eden Road.

Life was more buoyant for the church after World War 2, in a social context of population growth and urban and suburban migration. While census figures showed slight declines in affiliation, denominational attendance figures were at an all time high.[41] In 1966, Presbyterian membership numbered 91 982, up from 55 317 in 1940, and Methodist membership numbered 32 496, up from 25 393 (also in 1940). Anglican Easter communion figures were 93 513 in 1963/4, up from 46 219 in 1940/1. Anglican, Presbyterian, Methodist and Baptist churches launched major stewardship campaigns in the 1950s.[42] Sixty-six new Presbyterian parishes were established between 1948 and 1958 and 24 Baptist churches were planted between 1955 and 1960.[43] However, such growth needs to be considered in relation to population growth. "While this period was largely one of confidence and growth for the churches, they were barely able to hold their own against the overall increase of the population."[44] Further, the sense of a shallow rooted settler religion remained. The flood of

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[38] Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 50. See also Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 4.1 "Church Affiliations and Attendance 1871-1911.

[39] Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 115.

[40] Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 5.7 "Religion in New Zealand in 1940," 255.

[41] All figures from Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 161.

[42] The Advancing Church Campaign, the New Life Movement, the Spiritual Advance Committee and the Church Extension Programme respectively. See Ibid., 159ff.

[43] See S.L. Edgar, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 4-1945-1982*, ed. Angus H. MacLeod (Wellington: N.Z. Baptist Historical Society, 1982).

[44] Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 165.

new buildings lacked creative artistic input, remained utilitarian and was wedded to imported patterns.[45]

While church attendances increased and new steeples dotted the suburbs, cracks in the organised religious structures were appearing. With the advent of television, evening service attendance, until then the largest service on a Sunday, eroded.[46] Youth participation declined. Towards the end of the 1950s the Baptist Church at 8 Mt. Eden Road would close. It, along with other inner city churches, was facing major difficulties as people moved to the suburbs and as urban social service needs increased.[47]

The church in New Zealand in the 1960s witnessed new theological challenges and the heresy trial of Lloyd Geering was evidence of the increasing impact of secularisation on New Zealand religious life. This impact is increasingly evident in church figures. Census returns showed an increase in "No religion" from 1.2% in 1966 to 20.1% in 1991, while Anglican affiliation declined from 33.7% to 22.1%. A similar decline is evident in Presbyterian (21.8% to 16.3%) and Methodist (7.0% to 4.2%).[48] The decline continued into the 1990s. Anglican attendance declined from 47 523 in 1986 to 43 494 in 1994. While Catholic affiliation remained stable (15.9% to 15.0%), attendance declined from 139 104 in 1986 to 104 900 in 1996.[49] Brown argues not only for a dramatic decline in church attendance since the 1960s but an accompanying death of Christian discourse as a widespread way of constructing societal identity.[50] Such trends have major implications for the conceiving of religious life in this new millennium.

I have noted above how settler faith had largely built organised religion in New Zealand. This has continued since the 1960s. The current decline in mainline denominations would be even

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[45] Ibid., 160-1. This was evident in an Auckland Baptist City Mission Report which noted that "from the membership point of view we are appreciating the simplicity of architecture which has helped our worship." Auckland Baptist City Mission Ninth Annual Report, 1969-70, A4/22, Box 415, New Zealand Baptist Archive.
[46] It was not just church attendances that were affected by the arrival of television. Angelo notes that because of "the advent of television in the 1960's [sic], film-going dropped markedly and many suburban theatres closed." Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 38.
[47] For example, in Auckland, St James Presbyterian declined in membership from 300 in 1936 to 86 in 1959. It also became a social service centre.
[48] Figures drawn from Davidson, *Aotearoa New Zealand. Defining Moments in the Gospel-Culture Encounter*, 43-44.
[49] Lynne Taylor, "Denominational Growth," in *New Vision New Zealand*, ed. Bruce Patrick (Auckland: Vision New Zealand, 1997), 48, 53.
[50] "What emerges is a story not merely of church decline, but of the end of Christianity as a means by which men and women, as individuals, construct their identities and their sense of 'self'." Callum Brown, *The Death of*

worse were in not for the waves of Pacific Island migration. More recently, Asian migration has again changed the overall face of organised religion in New Zealand.[51]

Organised Pakeha religion has taken longer to root in the soil of Aotearoa New Zealand. For Brian Davis, the Pakeha church of the 1960s equalled the Pakeha church of the 1860s. Both were a transplanted Church of England.[52]

> For the Pakeha church the task of reconceptualizing the gospel has really become possible only in the late 20th century. The colonizing process of transplantation meant that the first generation of migrants and their children and grandchildren retained what was familiar: dependence on imported traditions was important in helping people sing the Lord's song in a strange land.[53]

Such confidence needs to be considered alongside Jamieson's assertion that "the influence of overseas models remains considerable."[54] This continues within the Baptist and Evangelical world, to which I will now turn.

History of being Baptist, being Evangelical

As described above, Baptist congregational presence emerged in New Zealand in the 1850s. Being Baptist has always been a somewhat marginal activity. Census returns have been steady around 1.6-1.7% of the population.[55] However, figures of actual membership have increased, before reaching a plateau in the 1990s. In 1928, there were 65 churches and a membership of 7 217. Forty years later, in 1968, there were 153 churches with 17 338 members.[56] In 1998, there were 22 797 members.[57]

The early Baptists came as dissenters. A British *Baptist Magazine*, warned Baptists immigrating to New Zealand; "Already there is a bishop! Alas, that church! It haunts us go

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Christian Britain. Understanding Secularization, 1800-2000 (London; New York: Routledge, 2001), 2. While Brown is writing from a British perspective, the comment is still germane with regard to New Zealand.

[51] For one dimension of the impact of migration on religion see Jemaima Tiatia, *Caught between Cultures. A New Zealand-Born Pacific Island Perspective* (Ellerslie, Auckland: Christian Research Association, 1998).

[52] Brian Davis, *The Way Ahead. Anglican Change and Prospect in New Zealand* (Christchurch: Caxton Press, 1995), 14.

[53] Davidson, *Aotearoa New Zealand. Defining Moments in the Gospel-Culture Encounter*, 59. There is a tension evident in Davidson's thought however, for he also notes a certain distinctiveness in the way denominational patterns were applied in New Zealand. Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 50.

[54] Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 39.

[55] Citing Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 233.

[56] *New Zealand Baptist*, February 1969.

[57] Baptist Union and Missionary Society of New Zealand Directory Year Book 1998-99 (Auckland: BUNZ, 1999)

whither we will. At home it taxes us; it calls us schismatics, points at us with scorn, and frowns on our worship."[58]

The New Zealand Baptist Union was formed in 1882. A major influence on early Baptist life was the migration of Spurgeon's College trained ministers. They were evangelistic and conservative.[59] Charles Spurgeon's son, Thomas, convened the meeting that formally established the Mt. Eden Baptist Church.[60]

Baptist identity as dissenters from a British partnership between State and Church was irrelevant in the secular nation of Godzone New Zealand. Sutherland charts how this Baptist impulse toward dissension instead became focused against Catholicism through the first half of the nineteenth century. The *New Zealand Baptist* stated in 1917, "We regard the [Roman Catholic] Church as the greatest perversion of Christianity that there is."[61] Mt Eden would be embroiled in extremes, as Howard Elliott became notorious for his pronouncements about Catholic conspiracies. J.J. North, a leading Baptist figure would maintain a "steadfast opposition to Romanism."[62]

A key development in Baptist life during this period was the migration of Joseph Kemp to New Zealand to pastor the Baptist Tabernacle in Auckland from 1920 until 1933. Having pastored in New York from 1915-1919, Kemp imported with him American fundamentalist controversies.[63] He exhorted evangelism and biblical purity and railed against moral decline and "modernism." His influence in New Zealand was magnified firstly by the location and then the growth of the Baptist Tabernacle and secondly by his founding of the Bible Training

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[58] Martin Sutherland, ed., *Baptists in Colonial New Zealand. Documents Illustrating Baptist Life and Development.* (Auckland: New Zealand Baptist Research and Historical Society, 2002), 1.02 "A Survey of Prospects for Baptists in New Zealand, 1842," 27.

[59] J. Ewen Simpson, reflecting on his 60 years of ministry, noted that "[t]wo Victorians were still casting long shadows over the church scene. Spurgeon's influence was strong ... Many preachers knew what it was to be told by critical deacons and church members that if only they would preach Spurgeon's Gospel they would enjoy Spurgeon's success." *New Zealand Baptist*, November 1982, 6.

[60] M 13/13, Jubilee Souvenir, Mt Eden Baptist, 1935, Box 401, New Zealand Baptist Archive, 10. For more on Thomas Spurgeon see J. Ayson Clifford, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 2-1882-1914*, ed. Angus H. MacLeod, vol. Two (Wellington: N.Z. Baptist Historical Society, 1982), 22-24. See also J. Ewen Simpson, reflecting on 60 years of ministry in *New Zealand Baptist*, November 1982, 6

[61] *New Zealand Baptist*, November 1917, p. 169.

[62] Citing Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 238.

[63] The Editor of the *New Zealand Baptist* noted that the "American labels, "Fundamentalist and Modernist" are American, and they stand for very little out here, and for nothing at all in our own [Baptist] Church." Editor's Note, *New Zealand Baptist*, June 1926, 1889.

Institute in 1922. It became "an interdenominational college that for decades provided a virtual rite of passage for young Fundamentalists."[64]

From the 1920s a yearning for respectability rather than an impulse toward dissension shaped the Baptist denomination. The Baptist Union Incorporation Act of 1923 signalled a shift from isolated migrants defined against the State, to a movement that employed the State to centralise their identity. In the 1940s and 1950s, Baptist pastor L. A. North, nephew of J.J. North, became one of the leaders of the ecumenical movement in New Zealand.[65]

> L. A. North sought a profile for Baptists which kept them from being dismissed as fringe sectarians .... The centripetal approach in this middle period of the century was a genuine, if unstated, attempt to construct a new Baptist identity in New Zealand .... Baptists, too, could be regarded as pillars of the Christian establishment.[66]

By 1959, Baptists were accused of being "smug" and "self-righteous" by a visiting Baptist missionary.[67]

Perhaps the most numerically significant event in the history of New Zealand Christianity was the Billy Graham Crusade of 1959. 574 300 people attended and 17 493 recorded public decisions for Christ.[68] The *New Zealand Baptist* noted "few Baptist churches in which some members do not look back to the ... Crusade as the occasion when they found Christ."[69] The Billy Graham Crusade marked a "new evangelical" that would carve middle ground between fundamentalism and liberalism.[70] This was due to "the importation of a largely self-sufficient American evangelical sub-culture."[71] Billy Graham's preaching emphasised personal

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[64] Citing Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 240.
[65] J.J. North cast a long shadow of the Baptist denomination. He was a Baptist pastor for 30 years, the first principal of the New Zealand Baptist Theological College for 20 years and Editor of the *New Zealand Baptist* for 32 years.
[66] Citing Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 242-3.
[67] *New Zealand Baptist*, June 1959. "A feature of our denomination is that we are all nice people, visiting each other's nice houses and living in an atmosphere of contentment, while the outsider is left, full of fears and uncertainty about heaven and tomorrow!" Letters in response in *New Zealand Baptist*, August 1959.
[68] For a narrative of one unrecorded public decision, listen to Derek Lind, *Somewhere (Just as I Am)* (Auckland: Someone Up There Records, 2002), Compact Disc. For analysis of the evangelistic effectiveness of this Crusade see Brett Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979* (Lewiston; Queenston; Lampeter: The Edwin Mellen Press, 2000). Note also Gilling, "crusade evangelism has never really had much impact outside the groups already touched by the Church ... the vast majority of those [whose lives have been radically changed] ... are already in church-related activities." *New Zealand Baptist*, Feburary, 1987, 6.
[69] *New Zealand Baptist*, January 1969, 1.
[70] Alan Jamieson, *A Churchless Faith. Faith Journeys Beyond Evangelical, Pentecostal and Charismatic Churches* (Wellington: Philip Garside Pub Ltd, 2000), 27ff.
[71] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 55.

relationship with Jesus. This emphasis, in contrast to denominational loyalty, enhanced the spread of Charismatic and Pentecostal movements from the 1960s.[72]

Thus, alongside this renewed vigour for being Evangelical, the 1960s were to signal another key influence on Baptist identity. In 1964, L. A. North noted "disturbing questions concerning the life of our Denomination, our objectives and the results being achieved."[73] The clapping of Charismatic choruses was about to reshape Baptist life.

Post 1960: From Charismatic to routinisation

> "Of all the changes in the life of our church since 1960, those affecting the pattern and content of our worship have been the most obvious .... The contribution of the Charismatic Renewal to Anglican worship in New Zealand cannot be underestimated."[74]

The Charismatic movement has reshaped religious life around the world.[75] "Nowhere was the impact larger than in New Zealand."[76] The Baptist denomination was no exception. Despite initial fracture, the Charismatic renewal was to feed on the streams of Biblical conservatism within Baptist life, as evidenced by Kemp, and the Billy Graham Crusade.[77] By 1997, 62% of New Zealand Baptist respondents found the singing of Charismatic choruses the most helpful

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[72] See Peter J Lineham, "Tongues Must Cease: The Brethren and the Charismatic Movement in New Zealand," *Journal of the Christian Brethren Research Fellowship* 96 (1982): 11. Hence "in so far as Pentecostalism was concerned, [Billy Graham Crusades] helped to stimulate the expansion of that movement in the 1960's [sic]." Brett Knowles, "Vision of the Disinherited? The Growth of the Pentecostal Movement in the 1960s, with Particular Reference to the New Life Churches of New Zealand," in *"Be Ye Separate." Fundamentalism and the New Zealand Experience*, ed. Bryan Gilling (Hamilton: University of Waikato; Colcom Press, 1992), 120.

[73] Baptist Union and Missionary Society of New Zealand Year Book 1964-65 (Wellington: BUNZ, 1965), 17. Reference thanks to Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 244. For a critical reflection on the Charismatic renewal in Baptist circles, see "Charismatic Critique" by Gordon Hambly, *New Zealand Baptist*, September 1973, 16.

[74] Davis, *The Way Ahead. Anglican Change and Prospect in New Zealand*, 98, 107.

[75] In terms of definitions, I want to define the Charismatic movement sociologically, using Brown's definition of Pentecostal as those outside the larger Christian denominations, Charismatic as a movement within the larger denominations, and Pentecostalism as the movement as a whole. Alongside this sociological grouping, there is a range of shared theologies and practices, including a conservative biblical literalism, an extended family feel, chorus based worship, charismatic and authoritarian leadership and an adherence to church growth techniques. Colin Brown, "The Charismatic Contribution," in *Religion in New Zealand Society*, ed. Brian Colless and Peter Donovan (Palmerston North: Dunmore Press, 1980), 99-100.

[76] Lineham, "Tongues Must Cease: The Brethren and the Charismatic Movement in New Zealand," 1. Similarly, "BobThompson writes that the charismatic movement has taken hold across the board to an extent unparalleled anywhere else in the world." Paul Morris, "A Time for Re-Enchantment," *New Zealand Books. Millenium Essays Special Supplement* 9, no. 5 (1999): 5.

[77] "Baptists who accept Pentecostalist views should ... sever their connections with their church, and link up with like-minded people in one of the several Pentecostalist bodies in this country ... love and honesty demand that they resign their membership, rather than remain as agents, no matter how unwitting, of Satan, himself." *New Zealand Baptist*, 1967, 2. Cited in Elaine E. Bolitho, *Meet the Baptists. Postwar Personalities and Perspectives* (Auckland: Christian Research Association of New Zealand, 1993), 35.
See also Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 6.15 "Baptists and "Neo-Pentecostalism,"" 328-9.

style of music.[78] This next section will explore the way the Charismatic movement both fractured, reshaped, revitalised and then routinised, the New Zealand church.[79] These Charismatic changes were, perhaps in a surprising manner, to shape, significantly, the identity of the people gathering in 8 Mt Eden Road.

Beginnings of Charisma

Pentecostal churches (Assembly of God, Apostolic and, what is now, Elim) had been part of the New Zealand religious landscape since the 1920s. Faith healer, Smith Wigglesworth, visited in 1924.[80] In 1927, C. H. Dallimore was holding faith healing meetings at the Methodist Church in Newton, a suburb adjacent to 8 Mt Eden Road.[81] Nevertheless, Pentecostal groups remained small and isolated throughout the 1950s.

The period of 1963-1971 has been called the "period of the pioneers."[82] Pentecostal and Charismatic movements gained major traction. They were a "loosely clustered group" within which significant cross-pollination occurs.[83] Knowles emphasises the diversity of the Charismatic movement in New Zealand, both in originating sources and in manifestations.[84] Overseas imports, both speakers such as Campbell McAlpine, Arthur Wallis, Dennis Bennett, Derek Prince and Graham Pulkingham and publications, such as David Wilkerson's *The Cross and the Switchblade,* provided initial impetus. Breward describes the growth since the 1960s as "extraordinary" and "obvious both in Australia and New Zealand."[85] What would become today's New Life Churches grew from six to 60 between 1960 and 1965. Colin

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[78] By contrast nationally, 30% of respondents from any Christian denomination found choruses helpful. 43% found hymns most helpful. Specific denominations included Anglican (26%), Methodist (23%), Catholic (19%) and Presbyterian (29%). Only Elim (76%) exceeded the Baptist love for choruses. Peter Kaldor et al., *Shaping a Future Incorporating Lifting the Lid on the New Zealand Church* (Adelaide: Openbook Publishers, 1998), A-8.
[79] For examples of fractures within the existing church, see Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 6.13 "The Brethren Reject Pentecostalism," 326-7. For fractures within the Charismatic movement, see Breward, who writes of "many splits, with congregations briefly thriving and then collapsing when expectations are not met by satisfying feelings of fragile egos." Ian Breward, *A History of the Churches in Australasia*, ed. Henry and Owen Chadwick, *The Oxford History of the Christian Church* (Oxford: Oxford University Press, 2001), 395.
[80] The Dunedin Star newspaper reported on a Pentecostal Mission in Dunedin in 1922. The article is reprinted in Davidson and Lineham, *Transplanted Christianity. Documents Illustrating Aspects of New Zealand Church History*, 5.23 "A Pentecostal Mission in Dunedin," 274-5.
[81] Dallimore was "[o]ne of [Auckland's] most colourful religious leaders" and attracted hundreds of people, according to the *Mt Eden Centennial Gazette. Century of Progress*, 7.
[82] D. H. Battley, "Charismatic Renewal. A View from the Inside," *Ecumenical Review* 38, no. 1 (1986): 49.
[83] Martyn Percy, "The City on a Beach: Future Prospects for Charismatic Movements at the End of the Twentieth Century," in *Charismatic Christianity. Sociological Perspectives*, ed. Stephen Hunt, Malcolm Hamilton, and Tony Walter (Basingstoke: MacMillan, 1997), 207.
[84] Thus the charismatic movement moderated the sectarian ethos of Pentecostal churches, yet it also "owed much, at least in the early stages, to the support of its Pentecostal cousins." Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 143.

Brown notes how New Zealand's geographic closeness enhances the rapid diffusion of religious ideas.[86]

Alongside the Billy Graham Crusade and the geography of New Zealand, the Jesus Marches of the early 1970s were to enhance the spread of the Pentecostal and Charismatic movements. The Marches allowed the counter-culture and the Charismatic renewal to converge.[87] Both groups were disillusioned with an institutional Christianity and valued the primacy of personalised and individual experience.[88] An observer of the Jesus Marches linked their spontaneity with the desire for the spontaneous in the Pentecostal and noted a similar shared moral conservatism.[89]

Growth by revitalisation and redistribution

I have charted the early days of the Charismatic movement as a shared coalition, aided by the Billy Graham Crusade, New Zealand geography and cultural changes in the 1960s and 70s. The decade of the 1970s saw the development of a more independent and mainstream Charismatic identity. The period has been called the "time of ingathering."[90] The Charismatic movement within mainstream denominations was fanned by major inter-denominational events, such as "Life in the Spirit Seminars" and the Summer Schools offered by Christian Advance Ministries. Such events theologically shaped and deepened the Charismatic movement (what Knowles terms a "coming of age") and gave it an identity distinct from classical Pentecostalism.[91]

The Charismatic movement grew within mainstream churches through the 1970s. By 1976 it was estimated that half of the Anglican clergy in Auckland were either Charismatic or open to

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[85] Breward, *A History of the Churches in Australasia*, 329.
[86] Colin Brown, "Religion in New Zealand. Past, Present and Future," in *Religion and New Zealand's Future*, ed. Kevin J. Sharpe (Palmerston North: Dunmore Press, 1982), 15-22. Brown also notes other influences including pragmatism, an overseas gaze, an inherent national conservativism and the tension between the rise of pluralism and abiding intolerance of difference.
[87] See Trevor Shaw, *The Jesus Marchers 1972* (Newton, Auckland: Challenge Publishers, 1972). Similarly, Bebbington argues that the counter-culture was a key influence in the rise of charismatic renewal. Bebbington, *Evangelicalism in Modern Britain. A History from the 1730s to the 1980s*, 233.
[88] See Knowles, "Vision of the Disinherited? The Growth of the Pentecostal Movement in the 1960s, with Particular Reference to the New Life Churches of New Zealand." See Brown, "The Charismatic Contribution," 102.
[89] Geering, "Through a professor's eyes." See Shaw, *The Jesus Marchers 1972*, 25.
[90] Battley, "Charismatic Renewal. A View from the Inside," 49.
[91] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 172. See also Brett Knowles, "New Zealand," in *New International Dictionary of Pentecostal and Charismatic Movements. Revised and Expanded*, ed. Stanley M. Burgess (Grand Rapids: Zondervan, 2002).

the Charismatic.[92] Pentecostalism also continued to grow through the 1970s.[93] By the end of 1970s, Knowles, admittedly writing from inside the movement, describes the Pentecostal New Life Churches as "one of the most dynamic forces in New Zealand religious life."[94]

The growth of the Pentecostal and Charismatic movements was to continue through the 1980s.[95] Bolitho noted that "by 1989, 138 out of 200 New Zealand Baptist churches identified with Charismatic theology, including 32 of the 36 most recently established churches."[96] By 2002, Knowles estimated that 590 000 people were part of the renewal movement in New Zealand. Some 419 689 (71%) of these he defines as Charismatic, 37 262 (6%) as Pentecostal and 133 049 (23%) as neo-Charismatic.[97] In New Zealand, the census affiliation figures show that Assemblies of God increased by 10 000 people (71%) from 1986 to 1996 while the Apostolic denomination grew by 6 140 people (121%).

The Charismatic movement was more than a growth in certain types of churches. It was also about a revitalisation of individual faith. New forms of lay participation were developed and new patterns of informal worship occurred. A letter to the *New Zealand Baptist* in 1973 noted "how grateful we must be for their [Charismatic] contribution to our worship. That which seemed soggy and unattractive, particularly to young people, is now starting to become living, genuine worship."[98] Perhaps for the first time New Zealand began exporting a form of

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[92] Davidson, *Christianity in Aotearoa New Zealand. A History of Church and Society in New Zealand*, 171.
[93] Census figures show 6,264 Pentecostal adherents in 1966, 9,432 in 1971, 15,474 in 1976 and 31,005 in 1981. Drawn from Brown, "The Charismatic Contribution," 101.
[94] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 285. However, Lineham comments similarly from outside the movement. "In the 1970's [sic] these fellowships were among the most dynamic forces in the religious life in New Zealand." Lineham, "Tongues Must Cease: The Brethren and the Charismatic Movement in New Zealand," 10. Knowles argues that the prosperity of New Zealand in the 1970s and presence of the middle and upper class argue against a Social Deprivation thesis, which views Pentecostalism as an otherworldly response to socio-economic status. Knowles, "Vision of the Disinherited? The Growth of the Pentecostal Movement in the 1960s, with Particular Reference to the New Life Churches of New Zealand," 109-15. For a contrary view, see Brown, "The Charismatic Contribution," 101-2. He notes the number of Maori in the Apostolic church and links this with the growth of Pentecostalism in the urban deprivation areas in the United States.
[95] Such growth parallels worldwide trends. Pentecostal and Charismatic streams of the church have grown rapidly since the advent of Pentecosalism at Anzusa Street. Combined, they were projected to make up 29% of affiliated church members in 2000, and projected to reach 44% by the year 2025. Such figures are based mainly on growth in countries in Asia, Africa and South America. David Barrett, "Annual Statistical Table on Global Mission: 1997" in *International Bulletin of Missionary Research* 1997 (January) 24-25, Cited in Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 3.
[96] Bolitho, *Meet the Baptists. Postwar Personalities and Perspectives*, 37.
[97] Knowles, "New Zealand."
[98] Letter to Editor, *New Zealand Baptist*, November 1973, 7.

indigenous Christianity, as David and Dale Garrett promoted Scripture in Song choruses around the world.[99]

Alongside this growth in numbers and revitalisation of individual faith, the movement also redistributed faith. "Charismatic growth has resulted primarily through recycling Christians from one denomination to another, or renewing pockets of established denominations and sects."[100] I noted earlier the decline of mainline denominations. The growth of Pentecostalism was partly responsible for this decline. Research into the birth of New Zealand Pentecostal churches notes that they have "benefited by gaining from the non-Pentecostal churches some of their keenest members."[101] At a 1981 conference of pastors and elders of the Charismatic Christian Fellowships in Taupo, 40% were of a Brethren background.[102] Knowles notes the growth of the Pentecostal Christchurch New Life Church and the Charismatic Spreydon Baptist at the expense of Opawa Baptist. "This enlargement therefore appears to have been due as much to transfers of Charismatic Christians from other churches, as to conversions *de novo* to the movement."[103] However, Pentecostal growth in New Zealand of 18 270 between 1986 and 1996 "represents only 11% of the loss to the Anglican church alone."[104] Despite Charismatic redistribution and revitalisation, religious decline in New Zealand was in free fall.

Surveying the growth of the Pentecostal movement from the 1960s to the 1990s, Knowles found it "difficult to escape the impression that although Pentecostalism has extended its constituency within the Christian Church, it has not yet had a numerically significant impact

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[99] David and Dale Garrett were members at St Paul's Anglican Church, an early centre of renewal in Auckland. Breward, *A History of the Churches in Australasia*, 330.

[100] Andrew Walker, "Thoroughly Modern: Sociological Reflections on the Charismatic Movement from the End of the Twentieth Century," in *Charismatic Christianity*, ed. Stephen Hunt, Malcolm Hamilton, and Tony Walter (Basingstoke: MacMillan, 1997), 34. See also Steve Bruce, who writes of the "large number of studies [that] agree that the growth of conservative Protestantism owes little to the recruitment of people who were previously atheists or even liberal Christians .... This suggests that the explanation for the differing fate of the denominational and sectarian versions of Protestantism has more to do with the ability to retain children rather than attractiveness to outsiders." Steve Bruce, *Religion in the Modern World. From Cathedral to Cults* (Oxford and New York: Oxford University Press, 1996), 88. This makes groups like Cityside, as we will discover in Chapter Three and Four, such a challenge for Charismatic churches. They become evidence of a failure to hold the next generation and thus strike at the heart of EPC vibrancy.

[101] E. J. [Bert] Schoneveld, "An Exploration in Protest" (Research Essay, Knox Theological Hall, 1982. (Typescript.)), Appendix, 5. Cited by Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 81.

[102] Lineham, "Tongues Must Cease: The Brethren and the Charismatic Movement in New Zealand."

[103] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 278.

[104] Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 4.

on unchurched New Zealanders as a whole."[105] Through the 1990s such a dream of cultural impact was made more difficult by increasing signs of Pentecostal leakage.

Routinisation

"While the charismatic movement delayed the membership decline seen in other historic churches, it will not necessarily be relevant in the same form for the "baby-busters" (the children born to the baby-boom generation). To attract new members and retain existing ones, a new model of ongoing dynamic continuity will be needed."[106]

I have described the growth and revitalisation of the Charismatic and Pentecostal movements in New Zealand since the 1960s. During the 1980s a keen observer could spot gathering storm clouds. All was not as rosy as surface statistics might appear. Writing from inside the Charismatic movement, Battley calls the period of the 1980s, "burnout."[107] By the 1980s, Knowles described the New Life as a movement that had peaked.[108] It was no longer the most dynamic movement in New Zealand religious life but a movement in "stasis ... depression and disillusionment."[109]

Alongside the ever-upward trend in Pentecostal attendance, commentators were beginning to point to high dropout rates. In Australia, there was evidence of "a large number of people who called themselves Pentecostal yet who said that they never attended church services."[110] In New Zealand, Taylor noted that the Apostolic growth in new attenders has masked their "back door" losses.[111] Similar high dropout rates became evident in the now, largely, Charismatic Baptist churches. Bolitho found that Baptists added 5 494 members between 1989 and 1992, yet only increased by 335 in overall membership.[112] She expressed concern about whether the

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[105] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 292. However he notes that census affiliation data is at odds with denominational attendance patterns and with the reticence within Pentecostalism toward defining oneself denominationally. For a contrary view, see Colin Brown, who argues that Census data is likely to be more accurate with regard to Pentecostal figures because they are smaller sized denominations that call for a higher degree of commitment. Brown, "The Charismatic Contribution," 101.
[106] Bolitho, *Meet the Baptists. Postwar Personalities and Perspectives*, 122.
[107] Battley, "Charismatic Renewal. A View from the Inside," 49.
[108] Knowles, *The History of a New Zealand Pentecostal Movement. The New Life Churches of New Zealand from 1946 to 1979*, 287.
[109] Knowles, "Vision of the Disinherited? The Growth of the Pentecostal Movement in the 1960s, with Particular Reference to the New Life Churches of New Zealand," 108. Further, "This decline was common to many areas of the Pentecostal and Charismatic movements in the 1980's [sic]." Footnote 6, 131.
[110] Bentley, P., Blomberg, T., and Hughes, P. *Faith Without the Church? Nominalism in Australian Christianity.* Victoria, Christian Research Association, 1992, p. 41. Cited in Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 4.
[111] Taylor, "Denominational Growth," 69, 74.
[112] Bolitho, *Meet the Baptists. Postwar Personalities and Perspectives*, 114. "Statistics show that Baptists appeared to be doing well through constantly baptizing and welcoming new members. They were unaware that these were short-term rolling gains." Bolitho, *Meet the Baptists. Postwar Personalities and Perspectives*, 115.

Charismatic movement could contextualise to embrace what she called a "baby-buster" culture. Jamieson concluded that while this Evangelical-Pentecostal-Charismatic stream is "responsible for much church growth it is a stream of the church that also has experienced considerable leavetaking from within its midst."[113]

Factors that contribute to this decline could include the theological emphases of the movement. The shift to a contemporary musical style in which personal experience is valued can foster a pressure for the novel and new. Jamieson notes the "cocooning" of a sub-culture insulated from wider society, driven both by a literal approach to Scripture and a moral conservatism.[114] An increasing discourse around management, marketing and qualitative analysis suggested a movement that was beginning to routinise, as the often novel expressions associated with the Pentecostal and Charismatic movements became organised and institutionalised into structures.

A potential routinisation of charisma is built on three observations. The first is the sense of the Charismatic in New Zealand running out of steam. Brown suggests that the Charismatic movements might have been based on a romantic glance cast back to a by-gone era. "Many clergy have been nurtured on success and experienced the more ebullient church life of the 1950s and 1960s. Confronted by static situations or even by decline, and so by claims that the Charismatic Renewal does 'renew', there must be a strong inclination to go with it."[115] Such an observation is congruent with Knowles' articulation of discontent and stasis within the movement.

Secondly, there is a similarity between Bebbington's description of the Charismatic movement and my participant observation of "alternative worship" services. Bebbington defines the characteristics of the early Charismatic renewal in the 1970s as including community, creativity and spontaneity. He viewed Charismatic emphases on healing, experience and the use of the body in worship as an embrace of the non-rational.[116] He wrote of "an extraordinarily unevangelical delight in symbol" and of "the uninhibited exuberance, the penchant for the arts and the down-grading of the verbal."[117] He noted the Charismatic

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[113] Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 6.
[114] Ibid., 42.
[115] Brown, "The Charismatic Contribution," 11.
[116] Bebbington, *Evangelicalism in Modern Britain. A History from the 1730s to the 1980s*, 240-5.
[117] Ibid., 244.

movement occurred among the young and middle-class. In Chapters Three and Four, I will describe Cityside as embracing a similar ethos of community and creativity among the young and middle-class, yet rejecting the Charismatic and Pentecostal. Thus, Bebbington described practices and labeled them Charismatic, and Cityside displays similar characteristics yet rejects the Charismatic. One explanation of this is that the Charismatic movement has routinised since Bebbington's observations. Repetitive songs, more formal structures and authoritarian leadership styles have replaced the creative and fluid and spontaneous. Are a new generation now seeking the wholistic value and rejecting the routinised packaging?

Thirdly, my participant observation is that many of leaders of "alternative worship" around the world have grown up in the Charismatic movement. Alongside their potential experiences of routinisation, one should be aware of the contemporary context of these leaders. Cohen, Nachman and Aviad argue that today's de-centred context has produced "soteriological entrepreneurs," young people who use their skills to create new religious experiences.[118] Young people are shaped by a new media culture, which includes a democratisation of the arts.[119] With the introduction of new technologies, people on their home computers can produce their own music, graphics, websites and video loops. Turner argues that "going outside the normal confines of society is the way to acquire powers not normally available within it, and those who enter this liminal state together experience a spontaneous bonding and community that Turner calls *communitas*."[120] Chapters Three and Four will outline the way that Cityside has moved outside the normal confines of its Evangelical and Charismatic society and the way that it values creativity and community. Hence, the advent of Cityside and other alternative groups might be partially explained by this notion of "soteriological entrepreneurs." In light of the routinisation of the Charismatic, and in a contemporary context that offers new technologies and encourages the democratisation of the arts, are "soteriological entrepreneurs" at play? These three factors suggest a movement in routinisation, and that perhaps "alternative worship" is a response to these contextual factors related to the Charismatic movement and to more widespread cultural changes.

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118 Erik Cohen, Nachman Ben-Yehuda, and Janet Aviad, "Recentering the world: the quest for 'elective' centers in a secularized universe," *The Sociological Review* 35, no. 1 (1987).

119 See Paul E. Willis et al., *Common Culture. Symbolic Work at Play in the Everyday Cultures of the Young* (Milton Keynes: Open University Press, 1990).

120 Ian Reader and Tony Walter, eds., *Pilgrimage in Popular Culture* (Basingstoke, Hampshire: Macmillan, 1993), 11.

In this second section of this chapter, I have surveyed the religious life of Aotearoa New Zealand and the relationship between the indigenous and the imported. I have noted the struggle for Christian faith to root deeply in Aotearoa New Zealand. I have explored the place of missionary Evangelical piety, transplanted settler Christianity, the rise and routinisation of the Charismatic movement. Such themes were to have a fascinating interplay in the religious history at 8 Mt Eden Road.

History of 8 Mt Eden Road

Mt Eden Baptist: 1864-1959

The institutional life of Cityside Baptist Church originated in 1864 on the rural outskirts of a twenty-year-old city named Auckland.

> The growth of the then young city was particularly marked by a close settlement of the early colonists in and around the area of Newton, less than two miles from the city front. As the roads were little more that tracks through the mud and tea-tree, the distance from this suburb to the mother church, situated then at Wellesley Street, was rather an arduous journey for the younger children.[121]

The distance from Mt Eden area to Wellesley Street and the large number of children in the area of Mt Eden prompted Theophilus Heath to commence a Sunday School. While this was initially held in homes, attendance increased rapidly. With 90 students on the roll, land was purchased on Mt Eden Road and a hall built in 1865.[122]

The present site at 8 Mt Eden Road was purchased in 1880 and church services commenced.[123] The church was constituted as Mt Eden Baptist in 1885 with 20 foundation members. The Rev T. Bray, Associate Pastor at the Auckland Baptist Tabernacle with Thomas Spurgeon, was called as the first Minister. The Spurgeon influence continued at 8 Mt Eden Road with G. D. Cox, who had trained at Spurgeon's College and followed Bray. Under Cox's ministry Mt Eden Baptist "saw a spectacular growth in the Sunday School and Youth work. Library, Christian Endeavour Society, and debating society, which he introduced, all contributed to the development of young people."[124]

The Sunday School became a focus of considerable energy and had a roll of between 100 and 200 students. Growth was consistent with the expansion of the suburb of Mt Eden as outlined

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[121] History of the Baptist Cause in Mt Eden 1864-1935, 5, Box 401, New Zealand Baptist Archive.
[122] M 13/14. Mt Eden Baptist Sunday School, 75th anniversary, 1939, Box 401, New Zealand Baptist Archive.
[123] M 13/26. Diamond Jubilee Celebrations, Box 40, New Zealand Baptist Archive.
[124] Clifford, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 2-1882-1914*, 31.

above.[125] Sir William Fox, who was to become a Premier of New Zealand, was a regular attendant.[126]

Figure 5*: Laying of Mt Eden Baptist Foundation Stone*[127]

The Council requisitioned land for road widening in 1906-1908. As a result, a new church building was erected.[128] Mt Eden was a traditional Baptist Church. The stark wooden interior gave no place to the visual in the worship service. The sign "God is Spirit and they that Worship him must worship him in Spirit and In Truth" hung over the pulpit and proclaimed a word-based priority.[129] The Baptistic focus on communion-as-memorial was evident in the 1942 Annual report. "Our Communion Services have been a time of blessing, when we have remembered the dying love of our Saviour."[130]

In 1909 the Rev Howard Elliot came to be "pastor of the large Mt Eden Baptist Church." His ministry continued through World War 1.[131] The impact of the War on the church is evident with 50 students from the Sunday School roll serving.[132] Controversy was to become a

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[125] "With the general expansion Mt Eden was undergoing at the turn of the century, the number of churches in the area increased and the denominations represented diversified." Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 43.
[126] "Fifty years old. Mt Eden Baptist. Story of Old church." Newspaper archive, Box 401, New Zealand Baptist Archive, Undated.
[127] New Zealand Baptist Archive. Used with permission.
[128] Untitled, Newspaper archive, Box 401, Undated, New Zealand Baptist Archive.
[129] M 13/5 Photo of interior of church in 1906, Box 401, New Zealand Baptist Archive.
[130] M 13/k Annual Report, 1942, Box 410, New Zealand Baptist Archive.
[131] Christopher Van Der Krogt, "Howard Leslie Elliott," in *The Dictionary of New Zealand Biography. 1769-1869*, ed. Claudia Orange (Wellington: Allen & Unwin, 1996), 150.
[132] M 13/14. Mt Eden Baptist Sunday School, 75th anniversary, 1939, Box 401, New Zealand Baptist Archive.

hallmark of Elliott's ministry. This includes a membership scandal, when in 1917 the church refused to approve a transfer of membership of a Mrs E. T. Donovan.[133] Correspondence was received from the Baptist Union, expressing concern about the way that Mt Eden Baptist was handling this issue and questioning this refusal to grant a membership transfer.

A far larger controversy was Elliott's preaching both on war and against Roman Catholics. He drew large crowds and became notorious for his "slanderous insinuations about pregnant nuns and Catholic conspiracies."[134] In 1917 he caused a riot in Hamilton with his statement that "the Pope engineered the present war."[135] The Union issued a public statement distancing itself from Elliott.[136] That year the church roll numbered 160 and Elliott left to form the Protestant Political Association.[137]

While a recent feature of Cityside's life at 8 Mt Eden Road is an annual art exhibition, called Stations of the Cross, interestingly, the church held its first exhibition in 1913. An industrial exhibition offered competition categories including sewing, cooking, art, flowers and vegetables, writing, woodwork and photography.[138]

I have already noted an "art exhibition" in the church. Similarly, an early multi-media trace was evident with movies coming to the church in 1933.[139] Publicity advertised "Moving Pictures, a Beautiful Canadian Scenery and the Wonderful "Ford" Factory."[140] However, such use of art and multimedia would be a far cry from the way Cityside would use art and visual

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[133] Only incoming correspondence has been retained. No reasons for the refusal of transfer is provided. M 13/n Mt Eden Pastoral Letters. Odd Correspondence, Notices etc, Box 411, New Zealand Baptist Archive.
[134] Sutherland, "Seeking a *Turangawaewae*: Constructing a Baptist Identity in New Zealand," 238.
[135] *New Zealand Baptist,* April 1917, p. 49.
[136] *New Zealand Baptist,* November 1917, p. 169. "We regard the R. C. Church as the greatest perversion of Christianity that there is [however] the [Baptist Union] Executive entertains no doubt of Mr. Elliott's sincerity, but disassociates itself entirely from the charges and insinuations contained in the letters which have caused so much public discussion, and condemns the use and publication of them in the controversy with the Roman Catholic Church." For further discussion of Elliott's relationship with the New Zealand Baptist Union, see G.T. Beilby, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 3-1914-1945*, vol. Three, *Angus H. Macleod* (Wellington: N.Z. Baptist Historical Society, 1984), 95-98. In 1994, this dimension was revisited. "Earlier this year, I talked with you about the need for us as a congregation to deal with some of the very negative attitudes eg strong anti-Catholic sentiments that have dominated the life of the Church at various times over the last 100 years or so. I plan to focus on this in next Sunday's service. We will lay the past to rest, commit ourselves to the future, and pray for the area around the church. You'll have the opportunity to prayer walk around the area." Newsletter, Sunday 10 July, 1994. Box 865, New Zealand Baptist Archive.
[137] M 13/13, Jubilee Souvenir, Mt Eden Baptist, 1935, Box 401, New Zealand Baptist Archive.
[138] M 13/10, Mt Eden Baptist School. Industrial Exhibition. Pencil date of 1913, Box 401, New Zealand Baptist Archive.
[139] This was a very contextual activity. Angelo notes that in "the 1930's [sic] film-going was at its peak." Angelo, *The Changing Face of Mt Eden. A History of Mt Eden's Development up to the Present*, 37.
[140] M 13/n Mt Eden Pastoral Letters. Odd Correspondence, Notices etc, Box 411, New Zealand Baptist Archive.

imagery. (See Appendix Four ::: Stations of the Cross, for one contemporary example of Cityside's use of the arts and visual media).

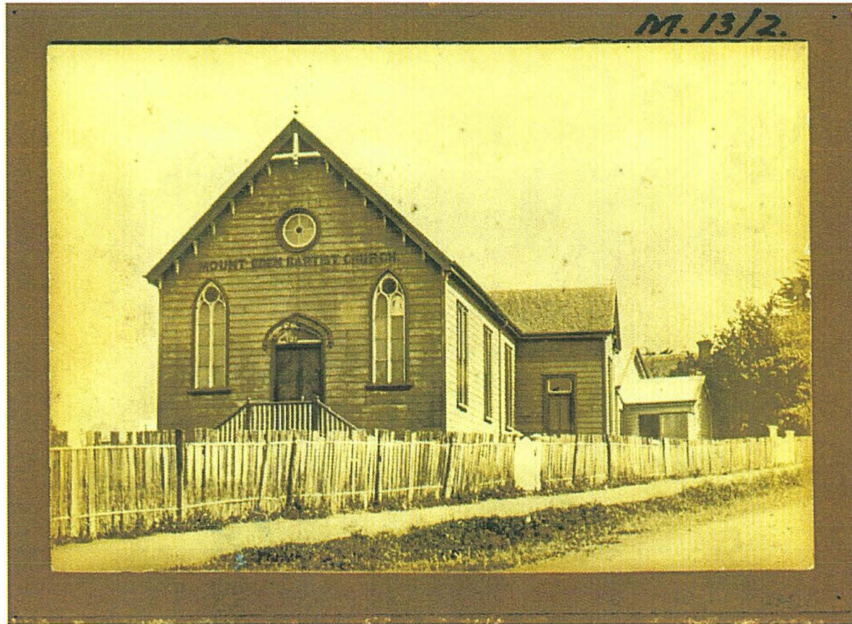

***Figure 6**: Mt Eden Baptist in 1935*[141]

The period between the wars seemed to be a positive one for Mt Eden Baptist. Annual reports commented favourably on the health of the Sunday School, with the 1929 annual report noting an increase in the roll from 86 to 135.[142] A cloud was cast over the church by the impact of the depression, although this did not seem to affect the church's financial position. Indeed, a new Primary Hall was opened in 1933. Significant ministries during the period between the wars included the Rev R. Stowards (1929-1935) and the Rev J. D. Jensen, (1936-1940). Annual total membership alternated between 108 and 153, as shown in **Table 1**.

***Table 1**: Total membership, Mt Eden Baptist Church 1920 to 1950*

Year	Total annual membership
1920	130
1925	153
1930	108
1935	127
1940	140
1945	145
1950	121

[141] New Zealand Baptist Archive. Used with permission.
[142] M 13/k Annual Report, 1929, Box 410, New Zealand Baptist Archive.

These figures need to be set alongside the growth of Auckland. Mt Eden Baptist gave life, in the form of members, to many other Auckland Baptist Churches. These included Grange Road, Mt Albert, Milford, Avondale, North Memorial and Papatoetoe churches.[143] Ironically, by the 1990s Mt. Eden would be Cityside and growing as people moved from suburban Baptist churches back into this now inner-city church.

Mt Eden also gave life beyond itself in the form of missionaries. By 1947, the missionary roll had 10 entries, with people training and serving in New Zealand and in China, India, Bangladesh and Anking.[144]

The Rev Rex Goldsmith pastored the church between 1942 and 1948. Conflict within the Tabernacle during this period strengthened the worshipping life of Mt Eden Baptist, but did not lead to a further consolidation of growth. Thus, the 1945 annual report noted, "a large number of friends from the Tabernacle, commenced worshipping with us, and it has indeed been very helpful to see the increased congregations, but so far a corresponding increase has not been evidenced in other activities."[145] Then, in 1949, the report noted "the exodus of some 40 people, who have been worshipping with us for the last four years, but have now returned to the Tabernacle."[146]

The Mt Eden suburb was beginning to industrialise in a way that would change Mt. Eden forever. Early storm clouds were present in 1939 when the 75th Sunday School anniversary history noted that there were "fewer children in the district."[147] According to a Town-planning scheme, by 1959 Mt Eden Baptist was "placed in the centre of an industrial and commercial zone."[148] Mt Eden church now lay in an area of urban decline.[149] This both reduced the number of people in the community and contributed to an increase in the special needs of the residents.

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[143] M 13/26. Diamond Jubilee Celebrations, Box 401, New Zealand Baptist Archive.
[144] M 13/k Annual Report, 1947, Box 410, New Zealand Baptist Archive.
[145] M 13/k Annual Report, 1945, Box 410, New Zealand Baptist Archive.
[146] M 13/k Annual Report, 1949, Box 410, New Zealand Baptist Archive. This exodus was perhaps also affected by the loss of the minister, Rev. Rex Goldsmith, at the same time.
[147] M 13/14. Mt Eden Baptist Sunday School, 75th anniversary, 1939, Box 401, New Zealand Baptist Archive.
[148] M 13/10. Report of Second Meeting of Representatives of the Officers of the Mt Eden, Grange Road and Valley Road Baptist Churches. 27th July 1958, Box 401, New Zealand Baptist Archive.
[149] "[T]he Mt. Eden Church is located in an area which has become rapidly decadent." M 13/10. Letter to Rev. A. E. Londsdale, 18 March, 1959. Box 401, New Zealand Baptist Archive.

The church declined through the 1950s. Attendance dropped from 94 in 1950 to 47 in 1958. There were 88 local members in 1950 and this had fallen to 29 in 1958. Of the 29 new members received between 1950 and 1958, only three remained, of which "[two] are cripples."[150]

A strong commitment to mission work among youth was a constant refrain of correspondence and reports through the 1950s. This included Girls' and Boys' Brigade, with attendances of 25 and 40 respectively.[151] However, it was becoming increasingly difficult to find people to run these programmes. The energy of the church was further drained by the difficulty of securing pastors and, therefore, having to operate without pastoral leadership for a number of years.[152]

A number of strategies were tried to arrest this decline. A mission with Roland Hart was held in 1952, but attendances were disappointing. Mergers with neighbouring Baptist churches in Valley Road and Grange Road were considered, but did not eventuate. The Newton East Mission faced similar problems to Mt Eden Baptist; a changing area, an aging congregation and a decline in people willing to provide leadership. A merger between these two groups was proposed but Newton East Mission also decided not to partner with Mt. Eden Baptist.[153]

A special members meeting on Wednesday September 21, 1960 noted, "it appears to be impracticable for the Mt. Eden Baptist Church to continue as a Church and it is expedient that the Church should be dissolved."[154] The buildings were ceded in trust to the Baptist Union, with the intention of being used for the Auckland Baptist City Mission. A legal opinion from Gaze & Bond indicates the property should be used as a place for public worship of the Mt

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[150] M 13/10. Folder of Mt Eden Church. Reports Advisory Committee. Correspondence re. Proposed Amalgamation, Box 401, New Zealand Baptist Archive.

[151] "On the other hand the youth work is so strong that the Church and Association would be failing in their duty if they did not make every effort to maintain or even increase it." M 13/10 from a report on Mt Eden Baptist Church, Box 411, New Zealand Baptist Archive. It is interesting to note that when a merger between Valley Road and Mt Eden Baptist was discussed, Valley Road were unwilling to take on this apparently significant ministry. "That owing to the difficulty of providing adequate (and specialist) leadership, and to the fact that the present Youth Movements carried on at Burleigh St., have little direct affiliation with the church, we consider it, both inadvisable and impractical for such an amalgamated body, to accept responsibility for them." M 13/10. Reply of the Deacon's [sic] of the Valley Rd. Baptist Church, to the suggestions of the Mt. Eden Baptist Church for amalgamation of the two Causes, Box 411, New Zealand Baptist Archive.

[152] The Rev Leslie Rowlings was present from 1951-54. He was the only minister in this ten year period. Eight ministers had been approached before Rowlings accepted the call. M 13/n Mt Eden Pastoral Letters. Odd Correspondence, Notices etc. Letter to Members, 1949, Box 411, New Zealand Baptist Archive.

[153] M 13/p Mt Eden Pastoral Church. Reports Advisory Committee Correspondence re Proposed Amalgamation, Box 411, New Zealand Baptist Archive.

[154] M 13/40. Mt Eden Baptist. Resolution for Special Members, Wednesday 21st September, 1960, Box 411, New Zealand Baptist Archive.

Eden Church.[155] The hope was that an Auckland Baptist City Mission would "introduce new methods of approach, but keeping uppermost the winning of souls, and not just social work."[156] The 75th Jubilee of the church in 1960 marked the inaugural service of the Auckland Baptist City Mission. The final Annual Report of the Mt Eden Baptist Church noted that "[t]his is in fact the conclusion of the name "Mt. Eden Baptist Church," but the labours of 96 years have not been in vain, and the work will go on. As a City Mission there is a great opportunity for Christian service, particularly amongst those in material need as well as spiritual."[157]

City Mission: 1960s through 1980s

> "Behind the façade of an old church building in Mt Eden Road, in an area overtaken by industry, dedicated people run an organization as new as tomorrow."[158]

The Auckland Baptist City Mission has been described as the "most notable [Baptist] essay into social work."[159] I have outlined earlier in this Chapter the impact of suburban growth on the area of Mt Eden. During the 1960s the motorway system would segment the inner city. Auckland as a city was changing, and industrialising. This impact is visually evident in the following painting by May Smith.[160]

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[155] If that should ever prove impractical, at no time should the buildings be used for commercial or secular purposes, but be removed and re-erected on another site. "Letter re: Mt Eden Baptist Trust," February 1959, M 13/p Mt Eden Pastoral Church. Reports Advisory Comm. Correspondence re Proposed Amalgamation, Box 411, New Zealand Baptist Archive.

[156] M 13/n Mt Eden Pastoral Letters. Odd Correspondence, Notices etc. Letter to Members, 1955, Box 411, New Zealand Baptist Archive.

[157] M 13/k Annual Report, 1960, Box 410, New Zealand Baptist Archive.

[158] "An oasis of relief in Auckland's concrete jungle." Central Leader, July 13, 1971, p. 5, A4/1-, Box 415, New Zealand Baptist Archive.

[159] Edgar, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 4-1945-1982*, 49.

[160] May Smith. 1906-1987. Untitled, 1968. The painter was "saddened by the loss of so many historic villas during the building of the city's motorway system from the mid 1960s .... This watercolour shows a lone block of dense housing in Newton Gully soon to fall victim to the bulldozer." Peter Shaw, *Rainbow over Mt Eden. Images of Auckland* (Auckland: Godwit Books, Random House, 2002), 114-5. Used with permission.

***Figure 7**: Painting by May Smith reflecting on urbanisation in the 1960s*

In response, pastorless and small in size, Mt Eden chose to become the Auckland Baptist City Mission, seeking to "meet the needs of the poor and disadvantaged in the inner city of Auckland."[161]

The Rev B.K. McCready became the first City Missioner in 1961. The transition from church to mission was slow. The initial annual reports focused on visitation and preaching. The congregation continued to age and the Sunday School ceased in 1963. It would be 2001 before formal children's activities resumed.[162]

Slowly, 8 Mt Eden Road began social work, a ministry to the city that was perceived as representative of the whole Baptist family.[163] In 1962 a hostel for alcoholics was established. Newsletters through the 1970s carried the slogan "Serving Christ in the City."[164] The Auckland City Mission was now embracing a wide variety of ministries.[165] A range of City

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[161] "Auckland Baptist City Mission," A4/-, Box 415. The constitution read; "To proclaim Christ in love through Christian Social Service, To proclaim the truths of the Bible whereby men [sic] experience salvation, and to lead those who believe into membership of God's Church, To give particular care and attention to people who have a special claim on Christian compassion and service, To work among racial groups, To facilitate the integration into suburban churches of families and individuals who move from the centre of the city, To provide opportunity for students to gain experience in Social Service Work, To encourage a compassionate Christian spirit and an enlightened social conscience among our Church people, To provide means by which Churches may be advised or assisted in meeting the needs of special classes in the community." Taken from Auckland Baptist City Mission Ninth Annual Report, 1969, A4/22, Box 415, New Zealand Baptist Archive.

[162] The Sunday School did recommence in 1969, but it had a specialised focus, targeting various ethnic groups, rather than children of congregational attenders.

[163] "Once again, we are deeply moved by the goodwill shown to the work of the Mission by our Baptist people throughout the whole country." Auckland Baptist City Mission Eighth Annual Report, 1968, A4/22, Box 415, New Zealand Baptist Archive.

[164] Box 422, New Zealand Baptist Archive.

[165] These included a drop-in, a hostel in Ponsonby Road for the alcoholic and drug dependent, psychiatric care and an opportunity shop.

Missioners provided leadership. These included the Revs T. Fear (1965-1968), R. Gaskell (1968-1977) and Royce Luck (1978-1981). Ministries were reviewed regularly and the Mission was "quick to respond to challenges."[166]

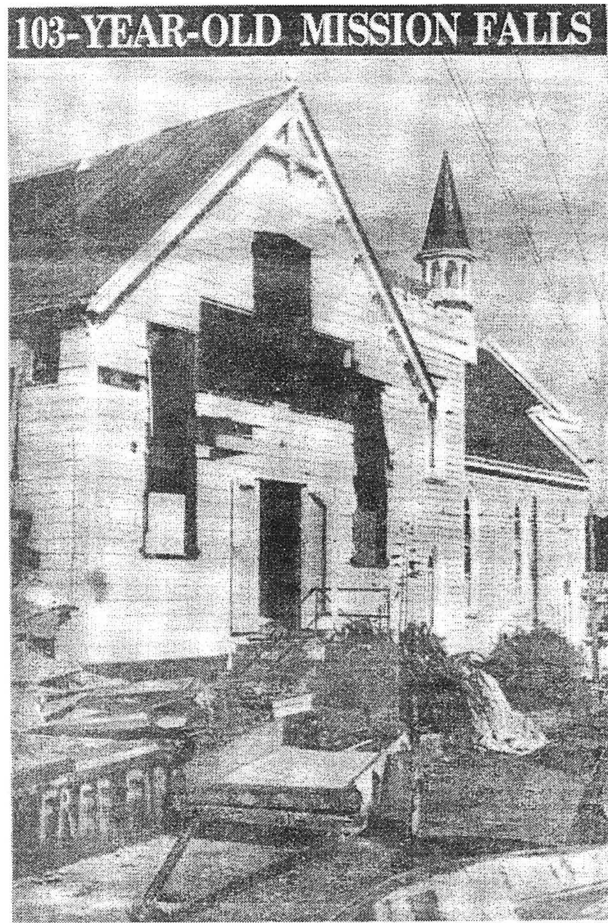

Figure 8*: Renovations to Mt Eden Baptist in 1983*

By 1983, ministries included meals on Sunday, specialised care of the alcoholic, drug dependent and psychiatric, family care, budgeting, opportunity shops, counselling and a drop-in centre. However, this did not translate into congregational health. That year a basement, ground floor dining hall, showers, toilets and first floor offices were added. 8 Mt Eden Road was opened as a Mission Centre on 8 April 1984. In 1983 the worshipping congregation was being described as important, small and elderly.[167] The name might have changed, but the description of the church community meeting inside 8 Mt Eden Road had not.

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[166] Edgar, *A Handful of Grain. The Centennial History of the Baptist Union of N.Z. Volume 4-1945-1982*, 50.
[167] "We continue to believe that it is important that the social work of the Mission and traditional "Church emphases" such as evangelism, worship, prayer and Bible study etc., be kept close together. It is a matter of some concern that the Mission congregation is so small (about 60) but surely the commitment of a number of regular elderly people is a challenge to younger people to accept the demand of the Mission of Christ to the inner city."

The Rev Murray Beck was City Missioner from 1981 until 1991. When he concluded, a period of interim ministries occurred. The Rev Raema Lowe (who had worked alongside Murray Beck since 1985) was followed by the Rev Gerard Marks and then Alf Taylor. Alf Taylor saw himself as "called to take up one of the toughest roles in the Church, ministering to the unwanted, the derelict and forgotten souls of the city."[168] While the Auckland City Mission was providing a wide range of ministries to the city, the stresses were evident. As in the 1950s, a period without permanent ministers was, in fact, to become a significant turning point for religious life at 8 Mt Eden Road.

Rev Mark Pierson was called in 1993. The name hanging over 8 Mt. Eden Road was about to change again.

Innovation: Since 1993

Change

The 1990s were to see unprecedented change in the congregation at Mt Eden Road. A small, elderly congregation was to become a growing group of mainly young adults. Change started with the arrival of the Pierson family. Accompanied by his wife Robyn, and children Isaac, Rachel and Sarah, he was inducted on Sunday February 14, 1993.[169] They came to what Mark Pierson described as a "compulsory congregation" made up of three groups; City Mission clients, City Mission staff members and "people who just came here for church because they liked the clientele of the congregation."[170] In the 1950s the congregation had been small and struggling. In the 1990s the congregation was still small, struggling. However, it had been overlaid by the City Mission, which had become a major social service agency, employing at its peak 120 staff. While the City Missioner pastored the congregation, the Mission consumed energy and focus, leaving a congregation "struggling because it did not know what it was about and it was really small."[171]

Auckland Baptist City Mission Management Committee 23rd Annual Report for Year Ending 31 March 1983. A04/34, Box 415, New Zealand Baptist Archive.

[168] Newspaper clipping, "Sign says it all for missioner." A4/-, Box 415, New Zealand Baptist Archive. Undated.

[169] Newsletter and Service of Commitment, 14 February, 1993, Box 787, New Zealand Baptist Archive.

[170] Appendix 2: Interview with Mark Pierson, on page 399.

[171] Appendix 2: Interview with Mark Pierson, on page 399.

When interviewed, Mark understood that his call was "a final go at seeing if there could be a viable church."[172] It was initially disheartening. The congregation were tired and geographically spread. Mark "started encouraging people to leave if they wanted to."[173] "[W]e got down to five or six on a good day, which is pretty disheartening stuff really. And no one knew where we were going. Had no clear shape of the future. No vision statements or mission statements or strategies or five year goals."[174]

Yet, external change was rapid. By May 23, 1993, the church was named Cityside Baptist Church.[175] The Eye of the Storm Christian Nightclub commenced and aimed to raise the profile of Cityside.[176] Parallel Universe, a high profile "alternative worship" event began in 1994. In 1995 Cityside was "reconstituted" as a Baptist Church, willing to embrace a greater communal ownership of ministry and decision-making. This was "a full circle from where the Mt Eden Baptist Church ended 30 years ago and the Baptist City Mission began."[177]

Behind these public changes lay a three-year period of discussion about ministry philosophy, role definition and alignment of management structures between the Auckland City Mission and the Sunday worshipping congregation.[178] With regard to the former, Mark's "understanding theologically of mission [and] social services were that they should be part of a community of faith rather than the other way around."[179] With regard to the latter, Mark refused the initial call to be the City Missioner and to focus on the Mission and the church.

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[172] Appendix 2: Interview with Mark Pierson, on page 400.
[173] Ibid.
[174] Appendix 2: Interview with Mark Pierson, on page 401.
[175] "At last [Sunday's] church meeting we decided unanimously to rename the congregation as 'Cityside Baptist Church' .... The main immediate outcome of this is that we need to think of the ministries of the City Mission – Drop in, Social Work, Budgeting, foodbank – as ministries of Cityside Baptist Church. They belong to us as a congregation. They don't belong primarily to the Auckland Baptist Association." Newsletter, 23 May, 1993, Box 865, New Zealand Baptist Archive.
[176] "Concept for short-medium term strengthening and clarification of Ministry of what is known as "City Mission Church." " 8 March, 1993, Box 865, New Zealand Baptist Archive.
[177] "The Baptist City Mission – in Partnership with a Local Church?" Box 865, New Zealand Baptist Archive.
[178] "Please pray, think, talk about the following implications of the Church becoming functionally and structurally separate from the City Mission ... Church – leadership structure-Deacons? Elders? Board? Secretary? Treasurer? – constitution – budget and income – buildings –who will own and maintain them? – should we stay on this site? – office space, secretarial services etc. City Mission – how will it be managed? – should it's [sic] services continue to be located here? – are more/less staff needed? How will they be funded?" Newsletter, 23 October, 1994, Box 865, New Zealand Baptist Archive.
[179] Appendix 2: Interview with Mark Pierson, on page 400. He wrote of the move, "social services ministries (ministries of helping people) should belong to a local congregation, and always have a 'Gospel edge' to them in some way." "The Baptist City Mission – in Partnership with a Local Church?" Box 865, New Zealand Baptist Archive.

> I said no and then they came back and said well, what if you just came to pastor the church and I said, oh, I'd be interested in that because it had possibilities. It was down to … 20 to 30 people probably on a good time, real mixture of people, so I said yeah.[180]

However, he arrived to find that he was actually expected to be the Missioner and the Pastor. In 1994 he wrote to all parties.

> My call to the City Mission was based on the primary call to Pastor the City Mission Church (now called Cityside Baptist Church) and to seek to grow it numerically … Managing the City Mission social services was to be a secondary role … [However] In the 13 months I have been in the position ... The major part of my time and energy has gone into management and administrative tasks relating to maintaining the social services.[181]

Over a three-year period, Mark was increasingly freed to pastor Cityside. On 19 September 1994, the Mission Council (the church leadership) brought the following: "Having agreed that the Church and City Mission should become structurally separate, we agree the Church is to become Mark Pierson's priority."[182] Gary Corbett commenced as the City Mission Manager in May 1995. This allowed Mark Pierson "to move to full time pastoring of Cityside and Parallel Universe."[183]

Values of Cityside

What were Cityside's values? These next two sections draw extensively on an interview with Mark Pierson prior to my entry as participant observer at Cityside. I am starting to move from reading 8 Mt Eden Road historically to reading Cityside today. When asked to describe Cityside's values, Mark noted "the purpose of Cityside as enabling those who are part of its community to live as followers of Jesus Christ. So, that sort of in a nutshell or the bottom line is what we're here for … So, if we're not helping people through each year to better disciples be then I don't think we have any justification for being here."[184] Mark then fleshed this purpose out in four values; creativity, openendedness, participation and valuing contemporary culture.

The first value was **creativity**. "From the beginning I always wanted it to be a place that was open and accepting to artists."[185] "The flavour and style of Cityside will be creative,

[180] Appendix 2: Interview with Mark Pierson, on page 400.
[181] "Developing a vision for Cityside Baptist Church and City Mission. A Discussion paper by Mark Pierson." 21/04/94, Box 865, New Zealand Baptist Archive.
[182] Newsletter, 25 September, 1994, Box 865, New Zealand Baptist Archive.
[183] Newsletter, Easter Sunday, 1995, Box 865.
[184] Appendix 2: Interview with Mark Pierson, on page 408.
[185] Appendix 2: Interview with Mark Pierson, on page 403.

contemporary, relevant, relational and draw heavily in the arts. Probably catering more for the 'grass verge' than the 'middle of the road' people."[186]

This value was to increasingly become part of Cityside's life. Kissing Hot Coals, a Cityside sponsored artists' network, started in November 1993. Its purpose was to "encourage and network Christian's [sic] involved in the arts."[187] In 1994, Parallel Universe commenced as a Sunday evening service aimed at "20 to 40 year olds who had either dropped out of the church or who had never seen the church ... or the gospel as relevant to their lives."[188] Featuring a high profile multi-media event once a month, it sought to function independently, "ie not draw on the same people," while under the umbrella of Cityside.[189] When this closed in 1996, Mark felt that "[it] was giving me some encouragement just to try new things at Cityside."[190] Through 1995 the newsletter featured a series of differently sized, blank shapes. Under the heading, "Cityside supports the arts ..." people were invited to design a layout for the Cityside building to seat more people, to interpret what was going through the mind of person in front of you, to draw something long and skinny or to draw a border to go with a prayer.[191] The value of creativity links with the next two values, openendedness and participation.

With regard to **openendedness**, Mark spoke of "wanting the place to be accepting of people who weren't necessarily Christian."[192] Openendedness meant an acceptance of diversity in background and faith expression and giving "real voice for everyone here."[193] There are inherent tensions in this. Mark commented a number of times in the interview about the way that Cityside includes a range of more conservative people and opinions.[194] He also spoke of "not wanting to lose what is truth and the Biblical story, the reality of the Biblical story. So we're struggling with those issues but we're not as dogmatic as we might have been."[195]

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[186] "Developing a vision for Cityside Baptist Church and City Mission. A Discussion paper by Mark Pierson." 21 April, 1994, Box 865, New Zealand Baptist Archive.
[187] "Chewing Gum for the Mind." 20 September, 1993, Box 787, New Zealand Baptist Archive.
[188] Appendix 2: Interview with Mark Pierson, on page 402.
[189] "Chewing Gum for the Mind." 20 September, 1993, Box 787, New Zealand Baptist Archive.
[190] Appendix 2: Interview with Mark Pierson, on page 403. This was evident when on 5 September, 1994, the newsletter announced that the morning service would "try and capture something of the flavour of Parallel Universe, the alternative service we hold up the road at Chapter One Bar & Nightclub but which comes under the 'umbrella' of Cityside." Newsletter, 4 September, 1994, Box 865, New Zealand Baptist Archive.
[191] Newsletter, 16 July, 23 July, 30 July, 3 September, 1995, Box 865, New Zealand Baptist Archive.
[192] Appendix 2: Interview with Mark Pierson, on page 403.
[193] Appendix 2: Interview with Mark Pierson, on page 406.
[194] "There's probably one or two under, well thirty year olds who stand outside the culture in a sense and have a particularly modernist perspective on their faith ... They still are very much part of the community that's here. And still feel, and still do have a voice. What we've managed to generally cultivate is the ability to have different opinions without them getting personalised about it." Appendix 2: Interview with Mark Pierson, on page 405.
[195] Appendix 2: Interview with Mark Pierson, on page 406.

Another value Mark sought for Cityside was **participation**, "that we expect people will be involved in some way in mission and worship."[196] This participation is not just in the service, but "ministry is whatever you are kind of doing as a Christian."[197] This included participation in shaping the life of Cityside. Mark does a lot of the routine decision making.[198] He consults with a congregationally elected Council who meet regularly. The community met up to five times a year to talk about major issues, with decision making by consensus. "That we can sit around at the *hui* and people can say what they like and don't like and what they think we should do or shouldn't do. And they're actually really shaping the life of the place there."[199] Mark values people participating in their own life journey, in the world around them and in the journey of Cityside as a community.

A final value was that of appreciating **contemporary culture**. For Mark, culture is an avenue for Christian expression. This value means Cityside should enable people "to live better in their work and in the world."[200] For Mark, "the culture of Cityside and the culture in which Citysiders live is a bit of a mixture of all sorts. It's sort of ethnic cultures as well as people who are affected by the philosophical change that's been going on as well as the effects of the cultural changes that have been going on."[201] With this quote the contemporary cultural shift is named. Cityside have undergone extensive changes since 1993; a new name, a new identity, and a new set of values - creativity, openendedness, participation and valuing contemporary culture.

Mark the minister

Mark came to Cityside with a particular set of experiences, a personal ecology that were part of shaping Cityside's ecology.

> My own particular interests, gifts and experience draw me to involvement with the arts, with creating contemporary approaches to communicating the Gospel, and with a desire to develop ways of bringing people in our local community under the 'umbrella' of the Gospel ... The spiritual needs of many Aucklanders who have dropped out of the church, whose faith has cooled, who have never seen the Gospel as relevant to their life, who have not found the church accepting of their doubts and questions

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[196] Appendix 2: Interview with Mark Pierson, on page 404.
[197] Ibid.
[198] "So now, still a lot of decisions are made by me because there still aren't a lot of decisions to make." Appendix 2: Interview with Mark Pierson, on page 409.
[199] Appendix 2: Interview with Mark Pierson, on page 406.
[200] Appendix 2: Interview with Mark Pierson, on page 405.
[201] Appendix 2: Interview with Mark Pierson, on page 406.

> or their artistic endeavours ... could some of the ministries of the Cityside Baptist Church meet their needs ... ?[202]

Mark was born into a family that did not attend church. This gives him an awareness of "the outsider's perspective on things."[203] This was reinforced by two life experiences. Firstly, both Mark and his children have endured bad experiences of church. Reflection on these have helped shape Mark's ministry. Secondly, Mark attended a High School reunion in 1990. In meeting old friends, "I realised that weekend that I wouldn't invite any of them to my church either."[204] This experience caused Mark to reflect further on the necessary shape of contemporary church.

A further significant influence on Mark, and thus on Cityside, was the "alternative worship" movement. It helped him re-image the shape of a church accessible to outsiders. A year after he arrived at Cityside, Mark spent time in the UK meeting "up with people who are involved in new forms of worship. In particular churches ministering to subcultures and people not usually touched by the mainstream church."[205] In 1995 he attended the first "alternative worship" conference in the United Kingdom. He experienced the congregations and people from Late Late Service in Glasgow and Visions in York and returned convinced of the need for church to be more openended.[206]

Mark also described the influences of Mainstage Festival, Greenbelt Festival and Graceway.[207] Mainstage allowed Mark to learn skills in the implementation of a major ongoing project. It affirmed the importance of an interface between church and culture that could allow the Christian faith to interact deeply and broadly beyond the church.[208] Similarly, Greenbelt's mix of creativity and broadly open-ended intellectual stimulation has been for Mark a compelling vision.[209]

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[202] "The Baptist City Mission – in Partnership with a Local Church?" Box 865, New Zealand Baptist Archive.
[203] Appendix 2: Interview with Mark Pierson, on page 413.
[204] Appendix 2: Interview with Mark Pierson, on page 412.
[205] Newsletter, 7 August, 1994, Box 865.
[206] "And what I experienced in the UK convinced me that what I had intuitively being trying to convince the others of was that we could do something that was much less work and much less content orientated. ... And I came back from the UK realising that what I'd been trying to do, or the direction I'd been trying to move Parallel Universe in was actually workable. That we could actually do much more open ended." Appendix 2: Interview with Mark Pierson, on page 407.
[207] At this point the personal subjectivity of the interviewer needs to be noted. I, as the pastor of Graceway and yet also as the researcher was interviewing Mark and hearing of the influence on the congregation I am studying of the congregation I have planted.
[208] Personal conversation with Mark Pierson, May 2003.
[209] "Every time I go the Greenbelt festival is always a defining experience for me because they epitomise everything that I love and want to see integrated. They've got the arts and they've got worship and they've got

The perspective of the outsider, the openended and creative possibilities of the "alternative worship" movement and the possibilities provided when church and culture intersect need to be considered alongside Mark's leadership style. He described himself as an initiator. He sought to model new initiatives, realistically realising that "people had no idea what the labyrinth was."[210] It is "a creative leadership style I think in that I'm looking for possibilities for moving people on and moving people forward and making the place work better together."[211]

Cityside today

I have described the birth and values of Cityside and the intimate link between this and Mark as leader and initiator. I am just about ready to step inside the front door of Cityside. Before I do, it is worth noting the growth of the congregation, as shown in the graph below (**Figure 9**). Over a decade, this small and aging congregation has been revitalised.

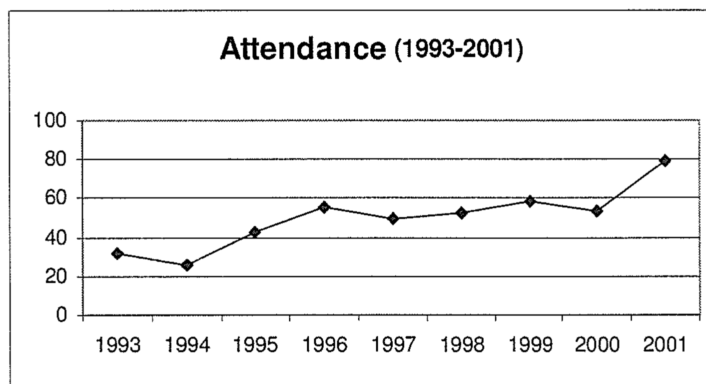

***Figure 9**: Attendance at Cityside since the arrival of Mark Pierson*

It is also worth noting the liturgical innovation that was emerging at Cityside. In 2000, when I interviewed Mark, Cityside's life included a weekly morning service that had a reputation for creativity. A monthly rotation of specialised evening services had developed. These included storytelling, in which people read or extemporaneously tell stories, a labyrinth prayer walk and a Quiet Service, which seeks to have a visually stimulating more multi-media service.[212] A number of small groups were offered, including innovations such as a monthly Book club.

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the seminars on all this real questioning, discussing, debating issues kind of stuff." Appendix 2: Interview with Mark Pierson, on page 413.

[210] Appendix 2: Interview with Mark Pierson, on page 410.

[211] Appendix 2: Interview with Mark Pierson, on page 409.

An annual Easter art installation had enhanced Cityside's reputation for creative contextualisation and innovation. It was packaged as a contemporary engagement with the ancient pattern of walking the Stations of the Cross. It started as an outlet for the artistic expression of Citysiders and as a way of communicating the gospel to outsiders in an accessible manner.[213] It was advertised publicly and "we always get comments from people. I don't go to church but I just wanted to do something for Easter."[214]

This reputation for liturgical innovation appeared to be impacting on the outsiders (a perspective noted above as an influence that had shaped Mark's life). Mark described how up to 50% of people at the specialised evening services were from outside Cityside and from outside the Christian faith. Mark also noted that

> there's a lot of non-Christians at Cityside as well. You can't assume anything about anyone, even if they've been coming for a long time, about the level of their commitment. I get people's membership things every year with the first sentence crossed out and their own interpretation of what they're committing themselves to written in because they can't quite say, I commit myself to the Lordship of Jesus Christ ... It's a pretty eclectic kind of community.[215]

Equipped with an understanding of Cityside's history, growth and Mark's values, I was ready to step inside this 115-year building and experience Cityside for myself.

Summary

In this chapter I have traced the history of Mt Eden as a suburb, noting its early immigrant flow and its industrial ebb over nearly 150 years. I have sketched the religious history of New Zealand, noting the struggle to earth Christian faith in Aotearoa New Zealand. I have noted the influences of dissent, conservatism and Charismatic renewal on Baptist identity. I have documented the rise and fall of the congregation gathering at 8 Mt Eden Road, first as Mt Eden Baptist, then as the Auckland City Mission, now as Cityside Baptist Church.

In many ways the life of 8 Mt Eden Road is emblematic of a broader religious history in New Zealand. Patterns and trends have been shared; the same immigrant routes, the early, conservative vitality, the struggle to maintain faith in the 1960s as suburb and religious allegiance changed, the re-distribution then routinisation of the Charismatic movement. I have described the emergence of innovation under the name of Cityside Baptist.

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[212] A monthly alternative Charismatic service called Spirit Space started, but did not last beyond that year.
[213] It is noteworthy that while Mark considers it in this light, the Easter Art installation never came up as a mission activity in focus group or survey responses.
[214] Appendix 2: Interview with Mark Pierson, on page 412.
[215] Appendix 2: Interview with Mark Pierson, on page 411.

Cityside could be described as growing, innovative and connecting with the contemporary culture. Such a community seemed an ideal case study of religious life in a postmodern world. Having read Cityside's ecology, I was now ready to step inside the doors and to meet the growing congregation that now worships, in the foyer of a new millennium, inside this 115-year-old building.

Chapter Three ::: Reading the Cityside story

The previous chapter read Cityside's ecological context, tracing its life in relation to the suburb of Mt Eden. I charted the general religious influences of being Baptist, being Evangelical and being Charismatic in relation to the history of 8 Mount Road. I described the arrival of Mark Pierson, the emerging values of Cityside as a church community committed to engaging with their contemporary world. This had led to an increase in numbers and, as will become increasingly evident in further chapters, a changed liturgy and life.[1]

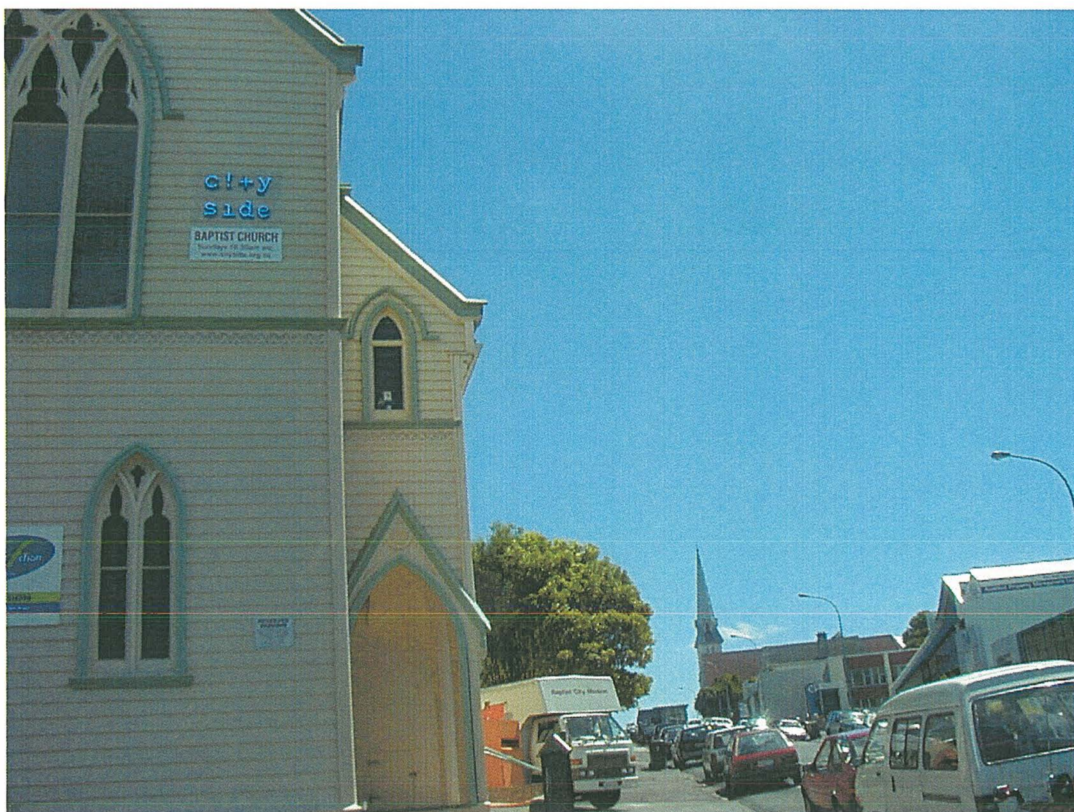

***Figure 10**: Picture of Cityside Baptist, taken by the author*

Given this ecological and historical orientation, in this chapter, I will enter the doors and take a seat on the cushions that line the floor of Cityside. What is the demography and cultural orientation of Citysiders? What religious influences swirl and eddy for those who worship at 8 Mt Eden Road? What has motivated their movement through the doors to Cityside?

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[1] Particularly Chapters Four, Seven, Eight and Nine.

In 1864, Mt Eden Baptist lay in the outer suburbs of Auckland. Today, what is now Cityside Baptist Church lies just outside the Central Business District of inner city Auckland. A panel beaters is on one side of the street, a nightclub on the other. Other neighbours include light manufacturing industry, small boutique shops and a variety of cafes, pubs and eating-places.

The church is freshly painted an attractive cream and green. The sign "c!+yside" advertises the Sunday service and the church's web site address. At night a neon sign glows blue, further evoking a contemporary feel. Clothing bins alongside the church wear the universal urban symbol of graffiti.

At 10:30 a.m. I step through heavy, white, wooden doors into a small foyer lined with armchairs and sofas. Turning to enter the worship space, I am greeted by the sounds of ambient, techno music. The worship space at Cityside consists of cushions scattered around the floor, pews around the circumference of the room and two rows of chairs at the very back. A video is playing on televisions encircling the room. The walls are lined with art created by members of the congregation. A visual environment is present. A wooden cross is adorned with cloth, coloured according to the liturgical season. At the front of the church a large three metre high painting proclaims, "Keep quiet and the stones will shout out praise." At the rear of the church is a white board with the title "Write your imaginings here." Various newspaper cuttings are pinned on a noticeboard under the heading "Citysiders in the news."

At this time people often make themselves a hot drink, especially on cold or wet mornings. The environment engenders for me a feeling of warmth and relaxed informality. I accept a weekly notice sheet from a casually dressed person at the door. I take a seat and survey those seated around me. Most are young. All are casually dressed in contemporary garb. I wonder whether this contemporary cultural interaction is more than skin deep. Dave Tomlinson writes,

> I would suggest that the cultural shift surfaces within religious communities in two ways. First there is the tendency to seek refuge in the old certainties. At its most extreme, this route is expressed in hard and fast fundamentalism. And second, it surfaces in the tendency to interact positively with the new cultural situation and to reinterpret faith in the light of the cultural situation.[2]

Am I surrounded by hard and fast certainties dressed in contemporary garb, or a positive interaction and re-interpretation of Christian faith in a postmodern context? Writing within a

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[2] Tomlinson, *The Post-Evangelical*, 30.

Catholic context, Veling similarly links new expressions of church with a contemporary postmodern context.

> We live in the postmodern times of a great dismantling . ... This sense of homelessness - this exilic experience - plays a large part, I believe, in the recent phenomenon of the growth of interest in intentional Christian communities within North America, European and Australian cultures.[3]

Aware of the history of this building, aware of the impact of culture on religious practice, I wonder at the sense of homelessness that those beside me might have experienced.

This chapter will address these questions. I will argue that due to age and education, Citysiders are more likely to have engaged with a postmodern, cultural context. I will describe how Cityside have chosen to interact positively with the new cultural situation and will outline their sense of homelessness from the swirl of Evangelical and Charismatic religious currents that eddy around 8 Mt Eden Road. This will then introduce the next chapter, when the exact contours of Cityside's faith and spirituality will be traced.

This chapter is based around the results and discussion of a twenty two-question survey form that explored the following data:[4]

- Previous religious experience and reasons for coming to Cityside
- Attitudes to culture and the employment of cultural artifacts
- Demographics (place and year of birth, gender, educational qualifications, marital status)
- Church, mission and small group attendance patterns
- Attitudes to belonging, to spiritual growth and to worship
- The impact of Cityside on individual spirituality
- Appreciation of the spirituality of Cityside

This chapter will focus on the first three categories. It will describe a demography that, with regard to age and educational qualifications, is more likely to be postmodern. It will explore how Citysiders express themselves in relation to cultural connectedness and argue that Cityside is postmodern in identification. It will explore participants' previous religious experiences and show how this contributed toward their journey to Cityside. This chapter will argue that in demography, cultural orientation and religious experience, those who have entered the doors and sit beside me on cushions at Cityside are on a journey of spiritual exploration of a postmodern contemporary cultural context.

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[3] Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*, 102-3.

Postmodern in demography

This section will discuss the demographic data from my survey, including age, educational background, marital status, gender, birthplace and geographic spread of Cityside participants. Of most interest will be the age and educational background.

The demography of Cityside - age

***Table 2**: Year of birth of Cityside respondents, with national comparisons*

Year of birth	Cityside	New Zealand
1945-1949	4%	6.2%
1950-1959	19%	14%
1960-1969	19%	15.2%
1970-1979	48%	14.2%
1980-1989	2%	14.4%

The mean age of survey respondents was 32, the median 29 and the mode 27. No one was over the age of 55. Most noteworthy is that nearly half of Cityside participants (48%, n=23) were born between 1970 and 1979. This is shown in **Table 2**.

Cityside's age profile is, similarly, abnormal when compared to New Zealand figures in general. Some 16.8% of New Zealanders and 31.3% of Mt Eden residents are aged between 20 and 29.[5]

This is also a most abnormal age profile when compared with data from the National Church Life Survey, in which 6.9% of New Zealand church participants and 14.6% of Baptist church participants are aged 20-29.[6] Thus, Cityside attracts more than three times as many 20-29 year olds as the average Baptist church, and seven times as many as the average New Zealand church. Can Cityside provide a window into the future of faith?[7]

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[4] For a discussion of my survey methods and the survey questions, see Appendix One ::: Research methods.
[5] Data from New Zealand Census 2001. Supplied by Lynne Taylor. Mark Pierson defined the area of Mt Eden in order to collect relevant data.
[6] Data from National Church Life Survey 2001. Supplied by Lynne Taylor, Researcher, Baptist National Resource Centre, Auckland.
[7] As Roberts notes "[a]lthough alternative worship is not a 'movement' on the scale of charismatic renewal, in those places where it has been fostered, it has attracted significant numbers from an age-group and cultural milieu which is normally significantly absent in many churches." Roberts, *Alternative Worship in the Church of England*, 21.

Thus, something about Cityside's life is attracting 20-29 year olds in far higher proportions than other religious groups both among Baptists and, in general, in New Zealand. Most commentators agree that postmodernism is a recent phenomenon that gained significant momentum in the 1970s.[8] Given that nearly half of Cityside were born between 1970 and 1979, large parts of Cityside have spent their formative years growing up, potentially, influenced by this cultural shift. Hence, demographically, Citysiders are much more likely to be affected by a postmodern outlook.

The demography of Cityside – education

***Table 3**: Highest educational qualifications*

	Primary or secondary (including School Certificate)	NZQA or trade certificate	NZQA diploma	Bachelor degree	Post graduate qualification
Number	8	0	5	19	15
%	17	0	10	40	32

An astonishing number of Cityside participants have higher educational qualifications, with 40% of respondents holding a bachelor's degree as their highest qualification and a further 32% holding a postgraduate degree. A total of 72% of Citysiders thus hold at least a primary degree, as shown in **Table 3**.

New Zealand churches, in general, have higher educational qualifications than the New Zealand population. So 25.6% of all New Zealand church attenders, and 30.9% of Baptist church attenders, have a degree (including post-graduate qualifications).[9] By way of comparison, only 10.1% of New Zealanders have a degree, 6.9% with a primary degree and 3.2% with postgraduate qualifications.[10] This is an increase from 5.4% and 2.7%, respectively, in the 1996 Census, and suggests an increasingly educated nation.[11]

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[8] See, for example, Steven Connor, *Postmodernist Culture. An Introduction to Theories of the Contemporary* (New York: Basil Blackwell, 1989), 6ff. See also Harvey, who uses the events in France in 1968 as a key marker. David Harvey, *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change* (Oxford, England; Cambridge, Mass., USA: Blackwell, 1989), 39ff.

[9] Data from National Church Life Survey 2001. Supplied by Lynne Taylor.

[10] Ibid.

[11] Ibid.

Cityside's younger age demographic means that they are drawing from a pool of people more likely to be university educated. In New Zealand, among 20 to 29 year olds, 11.8% hold a primary degree, higher than the national average.[12] Nevertheless, Citysiders are significantly better educated than the New Zealand average.

A similar pattern emerges in regard to locality. Mt Eden is a suburb with residents more likely to have higher education. Some 26.2% of Mt Eden residents have a degree.[13] Yet again, this remains lower than the Cityside figure.

So, with 72% of Citysiders having a degree, Cityside is attracting a higher proportion of tertiary educated people than both other religious groups and New Zealand society in general. Further, a large majority of Cityside participants are likely to have been exposed to the processes of higher thinking. This includes, particularly for those aged 20-29 who have recently graduated, exposure to postmodern approaches and postmodern epistemologies.

The demography of Cityside – marital status

According to **Table 4**, 46% of those surveyed at Cityside have never married and 46% are currently married (first marriage). This compares nationally with 27.9% of New Zealanders (aged 15 years and over) who have never married and 37.8% who are in their first marriage. The younger age profile of Cityside presumably explains this disparity.

No one is separated or widowed and not remarried. One person cohabits in a de facto relationship, one person is divorced, and one person is remarried.

***Table 4**: Present marital status*

	Never married	**Co-habiting in a de-facto relationship**	**Legally Married**	**Separated, not divorced**	**Divorced**	**Remarried**	**Widowed**
Number	22	1	22	0	1	1	0
%	46	2	46	0	2	2	0

[12] Ibid.

By way of comparison, 3.9% of New Zealanders aged 15 years and over are separated and 6.5% are divorced. A further 6.1% are widowed and 11.6% live in de facto relationships, 30.6% have never married and 46.4% are currently married.[14]

The demography of Cityside – birthplace

Most (85%, n=41) of survey participants were born in New Zealand. This compares with 77% among the New Zealand population in general.[15] Returning to Cityside, 6% (n=3) were born in the United Kingdom. One each was born in Holland, Thailand and Samoa. Thus, Cityside is primarily made up of New Zealand born and is more monocultural than New Zealand.

Of those participants born in New Zealand, 48% (n=23) were born in Auckland and 8% (n=4) were born in Wellington. Two people each were born in Dunedin and Hamilton/Waikato. One person each was born in Ashburton, Christchurch, Feilding, Gore, Hastings, Marton, Raglan, Tauranga, Te Puke and Wanganui.

From an urban perspective, of the 41 participants born in New Zealand, 78% (n= 32) were born in the urban centres of Wellington, Auckland, Hamilton, Dunedin and Christchurch, while 22% (n=9) were born in rural areas.

The demography of Cityside – geographic spread

***Table 5**: How people traveled to Cityside*

	Walked	**Biked**	**Public transport**	**Drove 1-5 minutes**	**Drove 6-10 minutes**	**Drove 11-20 minutes**	**Drove 21-30 minutes**	**Drove over 30 minutes**
Number	5	1	0	11	12	13	4	1
%	10	2	0	23	2.5	27	8	2

Participants were asked to describe their geographic journey to Cityside (**Table 5**). Grouping together those who walked, biked and who drove 1-5 minutes, 35% of Cityside participants (n=17) come from the local area. The majority of Cityside participants either drive 1-5

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[13] Ibid.
[14] Data from New Zealand Census 2001. Supplied by Lynne Taylor.
[15] Data from New Zealand Census 2001. Supplied by Lynne Taylor.

minutes (23%), 6-10 minutes (25%) or 11-20 minutes (27%). Cityside is not a local church.[16] It would be interesting to compare Cityside with other inner city churches in this regard. I suspect similar travelling patterns would emerge.

The demography of Cityside – gender

Of the survey respondents, 24 were female and 23 were male.[17] The gender balance at Cityside is more similar to New Zealand as a whole than is the case in both the Baptist denomination and the church in general. Thus, while 50% of those attending Cityside are female, 57% of those attending Baptist churches are female and 62% of those attending church in New Zealand are female.[18]

In summary, with regard to demography, the Cityside congregation consists predominantly of young, Pakeha, highly educated adults.[19] Most (72%) respondents have a bachelor's degree. Many respondents (48%) were born between 1970 and 1979. With no one over the age of 55, the mean age of respondents was 32, and the median 29. This is a highly abnormal demographic, both in comparison to national religious attendances and to national New Zealand trends.

Postmodern in identification of their cultural connectedness

I have considered cultural connectedness from a demographic angle and suggested that those sitting beside me at Cityside are exposed to contemporary cultural shifts. However, since seeking to gauge cultural connectedness was a key objective of my research, further research was needed. In my review of congregational research literature, I could find no studies that sought to identify individual perceptions of cultural connectedness.[20] This necessitated the design of a question *ex nihilo.* I used a definition of postmodern, in which postmodernism was defined as celebrating spontaneity, fragmentation, irony, playfulness, ambiguity, eclecticism, images and margins while rejecting the search for overarching narratives, rationalism, and

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[16] This is confirmed by National Church Life survey 2001 data. Of Citysiders, 51% indicated they lived within 10 minutes drive of Cityside, compared to 64% of New Zealand Baptists and 71% of New Zealand church attenders in general. Of Citysiders, 51% drove between 21-30 minutes, compared to 4% of New Zealand Baptists and New Zealand church attenders in general. Data from National Church Life Survey, 2001. Supplied by Mark Pierson.

[17] One respondent did not respond (Survey form 47).

[18] Data from National Church Life Survey 2001. Supplied by Lynne Taylor.

[19] The observations regarding ethnicity is based on my participant observation of Cityside. Regrettably I had omitted to include a question regarding ethnicity in the survey form.

[20] This included personal conversation with a survey designer for the National Church Life Survey project, who agreed that there was a gap in this area of congregational research. Ruth Powell, Sydney, December, 2000, pers. comm.

progress. I then asked survey participants if they would describe themselves in this way.[21] A researcher with the NCLS project endorsed my approach and question design.[22] The definition chosen was intellectually demanding and, hence, ran the danger of being obscure. However, to simplify the definition ran a bigger danger of simplifying postmodernism. In the end, only one survey participant might have had trouble.[23] Other responses showed an intellectual sophistication that was a further demonstration of the educational levels of Cityside participants.

Culturally Connected: Postmodern in identification

Table 6*: Would you describe yourself as postmodern?*

	Yes	**Partly**	**No**	**Unsure**
Number	15	21	7	5
%	31	44	15	10

In response to the survey question, 31% of Citysiders describe themselves as postmodern, as shown in **Table 6**. Added comments included "Really liked the definition," "since 1995/6," and "Yes, more so now than I used to be as a teenager. I appreciate diversity. But, as a teenager, I was very conservative."[24]

Another response demonstrated a perceived integration of postmodernism and Christianity. "ABSOLUTELY. (Except that I think God is absolutely true and in the centre)."[25] Such a response indicates that they considered themselves postmodern, and could live with notions of God and truth within their postmodern framework.

Of survey respondents, 15% said they could not describe themselves as postmodern, while 10% were unsure. Three participants did not answer the question, while another one "Need[ed] more time to think about this" and another responded "huh?"[26]

I placed 44% of respondents into a category of "partly." They had answers that could be neither categorised as completely "yes" nor completely "no." Eleven replies gave a general

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[21] Paul Heelas and David Martin, *Religion, Modernity, and Postmodernity*, *Religion and Modernity* (Oxford, UK: Blackwell Publishers, 1998), 4. This became Survey Question 15. See Appendix One, Survey form.
[22] Ruth Powell, Sydney, December, 2000, pers. comm.
[23] "Huh?" Survey form 16.
[24] Survey forms 26, 21 and 46, respectively.
[25] Survey form 5.

"partly" answer.[27] Six replies seemed to favour the definition, yet felt uncomfortable with the rejection of a search for metanarratives. "Still hold to concept of ultimate truth rather than relative truth." "Not totally. I like some "overarching narrative" and I would prefer it to be a hopeful one!" "Yes (but I do believe in one truth which is universal rather than relative)." "Largely, yes, but I'm old enough to still be conditioned to searching for overarching narratives!?" "Both yes and no. Irony, ambiguity, spontaneity yes. I still look for metanarratives." Finally

> No. While I enjoy postmodernist's ability to hold views in tension, and while I enjoy and embrace spontaneity, irony, playfulness, ambiguity, eclecticism and images, I still believe in the search for over-arching narratives and feel that is the point of being a Christian (although obviously they have to be relevant to people in their contexts!)[28]

Such comments were very positive toward postmodernism, apart from the place of God as a metanarrative in postmodern thought.

The final four replies placed in the category of "partly" had other concerns with the definition. They were positive toward postmodernism, but felt that the definition did not fully include them. "Partly. I recognise the subjectiveness of knowledge. I suspect authority." "Too inclusive a description. I deny value of fragmentation - people lose confidence to assert truth and action." "Partly. I see it more as an opportunity to challenge and explore rigid ideas - rather than as a celebration." Finally,

> no. Postmodernism more particularly in the sense of wanting to give voice to suppressed positions, narratives, modes of discourse of wanting to explore the places where meta-narratives buckle, break, leave hiatus, lacunae, ruptures, silence - in the culture, in the church, community, relationship, self, art. Different emphasis. Instead of being against meta-narratives, rationalism etc, positively, actively seeking out the other stuff.[29]

These last two definitions, with the use of words like "celebration" and "positively, actively seeking out" demonstrate an appreciation of the benefits of postmodernism in the way life is viewed.

The range of responses under the "partly" category suggests an individually subjective appropriation of the discourse of postmodernism.[30] Themes of subjectivity of knowledge and

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[26] Survey forms 29, 47, 21, 11 and 16, respectively.

[27] "No. But I appreciate and am influenced by that attitude/belief." "A bit but not completely. I value some of these things but not all." "Partially. I waiver. I also have problems with spelling apparently. Try "fluctuate." At least I know how to spell that." "Yes and no." "Not entirely but somewhat." "Not fully." "In some ways yes." "Some. Not good at this (arrow to spontaneity)." Survey forms 7, 1, 3, 23, 35, 36, 43 and 19, respectively. Three responses simply stated "Sometimes." Survey forms 30, 36 and 34.

[28] Survey forms 24, 9, 13, 48, 33 and 6, respectively.

[29] Survey forms 14, 45, 4 and 44, respectively.

[30] Thanks to Matthew Guest for this insight. Such data raises the question about whether certain aspects of postmodernity are more easily absorbed into a person's worldview and further, how a local culture interacts with

suspicion of inherited traditions are evidently more easily absorbed into the worldview of Citysider's than the willingness to abandon God as a metanarrative. I will return to this in Chapter Ten.[31]

Compiling together the "partly" and the "yes" categories, 75% of Cityside would describe themselves as partly or fully postmodern. Further, individual comments show a level of integration between faith and postmodernism and a celebration of specific dimensions of postmodernism. Thus, with regard to cultural connectedness, a significant proportion of Citysiders perceive themselves as postmodern and even more would do so if they could resolve the place of metanarratives in postmodern thought.

Culturally connected: Relationship to contemporary culture

A second way of gauging cultural connectedness was to ask what cultural artifacts (movies, books, music, TV programmes, magazines, radio stations and art) participants were recommending. This question was designed to indicate the cultural world that Citysiders might inhabit. It would also help a discussion of postmodernism to remain within the socio-cultural matrix that is the context of Cityside. Further, the data collected here might also allow triangulation with the worshipping life of Cityside in Chapters Seven, Eight and Nine. If Cityside were to be an effective contextualisation, then, were common cultural artifacts and integrated into their worshipping life? How was Cityside "making do" with the popular cultural resources of their socio-cultural matrix?

Thus, a survey question was asked, "What movies, books, music, TV programmes, magazines, radio stations, art are you currently recommending?"[32]

Many (69%, n=33) participants listed cultural artifacts. Books (n=22) were the most popular item, followed by movies (n=13). Music and radio were equally popular (n=12), while TV (n=5) and art (n=4) were least popular.[33] Fourteen participants (29%) listed nothing, while one person (2%) indicated they were recommending "zilch TV and radio."[34] The wording of the

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a global culture. The localised nature of this thesis makes such discussion tantalising but beyond the scope of the thesis.

[31] See Chapter Ten, Fragments of faith.

[32] Survey Question Sixteen. See Appendix One, Survey form.

[33] The four artists mentioned were "mime," "icons," "Cityside Art Installation" and "Arthur Amon" (a local Cityside poet).

[34] Survey form 40.

question left it unclear about whether the remaining respondents were not engaging with any cultural artifacts or whether they were not currently recommending any cultural artifacts. Overall, the majority of Citysiders inhabit the world of contemporary culture.

Evidence of Citysiders actively inhabiting a popular cultural context is amplified when one considers the types of cultural artifacts. Evangelical Christianity tends to articulate a sacred and secular gulf and to inhabit a sub-cultural Christian world, listening to Christian music, reading Christian books and attending Christian rock concerts.[35] In contrast, Citysiders were not drawing from this sub-cultural Christian world. Of the twelve musicians survey participants recommended, U2 and Moby were mentioned three times. Both of these musical sources are engaged in a spiritual quest and use Christian symbolism, but would not be considered mainstream Evangelical. Similarly, of the other thirteen artists catalogued, none would be recommended within mainstream Evangelical Christianity.[36]

Twenty-two participants listed books. *The Poisonwood Bible* by Barbara Kingsolver, *Captain Corelli's Mandalin* by Louis de Berniere and the authors Salman Rushdie and Thomas Merton were all mentioned twice.[37] Authors mentioned once include Mary Doria Russell, Dominic Crossan, M Scott Peck, John Spong, Morris West, Richard Foster, Ernest Hemmingway, Frank McCourt and Harry Potter. Again, many of these books have a spiritual dimension, but would not be considered mainstream Evangelical. Subjects that participants mentioned included "Self-help" Christian books, art history books and medieval mysticism. Hence, as with music, Citysiders are reading books that might be considered spiritual, but are not considered part of a Christian sub-culture.

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[35] Ward, *Growing up Evangelical. Youthwork and the Making of a Subculture.*

[36] Musicians mentioned once included Radiohead, Rebirth of Cool 7, Kenny G, Hildegarde Von Bingen, Missa Celtica, Groove Armada, Dave Dobbyn, Brian Jones and the musicians of Jajouka, Brian Eno, Bic Runga, Dave Dobbyn, Tim Finn Live and more generally, flute music and world music.

[37] Books mentioned once included John Alexander's *The Secular Squeeze*, Tolkien's *Lord of the Rings,* Wally Lamb's *I Know this Much is True*, Tepper's *Six Moon Dance*, George Eliot's *Middlemarch*, Arundhati Roy's *God of Small Things*, Dave Andrew's *Christi-Anarchy*, Margaret Hebblewaithe and Elaine Storkey's *Conversations on Christian Feminism*, *Brazil*, Bryan Magee's *Autobiography of a Philosopher*, Dante's *Inferno*, Blake's *Jerusalem*, Rimbard's *A Season in Hell*, Gersham Scholem's *Major Trends in Jewish Mysticism*, Glin Low's *Notes on kablalah*, Eno's *Diary*, St John of the Cross's *Poems*, Northing Frye's *Fearful Symmetry*, Michael Nyman's *History of Experimental Music*, Nicholas Pordyaer's *The Meaning of the Creative Act*, Charles William's *Place of the Lion*, Pullman's *His Dark Materials*. Please note that in order to distinguish these as books read by survey respondents, rather than read as part of my research, I have not fully referenced them. The same applies to the footnotes below.

Of the twelve people who mentioned radio stations, only one listened to Christian radio. In contrast, seven participants mentioned bFM and four participants National Radio, (with two participants referring to specific shows, Kim Hill and John Campbell).[38]

Other prominent cultural artifacts at Cityside were *The Simpsons* (mentioned four times) and the Prime TV channel (mentioned twice).[39] Three participants mentioned the movies, including *The Matrix*, *Chicken Run* and *High Fidelity*.[40] Nine people mentioned specific television programmes.

The above data needs to be set against the fact that some levels of cultural disconnection were evident. Two people mentioned they either watched no television or encouraged people not to watch.[41] While five people mentioned magazines, one person wrote, "magazines are a waste of time."[42] It is unclear whether such disconnection was due to lack of quality or their attitudes toward culture.

Overall, data from this question demonstrates that Citysiders are culturally connected to popular culture. In addition, they are likely to be actively drawing from sources of contemporary spirituality, as distinct from mainstream Evangelical sub-cultural sources. The extent of contextualisation, the extent to which this cultural connection might be integrated in their worship, awaits further discussion later in the thesis.

The journey to Cityside

Having established that Citysiders are more likely to be postmodern because of their demography, are postmodern in cultural identification and are engaging with contemporary cultural resources, I wanted to assess the prior religious convictions of those coming to Cityside.

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[38] Southern Star was mentioned by one person.

[39] Television shows mentioned once included *West Wing*, *SuperHuman*, *Earth Story*, *The X Files*, *Futurama*, *Sex in the City*, *Friends*, *Alan Partridge*.

[40] Movies mentioned once included *Ninth gate*, *12th night*, *The Mission*, *Green Mile*, *Shakespeare*, *Tea with Mussolini*, the Film Festival, *Billie Elliott*, *Hurricane*, *Pitch Black* and *Shallow Grave*.

[41] Survey forms 40 and 6, respectively.

[42] Survey form 6. The magazines mentioned by survey respondents included *New Internationalist*, *Reality*, *Loop*, *Listener* and *Graphics International*.

An exploration of the prior religious convictions of those coming to Cityside could also open up some continuity with the doctoral research of Alan Jamieson.[43] Jamieson explores those who leave the Evangelical, Pentecostal and Charismatic (EPC) churches in New Zealand. He employs the work of James Fowler to argue for a lack of nourishment within EPC churches of the full range of individual's stages of faith. He groups those who move on from EPC churches into a number of categories.[44] One of these includes "Integrated way-finders." Jamieson defines these people as firstly having an energy and commitment to a faith based on Bible or personal experience that has been critically examined and found plausible through a questioning and evaluation process. Secondly, such people are more accepting and open to other belief systems. Thirdly, they are seeking to integrate a reconstructed faith into all areas of their life – physical, mental, emotional, sexual, relational, spiritual.[45] Jamieson posits that this emergence is due to the advent of postmodernism. "What the research has found is that there are individual leavers and groups of leavers from 'EPC' churches who are building Christian faith and new groups that nurture such faith at another faith stage consciousness and in culturally appropriate ways that connect well with the postmodernist society."[46]

I have already explored how Cityside participants locate themselves with reference to postmodernity. However, exploration of their religious journey prior to Cityside might help locate them with reference to postmodernism. If Citysiders are indeed, to use Jamieson's terms, EPC exiles who indicate an affinity with postmodernity, and who display a vital and growing faith, then might the spirituality of Cityside be nurturing people who are postmodern, not only in cultural identification but also in religious dislocation? To quote Jamieson, Cityside might "offer hope for radical engagement of the postmodernist world, a meeting place for Evangelical Christians and those who have left the church or who find a sense of belonging within a postmodernist value, belief and truth system."[47]

A second dimension of this survey question was that I wanted to assess whether Cityside shared similarities with the Charismatic movement in being a redistribution of the churchgoing population, or whether it was connecting with unchurched people. Thus, if a

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[43] Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand." This became a book, *Jamieson, A Churchless Faith. Faith Journeys Beyond Evangelical, Pentecostal and Charismatic Churches.* I have drawn primarily upon Jamieson's thesis in this chapter.
[44] The categories were disillusioned followers, reflective exiles, transitional explorers and integrated way-finders.
[45] See Jamieson, "A Churchless Faith: Faith Outside the Evangelical Pentecostal/Charismatic Church of New Zealand," 205.
[46] Ibid.
[47] Ibid., 203.

person had moved from outside the Christian faith into the Cityside community, this would be evident from this question.

Prior religious convictions

Hence, I asked a question regarding previous church/religious experience.[48] I asked participants to complete a table with the following categories; Years (eg 1990-96), Best label (liberal, evangelical, charismatic), Size (<75, 75-200, >200), Reason moved * (* Reason for move could include relocation, social needs, spiritual needs, ministry needs, theological change, church changed, other - state). I gave a range of reasons to ensure participants considered both avoidable and unavoidable factors. A summary of results is shown in **Table 7**.

***Table 7**: Previous church experiences of Cityside participants*

	Evangelical	**Charismatic**	**Pentecostal**	**Traditional**	**Other**
1st church	31	7	0	2	3
2nd church	16	3	4	3	4
3rd church	10	3	1	0	1
4th church	3	0	1	0	0
5th church	1	0	1	0	0
6th church	1	0	0	0	0

Forty-three participants listed one previous church experience. With regard to "Best label (liberal, evangelical, charismatic)," participants tended to make up their own descriptions that fell outside my categories.[49] These descriptions made it impossible to preserve distinct categories with regard to "Best label." In the cases where participants had included a range of labels, people were placed in the group they first indicated. Thus, if they said "evangelical charismatic" they were categorised as "evangelical," whereas if they said "charismatic evangelical" they were categorised as "charismatic." Of the forty-three participants who listed

[48] Survey Question Eight. See Appendix One, Survey form.
[49] Please note that the inconsistency in capitalisation in the following section is due to the labels being direct transcriptions from participant surveys.

one previous church experience, two indicated "traditional."[50] One each indicated "house church," "Presbyterian" and "liberal."[51] Seven indicated they were "charismatic."[52] By far the largest grouping (65% n=31) indicated they were "evangelical." Included in this group were those who indicated "Brethren" (n=1), "evangelical traditional" (n=2), "evangelical charismatic" (n=3), "evangelical brethren" (n=1), "evangelical Baptist" (n=1), "conservative Baptist" (n=1), "Baptist" (n=3) and "Baptist evangelical" (n=1).

Thirty people listed two previous church experiences. Of these three indicated "traditional."[53] One each indicated "house church," "Salvation Army," "Dutch Reformed" and "various." Four indicated "pentecostal."[54] Three indicated "charismatic."[55] Sixteen people indicated "evangelical."[56]

Fifteen people listed three previous church experiences. One person was placed in a unique category called "range," based on their indication of a range of quite divergent religious experiences.[57] One indicated "pentecostal." Three indicated "charismatic" (one was "charismatic Baptist"). Ten indicated "evangelical."[58]

Four people listed four previous church experiences. One indicated "pentecostal." Three indicated "evangelical" (including one who indicated "traditional evangelical").

Two people listed five previous church experiences. One indicated "pentecostal," the other "evangelical." One person listed six previous church experiences, of which the sixth was "evangelical."

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[50] Included in this group was one who said "traditional evangelical." Please note that the inconsistency in capitalisation in the following footnotes (49 to 57) is due to the labels being direct transcriptions from participant surveys.
[51] Specifically "liberal Anglican."
[52] Included in this group was one each of "Charismatic Methodist," "charismatic evangelical" and "charismatic Baptist."
[53] Included in this group was one each of "traditional Presbyterian" and "traditional evangelical."
[54] Included in this group was one "Pentecostal charismatic."
[55] Included in this group was one each of "charismatic Baptist" and "Baptist charismatic."
[56] Included in this group was one each of "conservative evangelical," "evangelical traditional," "evangelical Pentecostal," "evangelical Baptist," "evangelical Anglican" and "typical Baptist evangelical."
[57] This included "Cityside," "Gnostic," "Buddhist," "Catholic," "Satanist," "Zen Buddhist," "Sri Chinmoy," "Tibetan Buddhist" and "Jewish Synagogue."
[58] Included in this group was one each of "conservative evangelical," "evangelical charismatic," "Baptist evangelical," "evangelical Baptist" and "typical Baptist evangelical."

In total, Cityside participants have participated in 95 previous churches. Most (65%, n=62) were "evangelical." A further 7% (n=7) were "pentecostal," 14% (n=13) were "charismatic" and 5% (n=5) were "traditional." The rest (Other) totaled 8% (n=8). Summing Evangelical, Pentecostal and Charismatic, as does Alan Jamieson, 86% of Cityside participants come from an EPC church.[59]

With regard to church size, 14% (n=13) of Citysiders have participated in churches under 75. 34% (n=32) of Citysiders have participated in churches between 75 and 200. 50% (n=47) of Citysiders have participated in churches of 200 or greater. Three responses did not fit the categories.[60]

Thus, a pattern is emerging of a considerable number of participants coming to Cityside via an EPC church, whether medium size, or, more likely, large. This emerging pattern, of disenfranchised EPC dwellers, is further confirmed when data for the reasons why people moved are considered. I grouped these based on the suggested "Reasons moved" categories of relocation, social needs, spiritual needs, ministry needs, theological change, church changed, other. Results are shown in **Table 8**.

***Table 8**: Reasons for changing churches*

	Relocation	**Social**	**Spiritual**	**Ministry needs**	**Theological change**	**Church changed**	**Other**
1st move	18	7	11	2	4	3	0
2nd move	12	2	9	2	2	4	2[61]
3rd move	6	1	4	1	2	0	0
4th move	1	0	2	0	0	0	0
5th move	1	0	1	0	0	0	0
6th move	0	0	1	0	0	0	0
TOTAL	38	10	28	5	8	7	0

[59] See also Walker, who argues that in the 1990s "British Pentecostals appear virtually indistinguishable from renewalists and independent Charismatics in terms of hymnody and practices." Walker, "Thoroughly Modern: Sociological Reflections on the Charismatic Movement from the End of the Twentieth Century," 43.
[60] This included responses like "varied between 50 and 300," "75-200; <75" and "30/300 (mixed congregation)."
[61] "Too much the same as above and weird" (Survey form 23) and "Hated it" (Survey form 17).

The "Relocation and moving" category involved people moving towns or suburbs, for study, family or career reasons. This was ranked the most common category, both in every move, and in total (n=38).

The second most common category (n=28), both in every move and in total, was "spiritual needs." Among this category were some disturbingly negative comments. At times the move was described in terms of an appreciation of the Cityside style; "Liked [Cityside's] style better," "Worship style, ethos [of Cityside]" and "No creativity [in contrast to Cityside]."[62]

Often participants' reasons for moving reflected a deep sense of dislocation; "Unsettled, disillusioned," "Transition in life, need for community and expression of faith," "Began to feel depressed by church," "Felt isolated, unaccepted, unappreciated" and "Pissed off (became increasingly angry and upset)."[63] In response, people felt that their previous churches were hampering their development, both personally and spiritually. "[A]ppealed to a feeling of guilt rather than encouraging positive growth."[64] "Found it conservative and oppressive, life changes, critical event (personal)."[65] A more wide-ranging sense of dislocation was expressed in the following,

> Previous experience - of extreme pain, of hierarchical domination, preaching ONLY on church politics, disregarded as a person, not important, MY ASPIRATIONS as an artist unimportant, when I revealed myself I was IGNORED, hype, irrelevant teaching which was TOO basic, family complications – my family had been there for 4 generations, my sister's marriage breakings [sic] – negative attitudes to her disgusted me due to their total ignorance of the truth – judgemental.[66]

Some of these comments indicate huge dissatisfaction with an EPC experience.

Other, more specific "spiritual" reasons were described. Participants felt that church authority and structure was limiting. "Too bloody patriarchal and hypocritical," "Authoritarian, patriarchal church structure," "Uncomfortable with structure … Too "machine" oriented; wayward, haphazard, dodgy theology."[67] Another specific recurring theme was that participants felt that church was disconnected from life and culture. "Spiritual tripping. Too much emotional roller coaster. Not real life … It felt too shallow … Seemed removed from

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[62] Survey forms 14, 13 and 42, respectively.
[63] Survey forms 32, 27, 38, 8 and 4, respectively.
[64] Survey form 46.
[65] Survey form 30.
[66] Survey form 15.
[67] Survey forms 23, 46 and 3, respectively.

real life," "It was feeling less relevant to me" and "Preaching very boring, not prowomen, not projustice."[68]

The "Social" category involved people identifying a sense of disconnection from the community. This included "No sense of community, no friends, no belonging" and "No people my age."[69] Participants also described a lack of pastoral support. "No support for my mum when my dad left."[70] This was the third most common category (n=10).

The "Theological change" category totalled eight. This category included being part of a family in which parents changed theology. Thus, "parents started going Baptist."[71] No specific doctrinal theological issues were mentioned. Rather, comments reflected a perceived lack of space for people to explore theological issues. People were not reacting to doctrinal issues, but to an environment that did not allow them to explore theological questions. Thus, their "view of God changed. There wasn't much room for exploration/ doubt/ disbelief/ questions."[72]

The category "Ministry needs" totalled five. People spoke of a "[f]elt need for more input from others, as we were leaders."[73] The category "Church changed" totalled seven. Thus, churches "Closed down" or "youth fell apart, changing of pastors (all the time)."[74]

In summary, Cityside consists of a group of people who have a sense of homelessness with regard to EPC churches. Putting aside the unavoidable reason of leaving a church because of relocation factors, the most significant reason is related to the spirituality of these churches. Survey participants found EPC churches hampered their spiritual growth and exercised an unhelpful controlling influence. When the desire for theological exploration indicated in "theology change" category is placed alongside the desire for spiritual growth indicated in the "spiritual needs" category, it seems that participants perceived that the way Evangelical spirituality and theology were expressed was detrimental to their spiritual formation.

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[68] Survey forms 7, 31 and 14, respectively.
[69] Survey forms 42 and 7, respectively.
[70] Survey form 19.
[71] Survey form 6.
[72] Survey form 5.
[73] Survey form 11.
[74] Survey forms 39 and 43.

In Chapter Two I noted the advent of the Charismatic movement in New Zealand.[75] Cityside now provides another perspective on that revitalisation. It shows that some themes integral to the Charismatic movement, including sub-cultural cocooning, strong and structured leadership are not universally appreciated by those who experience the movement.

Previous church experience and the move to Cityside

The information in this question was further augmented with a specific question, "How did your previous church experience (positive & negative) contribute to your move to Cityside?"[76] Again, wording was deliberately chosen to remind participants to consider both positive and negative experiences of church.

Thirty-three people responded to this question. Two indicated they were visiting.[77] Five were ambivalent as demonstrated in comments such as "Didn't. Not applicable" and "I just needed a change. Previous church was a good church in its own way. I guess I learned that churches serve different functions and that it was OK to move if I needed."[78] I grouped the remaining twenty-seven into a number of recurring themes.[79] Some of these comments indicate a huge degree of positivity about finding Cityside. For example "YES! I needed to go somewhere authentic, intelligent and non-sexist."[80]

One recurring theme was the desire for a more real expression of Christian faith. This is well captured by the following survey comment. "It was a relief to find somewhere relaxed but sane."[81] Two respondents specifically used the word "real." "Woohoo [to coming to Cityside]! The negative effects and church ideas made coming to Cityside refreshing and real."[82] Similarly; "Wanted something "real," where I could be myself and be honest."[83] This desire for a more real expression of Christianity was also expressed in a desire for an intellectual rigour and gender sensitivity. "YES! I needed to go somewhere authentic, intelligent and non-sexist."[84] Another person expressed desire for "real" people, while another wanted a "real" church. "Struggle with faith and understanding the world. Burnout from

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[75] See Chapter Two, Growth in revitalisation and by redistribution, on page 52.
[76] Survey Question Nine. See Appendix One, Survey form.
[77] Survey forms 1 and 31, respectively.
[78] Survey forms 43, 28, 16, 12 and 31, respectively.
[79] Two of these, survey forms 13 and 17, seemed to fall into two categories.
[80] Survey form 14. This quote will be repeated in Chapter Three, Footnote 84.
[81] Survey form 35.
[82] Survey form 23.
[83] Survey form 38.

leading youth group and worship. Sick of rules and regulations. Not finding "real" people with honesty."[85] "Wanted to come to a church with emphasis on community, in [19]94 Cityside was very small, so community was easy to achieve. Wanted a small, "real" church."[86] Thus, the search for reality was one reason for moving to Cityside.

Another theme was the lack of, or even a hindering of, spiritual growth at their previous church experience. "Moved me forward to what I call a "Crisis of Faith." A separation of religion from spirituality (recognition of the difference)."[87] Similarly; "I moved to Cityside because I felt criticised and too different (the way my faith was changing) to stay in my old church. Also, not enough people on my wavelength there. So I think I was pushed to Cityside, rather than pulled."[88] A further comment hints at some negativity toward a particular expression of Christian faith. "Both positive about church Christianity in general, negative about particular style, more place at the time."[89] Another participant wrote of a "[f]undamental approach had negative effect."[90] I interpreted this as an expression of the negative impact of a theological fundamentalism and thus, again, I see a perception that their previous church experience had, in fact, hindered their spiritual growth, as the reason for moving to Cityside.

Another theme was an appreciation of the need for creativity and cultural connectedness. This could be linked to the earlier theme of reality. Yet reading the survey comments seemed to indicate not just a desire for reality, but also a specific desire to connect their faith with their surrounding culture. "[W]anted a strong biblical church like my family church but which was relevant to daily life and struggles and creative in expression of faith (unlike my family church)."[91] "Narrow way of doing Sunday services in other churches, more realistic about life experience and spiritual journey, lots of different people participate, questions are encouraged, more left wing liberal (?), creative stuff, art services, contributions."[92] Another comment, already quoted above. "Struggle with faith and understanding the world. Burnout from leading youth group and worship. Sick of rules and regulations. Not finding "real" people with

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[84] Survey form 14. Repeat of Footnote 80.
[85] Survey form 13. This quote will be used again in Chapter Three, Footnote 93.
[86] Survey form 17. This quote will be used again in Chapter Three, Footnote 94.
[87] Survey form 4.
[88] Survey form 5.
[89] Survey form 30.
[90] Survey form 25.
[91] Survey form 7.
[92] Survey form 43.

honesty."[93] This raises the theme of reality, yet also expresses a perceived dis-continuity between Christian faith and the world and, hence, can be grouped under this theme of creativity and cultural connectedness as a reason for moving to Cityside.

Another theme that occurred in a number of people was in relation to community. "Wanted to come to a church with emphasis on community, in [19]94 Cityside was very small, so community was easy to achieve. Wanted a small, "real" church."[94] Another used the word "home," which expresses a sense of belonging in community. "Felt at home, useful, committed."[95] Another spoke of the similarities between the communal interactivity of the house church dynamic and their Cityside experience. "Cityside is the nearest thing to the house church dynamic that I've ever found in a congregational setting - interactive, real, no "us" and "them" between ministry and people."[96] Community is an important reason in people's journey to Cityside.[97]

A further theme was a perceived feeling of being controlled in their previous church experience. One person spoke of being "tired of pat answers and formula worship style. No room to be an individual."[98] This comment seems to refer to a feeling of control with regard to theology, formulaic worship pattern and individual expression. A feeling of a controlling style of leadership and a repression of communal decisionmaking was also expressed. "Tight control by leadership, lack of community decision making in evangelical made me interested in something more open."[99] A similar comment was made by another survey participant; "Leadership style uncomfortably dominated by main pastor, lack of consultation with congregation."[100] A similar negative experience of a controlling style of leadership, expressed in this case with the word "hierarchical domination" was linked to a deleterious impact on individual personhood. "Negative = hierarchical domination, hype, I felt disempowered. It took TEN years to find Cityside Church."[101] These comments express the perception that a controlling leadership style represses spiritual development.

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[93] Survey form 13. Quote used already.
[94] Survey form 17. Quote used already.
[95] Survey form 32.
[96] Survey form 48.
[97] A question that arises is the link that these survey participants made between size and community. A sense of community will attract people. Indeed, Cityside has grown. How will Cityside balance this tension between size, community and growth?
[98] Survey form 18.
[99] Survey form 45.
[100] Survey form 9.
[101] Survey form 15.

A number of people described the particular ethos of Cityside. "It made the contrast that Cityside presents very clear."[102] "We were looking for a church with a similar feel and Cityside was it."[103] "I thought church was a good idea because I believe you can't really be a Christian in isolation (not successfully). The size and relaxed nature of Cityside was a breath of fresh air. I'd say previous experience helps me stay at Cityside."[104] "I appreciate the honesty, friendship, relaxed atmosphere of Cityside and Mark's good teaching, his encouragement and friendship."[105] "Was involved in ministry with a large number of churches for several years- Cityside was different and interesting."[106] All these comments suggest survey participants make a clear distinction between Cityside and other church experiences. While these distinctions would only become apparent once participants had left other churches and come to Cityside, participants are using the distinctive values of Cityside to express their dissatisfaction with their prior (predominantly EPC) experiences.

A further theme was ministry opportunities. This was predominantly related to the reincarnation of the City Mission as Cityside when Mark Pierson arrived. "Negative experience. Cityside (City Mission) because I was needed here."[107] "Just a desire to obey God in my life and help at the [Auckland City] mission."[108] "I came to Cityside when still City mission church and have developed spirituality as Cityside has developed. I now would not be able to go back to a previous church experience."[109] This final participant comment is a reflection on ministry opportunities that were provided through Cityside as the City Mission. However, as with the paragraph above, it does also underline the unique ethos of Cityside.

Overall, the previous church experiences of Citysiders have played a role in their move to Cityside. A number of themes recur, including the desire for a more real, culturally connected and creative expression of Christian faith and the search for community. Participants perceived a lack of, or even a hindering of, spiritual growth at their previous church experience. They felt controlled in their previous church experience, in contrast to the particular ethos of Cityside. A final theme in the reasons for coming to Cityside was that of

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[102] Survey form 42.
[103] Survey form 11.
[104] Survey form 6.
[105] Survey form 46.
[106] Survey form 26.
[107] Survey form 8.
[108] Survey form 47.
[109] Survey form 21.

ministry opportunities. This needs to be read in relation to the City Mission rather than Cityside.

In summary, participants were searching for community and for a more real and culturally connected expression of Christianity. They felt they had to leave EPC churches in order to grow spiritually. They are uneasy with controlling leadership styles and a lack of consensus decision-making among EPC churches. The Cityside community seems congruent with Jamieson and his work that posits disenchantment with EPC spirituality. For some, their experience has not just been disenchanting, but has bred a strong negative reaction to their religious past.

No prior religious convictions

I now turn to consider the absence of previous church/religious experience among Cityside participants. A number of survey forms (6.25%, n=3) indicated no previous church experience.[110] They also indicated a strong sense of belonging to Cityside and growth in their Christian faith as a result of being at Cityside.[111] One had been coming for 1-2 years.[112] The other two had been coming for 6-10 years. Assuming they had filled out the survey form completely and accurately, it appears that these three people have no previous church background and have found faith and community at Cityside. One further participant also indicated no previous church experience, and that this was their first visit to Cityside.[113] They are technically unchurched, although the impact of Cityside upon their spiritual journey to date is not clear. In summary, 8.3% (n=4) of Cityside are unchurched, while 6.25% (n=3) are previously unchurched who have found faith within the Cityside church community.[114]

These figures compare favourably with other churches. Kevin Ward has researched levels of unchurched attendance in New Zealand and writes of his experience of growing churches and his growing awareness that the majority of people he had baptised came from churched backgrounds. Kevin researched four growing churches in Christchurch and concluded that at

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[110] Survey forms 36, 37 and 40 respectively.
[111] See Chapter Four for a full discussion of this data.
[112] Survey form 40.
[113] They wrote on the form "attended only once. (This service) 10/12/00)" (Survey form 29).
[114] The Cityside data is based on the assumption that people would answer question eight – list your previous church/religious experience by listing a church if they had a previous church experience, and that no listing indicated no previous church experience. In hindsight, it might have been helpful to confirm this by inserting a question "If you did not answer this question, is this your first church experience?." However, on the data, Cityside compares favourably with other churches in New Zealand.

least 75% of church attenders had come from other churches. Only between 2.7% and 4.0% had a nonchurched background.[115] Spreydon Baptist Church, often considered a leading church in New Zealand in working with unchurched people, averaged 3.9%.[116]

Cityside's patterns of not attracting those from other churches can also be compared more generally with other New Zealand churches using the National Church Life Survey 2001 data. Of those at Cityside that Sunday, 20% of those at Cityside were visitors, compared with 4% in Baptist churches and 3% in New Zealand churches. A further 17% considered themselves newcomers who were not regularly attending elsewhere, compared to 9% in all Baptist churches and 7% in New Zealand churches. Another 33% identified themselves as switchers or transfers, compared with 37% of all Baptist churches and 24% of all New Zealand churches.[117] This NCLS data raises some apparent discrepancies with my survey data. Firstly there is the difference between 8.3% unchurched newcomers and 17% unchuched newcomers. Secondly, there is the large number of people at Cityside (86%) who have left EPC churches, yet a lower than average (33%) percentage of switchers or transfers compared with Baptist churches in general. One suggestion is that Citysiders consider they have been dechurched. They see themselves as having stopped going to church and then having started again at Cityside. This could explain both sets of data.

This possibility is reinforced by the fact that 15% of Cityside participants (n=7) indicated periods of time not attending church, prior to coming to Cityside. Two participants had finished at their last church in 1996 and had been at Cityside for 1-2 years.[118] Another finished at their last church in 1993 and indicated they started at Cityside in 1998.[119] One had finished at their last church in 1994 and another had finished at their last church in 1997 and both had started at Cityside 1-2 years ago.[120] Another participant had finished at their last church in 1995, yet indicated they had started at Cityside in 2000.[121] Another commented, "it took ten years to find Cityside."[122] A variety of factors outside the scope of the survey form could account for this gap (including, for example, overseas travel). However, the comment that "it

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[115] The churches were spread denominationally and included Baptist, charismatic Anglican, Evangelical Presbyterian and Pentecostal.
[116] Kevin Ward, *Christendom, Clericalism, Church and Context: Finding Categories of Connexion in a Culture without a Christian Memory. Implications of New Zealand Research* (2001 [cited 30 July 2003]); available from http://christchurch.bcnz.ac.nz/KWCCCC.pdf.
[117] Data from National Church Life Survey 2001. Supplied by Mark Pierson.
[118] Survey forms 9 and 28.
[119] Survey form 19.
[120] Survey forms 20 and 45.
[121] Survey form 38.

took ten years to find Cityside" does indicate that Cityside is enabling people who drop out of church, those who could be labelled the dechurched, to refind a sense of belonging within a Christian community.

Overall then, based on my survey data, 15% of Cityside could be considered de-churched prior to coming to Cityside and another 8.3% could be considered unchurched.

Main reason for coming to Cityside

In exploring the journey to Cityside, a further question was asked. People were asked, "What is the main reason you came to Cityside?" and were given a range of options (results follow in **Table 9**).[123]

***Table 9**: Main reason for coming to Cityside*

	Worship style	**Had friends here**	**Ethos**	**Preaching**	**Location**	**Knew Mark**	**Other (please state)**
Number	10	12	12	1	2	4	7
%	21	25	25	2	4	8	15

People are coming to Cityside through relationships (25%), through ethos (25%) and through worship style (21%).

The "Other" reasons included "commitment to art/social," "Kissing hot coals," "heard Mark on Radio Rhema and agreed with his philosophy," "felt it was more my spiritual home than previous church," "first church I'd attended where I knew I could play a part and be needed," "friends visited, expectations & culture of churches disappointing" and "they needed a pianist."[124]

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[122] Survey form 15.
[123] Survey Question 7. See Appendix One, Survey form.
[124] Survey forms 44, 6, 38, 32, 3, 45 and 8, respectively. Note that "Kissing Hot Coals" was described on page 70 as an initiative launched by Mark Pierson to gather and resource artists through networking.

I would argue that "Ethos" lay behind the first two "other" reasons and possibly the third. A "commitment to art/social" is similar to Mark's stated value of creativity at Cityside and "Kissing Hot Coals" was an outworking of this value.[125] The comment "heard Mark on Radio Rhema and agreed with his philosophy", similarly, expresses some appreciation of the ethos of Cityside.[126] Add these three "Other" to the twelve people who ticked ethos and the ten people who ticked worship style (21%), and the uniqueness of Cityside is a significant factor in why people come to Cityside.

Four people (8%) "knew Mark." A further person, under "Other" had "heard Mark on Radio Rhema."

A repeated theme of church growth literature is the importance of relationships in people's journey toward Christian community. This is significant at Cityside, but not as significant as is its distinctive identity.

A related question presents itself with regard to this unique ethos. Is there anything about the way Cityside has developed, either consciously or subconsciously, which either attracts a certain person, or repels people who feel they might not fit? Does Cityside attract a certain personality or socio-economic strata or sub-culture?

One response to consider is that social networks often develop along similar lines. People often hang out with people who are like them. "It is not unusual, in fact, for the people who gather into a congregation to share a communal social and cultural heritage .... They are quite likely to be quite similar in educational, occupational, and status backgrounds."[127] With regard to the question of why people came to Cityside, survey results show that similar social networks are significant, but not as significant as the unique ethos.

Summary

This chapter has sought to read Cityside today and to investigate those who have become part of the worshipping life of 8 Mt Eden Road. I have analysed survey data from Cityside in relation to previous religious experience and reasons for coming, attitudes to postmodern and

[125] Survey forms 44 and 6.
[126] Survey form 38.
[127] Ammerman, *Studying Congregations. A New Handbook*, 80.

to contemporary culture and the demographics of place and year of birth, gender, educational qualifications and marital status.

How did participants get to Cityside? The previous church of 77% of survey respondents was described as Evangelical, Baptist, Charismatic or Pentecostal. Nearly half (48%) of respondents were from churches larger than 200. Words like "stifling, controlling, sexist, oppressive, hierarchical, boring, unreal worship, patriarchal, unaccepted, too different" were used to describe a disenchantment with their previous religious experiences. Coming to Cityside is viewed in a positive light, as a "shift from religion to spirituality" or an ability to express doubt and disbelief as a part of their Christian experience. Applying the work of Alan Jamieson, I have argued that Citysiders religious dislocation suggests a sense of homelessness that is part of a postmodern response to evangelicalism.

The survey data shows that Cityside has a highly unusual religious demographic; predominantly highly educated young adults of Pakeha descent. Demographically, Citysiders are more likely to have been influenced by postmodernity. As to their "cultural" identity, 75% of Citysiders described themselves as partly or fully postmodern. A predominant reason for a partial acceptance of postmodernism was due to their unease over the more philosophical postmodern assertion of no metanarratives, and not their unease over dimensions of spontaneity, play, ambiguity and eclecticism. This hints at a sophisticated interplay between individual and wider societal worldviews. Further, Citysiders display high levels of cultural connectedness. They have chosen not to inhabit an Evangelical sub-culture, but to spiritually engage more widely with cultural artifacts of books and music.

This chapter has argued that Citysiders are likely to be postmodern in demography. Further, they identify with postmodernism and are connected with contemporary culture. Their journey to Cityside can be read as one form of faith response to a postmodern cultural shift. This suggests that Cityside and Citysiders can be read as a postmodern religious response. What is it at Cityside that might nourish this postmodern journey and spirituality? Addressing this question is the task of the next chapter.

I have discussed in this chapter how Cityside participants described their journey to Cityside as part of a search for cultural connectedness, creativity and community. These themes will emerge more clearly in the next chapter.

Chapter Four ::: Reading the Cityside spirituality

Chapter Three moved from reading the ecology that shaped 8 Mt Eden Road, to reading those who congregate at 8 Mt Eden Road. I argued that based on demography, levels of cultural connectedness and previous religious experiences, Cityside and Citysiders can be sited as part of a postmodern religious response.

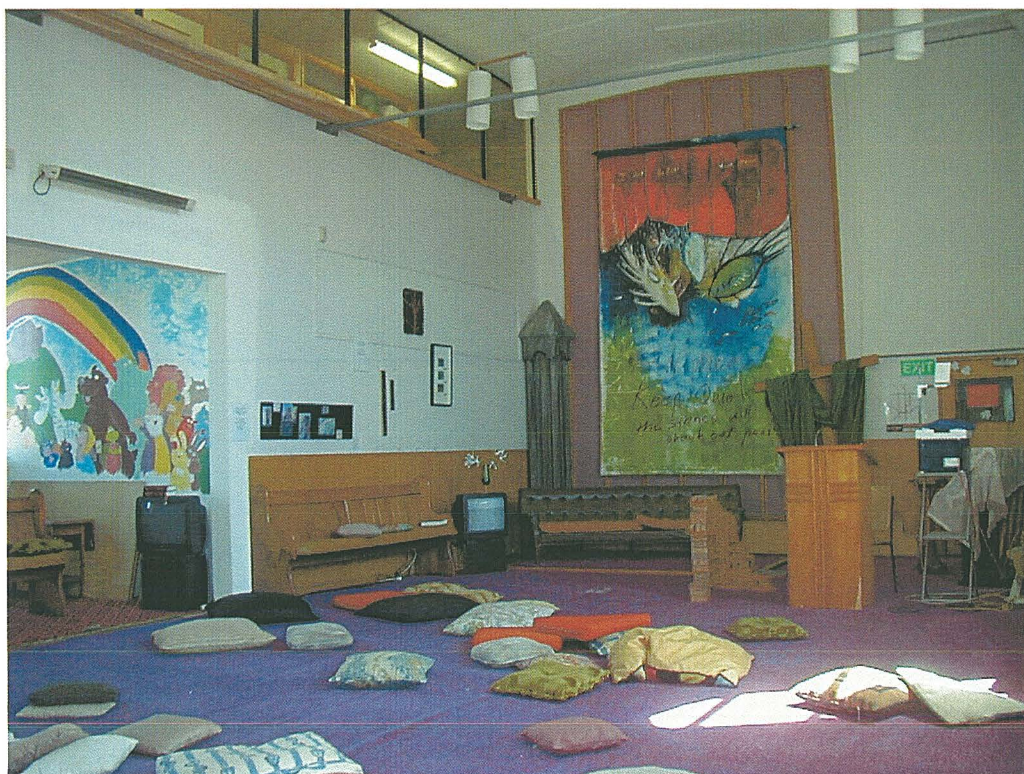

***Figure 11**: Picture of interior of Cityside Baptist Church, taken by the author*

This chapter will continue to read those who congregate at Cityside, specifically, with regard to their spirituality. It will explore what nourishes the spirituality and religious search of this culturally connected and, previously, religiously disenfranchised group of people. This chapter will catalogue a range of spiritual indicators, assessed, firstly, in relation to National Church Life Survey research and, secondly, in relation to a range of spirituality statements. This data will be drawn, as was the previous chapter, from the survey I undertook at Cityside.

In particular, this chapter will focus on:

- Church, mission and small group attendance patterns
- Attitudes to belonging, to spiritual growth and to worship
- The impact of Cityside on individual spirituality
- Appreciation of the spirituality of Cityside.

In addition, at various points in this chapter, data from focus group interviews will be used to further articulate the spirituality of Cityside.

This chapter will argue that Citysiders perceive themselves as spiritually vital and consider the life and liturgy of Cityside as significant in their spiritual vitality. The exact contours of their spirituality will be traced, including what Citysiders value about Cityside. This presents the potential thesis, that the way spirituality is constructed at Cityside is funding a postmodern expression of Christian faith. This chapter suggests key components in this spirituality include community, creativity and cultural connectedness.

Spirituality comparisons

A number of questions with regard to the spirituality of Cityside were drawn from the NCLS data. These focused on sense of belonging, attendance patterns, involvement in mission activities, growth in Christian faith and sense of God during services. In isolation, they are potentially a distortion of Cityside. When grouped together they establish a pattern of a group of people who are growing spiritually, both individually and through community processes and interaction.

Sense of belonging at Cityside

One indicator of spiritual vitality is to assess the levels of individual belonging. This was gauged using two questions. The first asked; "Are you regularly involved in group activities here?"[1] The results, compared with results from the National Church Life Survey are shown in **Table 10**.

Table 10: *Involvement in group activities*

	No – no such groups or No - not regularly	**Yes – small prayer, discussion, Bible study group**	**Yes – fellowship, social group**
Cityside %	73	17	10
Baptist %	32	31	16
All %	42	19	24

Two people did not respond to this question.[2]

A significant number of Citysiders (73%) are not involved in any small group activities. This is in marked contrast to other New Zealand groups. Some 32% of participants in Baptist church, and 42% of participants in all New Zealand churches, are not involved in small group activities. This contrast could be due to the size of Cityside, in that people feel their relational needs are met on Sunday morning. If so, this could be an inhibitor to ongoing growth, as increased attendance will impact upon the informal nature of a Sunday service and on the number of relational connections one can have informally after the Sunday service.

However, alongside this survey-generated data, a different story emerged in focus group interviews. One respondent noted, "Cityside is not something that happens on Sundays. Cityside is like living in this flat with people who are Citysiders, so therefore I'm in church every day. I see them on holiday. It's like, huge. It's like, do I breathe today question. It's much bigger than Sunday."[3] This indicates a high level of communal interaction outside the Sunday service, which informally provides the relational outcomes sought by the use of small

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[1] Cityside Survey Question 4. See Appendix One, Survey form.
[2] Survey forms 6 and 22.
[3] Wednesday Focus Group interview.

groups within church life. Thus, the data about levels of participation in small groups should not be read as a reflection on a lack of a sense of belonging to the Cityside community.

This is further validated when one considers the second question in relation to belonging. Participants were asked, "Do you have a strong sense of belonging to Cityside?"[4]

***Table 11**: Sense of belonging*

	Yes, growing	**Yes, stable**	**Yes, declining**	**No, but new**	**No – wish I did**	**No – happy on fringe**	**Other[5]**
Cityside %	48	12.5	6	12.5	2	8	8
Baptist %	50.7	21.6	10.7	(	***13.9***	)	3
All %	48	29	9.1	(	***11.5***	)	2

Overall, 66.5% of people at Cityside feel a sense of belonging, as shown in **Table 11**. For 48%, this is a growing sense of belonging, for 12.5% this is stable, while for another 6%, they feel they belong, but this is declining. One person wished they did feel a strong sense of belonging, while four people (8%) are happy to stay on the fringe.

At 48%, Citysider's sense of a growing belonging is similar to Baptist churches (50.7%) and all churches (48%). Fewer Citysiders feel their sense of belonging is declining (6%), compared with 10.7% of Baptist churches and 9.1% of all churches. While this is a positive indicator of the sense of community at Cityside, it needs to be placed alongside the data in the following section, which will indicate that Cityside is a congregation that is rebuilding. At Cityside there are more new participants, and new participants are more likely to feel a growing sense of belonging.

Frequency and length of church attendance

Another way to assess belonging is to explore church attendance patterns. As part of a group of indicators, it does indicate one dimension of how individuals perceive their involvement in a church community. (It is important to note that an individual's perception of their attendance

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[4] Cityside Survey Question 5. See Appendix One, Survey form.
[5] Includes "Don't know" and "Not applicable."

is likely to be higher than in reality.) Attendance patterns at Cityside were explored using two questions. Firstly, "How frequently do you attend church services here?" [6]

***Table 12:** Frequency of church service attendance*

	Hardly ever/ Less than once a month	Once a month	2-3 times a month	Usually every week
Cityside %	12	6	27	54
Baptist %	5	2	10	71
All %	5	3	13	68

Of Citysiders, 54% attend weekly and 81% attend from two to four times a month (when adding together "usually every week" and "2-3 times a month"). (See **Table 12**)

As above, this question was taken from the NCLS survey and, thus, enables comparison with denominational and national averages. With regard to weekly attendance, Citysiders, at 54%, attend less regularly than both Baptists, in general, (71%) and all churches (68%). However, attendance figures for Cityside, Baptists and all churches are identical (81%) when weekly and two or three times a month are totalled.[7]

Attendance figures of 81% at Cityside are interesting given the stereotype that Generation Xers are not institutionally committed. Does Cityside's emphasis on community have a flow on effect of increasing "institutional" commitment?

A second question regarding attendance patterns was asked; "How long have you been attending church services here?"[8] Results are shown in **Table 13**.

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[6] Cityside Survey Question 1.
[7] Data from National Church Life Survey 2001. Supplied by Lynne Taylor, Researcher, Baptist National Resource Centre, Auckland.
[8] Cityside Survey Question 2. See Appendix One, Survey form.

Table 13: Length of time at Cityside

	Less than 1 year	1-2 years	3-5 years	6-10 years	More than 11 years	Visiting from another congregation	Visiting, don't regularly go anywhere else
Number	7	10	15	12	1	2	1
%	14	21	31	25	2	4	2

Some 66% of Citysiders have started attending in the past five years. This compares with all Baptist churches (50%) and all churches (34%).[9] Cityside is characterised by having a congregation of which nearly two thirds are recent participants. This makes sense of the congregational growth charted in Chapter Two (**Figure 3**: Attendance at Cityside since the arrival of Mark Pierson) and the changes in the congregation with the arrival of Mark Pierson.

Mark Pierson was called to the congregation in 1993. When interviewed Mark noted that;

> But in the church itself, when I came there was probably 25-30 people here on a really good day. A lot of them were tired, run down, staff who travelled a long distance, who felt they should be here ... So I just started encouraging people to leave if they wanted to. Said, I really appreciate having you here, I appreciate what you've done, but if you don't want to come any more, if you want to go somewhere closer to home or if you want to have a break, don't feel you need to stay. And people left sort of naturally as well. A significant couple moved to Australia. So we got down to five or six on a good day, which is pretty disheartening stuff really. [And later in the interview] We haven't lost people either here. We only lost two spinster women who chose to leave because they didn't like what was going on here ... So people have stuck with us. Maybe it's because we've done things slowly and gently, I don't know.[10]

The above data validates Mark's comments, with only one person indicating they were in the church prior to Mark.[11] This means that there are very few people who carry the history of 8 Mt Eden Road (as outlined in Chapter Two) and suggests a lack of corporate memory holders within the church. This will become significant when I explore the place of tradition at Cityside in Chapter Seven.

Growth has been steady and regular. Seven people indicated they had been here for "Less than one year." Ten people indicated they were in the 1-2 years bracket, which averages five per year. Similarly, fifteen people indicated they were in the 3-5 years bracket. Again, this averages five per year. Twelve people indicated they had been around for 6-10 years, which

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[9] Data from National Church Life Survey 2001. Supplied by Lynne Taylor.

[10] Appendix Two, Interview with Mark Pierson, on page 401, 403

[11] This is based on those who filled out the survey form. I was aware of at least four people in 2000 at Cityside who were present before Mark and presume they were not present on the Sunday I surveyed, or choose not to fill out a survey form.

averages three per year. This indicated a steady increase in people over the period of Mark's ministry.[12]

In Chapter Three I explored the demography of Cityside as well-educated young adults. This represents a mobile demographic in which people are often seeking overseas experience or work-related promotion. The impact of this is evident at Cityside in the weekly newsletter. It carries a section that names people (Citysiders) living or moving overseas.

> ***Pray for*** ... Gabrielle and her family in the loss of her brother David ... Faye preparing to return to Afghanistan in February ... Clint and Gabrielle preparing to be married in February, Shannon and Ahukona preparing to be married in Arizona in May 2001 ... Kirstie (UK), Craig & Miranda (Japan), James sailing on the multimedia project Starship. Kirsten & Mark (UK), Karl (HK), Kim & Sophia (HK), Jenny & Bruce, Sarah (UK), Lance & Leigh (Scotland), Louise (France), Leighton and Judith (Israel), Ian & Jenny (Egypt), Rebecca (Uganda).[13]

In addition, during the weekly church service, Mark often reads emails received from travelling Citysiders.[14]

Involvement in mission activities

I have surveyed belonging in relation to a sense of belonging and attendance patterns and outlined a strong sense of community, a potential lack of corporate memory and a mobile demographic. Another indicator of belonging is to explore individual's participation in outward activities of the church.

Hence, Citysiders were asked, "Do you regularly take part in any mission activities of Cityside (eg evangelism or outreach, community service, social justice or welfare)?"[15] Results are shown in **Table 14**.

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[12] Asking this particular survey question at a specific point in a congregation's life could potentially capture this mobility. It is possible that the "Less than one year" figure reflects that fact that people who have joined recently, are, for example, students who might still be studying and have not yet reached the stage of being able to move on. In contrast, in previous years, people have joined, and have now left. Thus among a mobile demographic, the absolute growth in previous years is reduced because people have left for mobility reasons. Hence a growth that has increased over time might also be a reflection of the mobility inherent in the predominant demographic of Cityside.

[13] From 15 October 2000 church newsletter.

[14] During "Church news."

[15] Cityside Survey Question 3. See Appendix One, Survey form.

Table 14: Participation in mission activities of Cityside

	No, we don't have such activities	No, not regularly involved	Yes, evangelism or outreach	Yes, community service, social justice, welfare	Yes, both
Number	12	27	2	5	1
%	25	56	4	10	2

One person did not answer this question. 56% were not involved. A further 25% did not perceive that Cityside had mission activities. That left 17% of Citysiders who were involved in some mission activity. Based on this question, few Citysiders perceive themselves as involved in evangelism, outreach, community service, social justice or welfare

This compares with NCLS results, in which 9% of respondents said their congregation had no such activities (compared to 25% at Cityside), and 34% of attendees (compared to 17% at Cityside) who were regularly involved in congregational mission.[16] This NCLS figure was made up of 10% in the category of evangelism or outreach, 13% in the category of community service, social justice or welfare and 11% in both. Thus, Cityside has fewer people involved in mission than an average church.

How does this figure compare denominationally and with regard to age group? NCLS found no differences between denominations. "Attenders in most denominations are about equally likely to be involved in congregational mission activities."[17] When the NCLS figures are broken down by age group, 27% of those aged 20-29, the main demographic of Cityside, were involved in congregationally based mission. Citysiders continue to be less involved in mission, even considering their abnormal age demographic.

NCLS figures also documented a shift in type of activity, with an older age group less likely to be involved in evangelistic activities and more likely to be involved in community service.[18]

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[16] Note that this data was taken from NCLS results from 1995. A sample of New Zealand churches was surveyed alongside a major survey of churches in Australia. Peter Kaldor et al., *Shaping a Future Incorporating Lifting the Lid on the New Zealand Church* (Adelaide: Openbook Publishers, 1998).

[17] Peter Kaldor, John Bellamy, and Sandra Moore, *Mission under the Microscope. Keys to Effective and Sustainable Mission* (Adelaide: Open Book Publishers, 1995), 45.

[18] Thus among the 50-59 age bracket, 12% of NCLS participants were involved in evangelistic activities, 18% in community service activities and a further 12% in both.

In comparison, among the 20-29 age group, the opposite was the case.[19] At Cityside this trend is reversed. Twice as many people are involved in community service (10%), in direct contrast to their age group (5%). Three times fewer people (4%) were involved in evangelism and five times fewer people (2%) were involved in both. Thus, it can be argued that Cityside has proven more effective in stimulating community service expressions of mission and less effective in evangelism or outreach expressions of mission. I will return to the discussion of Cityside attitudes to the Other in Chapter Nine and to some specific attitudes to evangelism in Chapter Ten.

Growth in Christian faith

Another way of exploring the spirituality of Cityside participants was to ask them how they felt about the growth of their Christian faith. Hence, the NCLS question was used, "Over the last year, do you believe you have grown in your Christian faith?"[20] NCLS data for this question was grouped into three groups; no growth, some growth and much growth, shown in **Table 15**.

***Table 15**: Growth in Christian faith among Baptist and all churches*

	No growth	Some growth	Much growth
Baptist (%)	10.1	46.6	20.5
All (%)	12.9	46.3	21.4

There is little discernible difference between Baptist denominational figures and all churches. However, differences are discernible when compared to Cityside (**Table 16**).

[19] Some 12% of respondents were involved in evangelistic activities, 5% in community service and a further 10% in both. Note that these figures are read off a graph, so accuracy is sought, but not guaranteed.
[20] Cityside Survey Question 6. See Appendix One, Survey form.

Table 16: Growth in Christian faith at Cityside

	No growth	Some, through Cityside	Some, through other groups	Some, through private study	Much, through Cityside	Much, through other groups	Much, through private study
Number	3	18	3	7	7	2	7
%	6	37.5	6	15	15	4	15

The data at Cityside indicated that 6% had experienced no real growth, 58.5% had experienced some growth and 34% had experienced much growth. One person did not respond to this question.[21] Five people (10%) had grown (whether some or much) through other groups or congregations.[22] In sum, 92.5% of Citysiders feel they are growing some or much in their Christian faith.

Interestingly, while 92.5% of participants at Cityside feel they are growing, only 67.1% of Baptist participants and 67.7% of all church participants feel they are growing. One word of caution is needed, given that this question was slightly adapted from the NCLS question. The NCLS question asked, "Over the last year, do you believe you have grown in your understanding of your Christian faith?" I deemed that this tended toward a cognitive understanding of faith, which would be at divergence with the communal and creative expression of faith that I was observing at Cityside. Thus, in seeking to more accurately capture Cityside, I changed the question to read, "Over the last year, do you believe you have grown in your Christian faith?" This ran the danger of making comparison between Cityside and other churches problematic. Given this caveat, more Cityside participants feel they are growing in their Christian faith than in other churches in New Zealand.

An interesting dimension of this data was the number of people growing through their own private activities rather than through the church. 44 people (92.5%) feel that they have grown in their Christian faith over the last year. Cityside is a main contributor to this growth

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[21] Survey form 27.

[22] Two of these indicated in Cityside Survey Question 2 that they were "visiting from another congregation," while another attended Cityside "hardly ever." This would make consistent their belief that they were growing through other groups or congregations. The other two indicated that they attended "2-3 times a month" or "Once

(whether some or much) for 25 people (52%). Private activity is the next major contributor (whether some or much) for 14 people (29%).

I explored this further in focus groups, giving them the information and then asking if there was anything about Cityside that enhanced this "private growth."[23] Answers indicated that a key to this private resourcing was the way Cityside was structured. Firstly, Citysiders felt that their community resourced their personal spirituality. One area was the way that Cityside valued participation.

> One aspect for me is that when I'm rostered on to be doing something, and we chose to be on the roster. So it's my experience that when I'm rostered on that in the time leading up to the Sunday that I'm to do something there's, whether I need to, or I want to or I choose to, I end up thinking about God more and some aspect as part of the preparation for participating. So that's part of the reason I enjoy being on the roster, because my participation in that service.[24]

Therefore, there is a direct link between the way the Cityside community is structured and individual spiritual practices. This was also an indicator that Mark Pierson's value of participation (articulated in Chapter Two) was being outworked at Cityside.

Secondly, Citysiders expressed a desire for integration of their spirituality with the whole of life. "I don't really feel like I've grown as such, but I feel like I've grown as a person a whole lot more. I'm trying to integrate the two."[25] Another Citysider expressed a similar comment. "[W]hat I have grown in is the awareness that growing as a person is spiritual growth and that's part of the Christian faith. So my growth has been about elimination of the distinction between Christian faith and the rest of my life."[26] This is linked with a refusal to reduce Christianity to a Sunday experience.

> I also have that quite integrated picture that would not see looking at my Christian faith as an isolated piece. So if I'm growing as a person or working through a what am I going to do with my work life or anyone of a range of things then being able to process that with other people who share my life is about me growing.[27]

Thus, a desire for integration is an important dimension of the spirituality that Cityside is resourcing. Integration is sought both privately and communally.

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a month." With regard to their sense of belonging, they felt they did not belong and indicated "No, but I am new here."

[23] Full question read "It was interesting that the same number of people (15%) felt they had grown much, mainly through Cityside, as had grown much, mainly through their own activity. Is there anything about Cityside that enhances this "private growth"?." See Appendix One, Focus group data "outline"

[24] Wednesday Focus Group interview.

[25] Ibid.

[26] Ibid.

[27] Ibid.

Thirdly, Citysiders noted that Mark Pierson resourced this commitment to individual growth.

> It is one of his [Mark's] goals that he articulates quite regularly, that he does not consider it to be valuable or useful for people to rely on churches for spiritual growth. So it is something that he has consistently said is that I will know that I'm doing an OK job as a pastor and Cityside is doing an OK job as a church if you realise that you don't actually need to be here in order to grow.[28]

This value then seems to shape the ethos of the community

> I find for that particular question [my own personal activity], that some of church is useful to me. I hardly ever get an epiphany that enhances my spiritual growth on Sunday. But I often take bits away from it and use it during the week and that's where I grow. But the main place where I grow is through interaction with Cityside people, talking about God through the week and life and such and so in that sense it's crucial to my growth, it's like probably the most important thing, but the church service on Sunday, I could easily cope without that.[29]

Again, there is an interaction between the individual, the Sunday community and community (during the week). Mark's values have been outworked in a community ethos that resources individuals' privatised activity.

This does not mean the community is not valued. Indeed, it seems that community at Cityside creates such personal growth.

> I think that one of the useful things about Cityside, for me personally, is that it has allowed me to develop myself. But it's also effectively like free counselling. You can bounce ideas off people. You can say, here's how I feel and they can say to me, here's how I feel. So I suggest that Mark is wrong. That I do need Cityside for personal growth to enable my Christian faith to grow. So I see it as a really useful place to be at.[30]

This might explain the link between the strong sense of belonging that I explored above and the contribution of private activity to spiritual growth. It also opens up the potential argument that a vital part of postmodern spirituality is a finding of God through community. This argument will be developed much more fully in Chapter Seven.

In this section I have argued that Citysiders are more likely to feel they are growing than other churches and explored how Cityside provides an environment and an ethos that facilitates much growth by the person.

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[28] Ibid.
[29] Ibid.
[30] Ibid.

Sense of God during services

Another way to assess spirituality is to consider the sense of God's presence that one might experience during worship. Thus, the NCLS question was asked, "How often do you have a sense of God's closeness during church services?"[31] Results are shown in **Table 17**.

***Table 17**: Sense of God's closeness during church services*

	Always	**Mostly**	**Often**	**Sometimes**	**Hardly ever**	**Never**	**Don't know**
Number	2	8	18	14	3	1	1
%	4	17	37.5	29	6	2	2

One person did not respond and did not respond to any question on this page of the survey.[32] Another person said "Never."[33] This might be due to a different way of interpreting spirituality, given that this person indicated in that they had grown "Much" in their Christian faith, both through Cityside and through their own private activity (Survey Question Six) and agreed and strongly agreed that they were willing to express in actions and words their Christian faith.

Some 58.5% of Cityside respondents indicated a sense of God's closeness "Always," "Mostly," and "Often."

Rather than the above seven categories, the National Church Life Survey question in 2002 grouped responses into four categories; of "Always," "Usually," "Sometimes" and "Rarely/never." Grouping "Always" and "Usually," 69.3% of Baptists and 69.1% of all churches experience a sense of God's presence.[34] This compares with the 58.5% of Cityside respondents.

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[31] Cityside Survey Question 11. See Appendix One, Survey form.
[32] Survey form 47.
[33] Survey form 14.
[34] Data from NCLS 2001. Supplied by Lynne Taylor.

At first glance it would appear that Citysiders are not as likely to sense God's closeness during Sunday worship. This needs to be weighed against the discussion above, in which focus group data indicated that a significant group of Citysiders felt they were "growing much mainly through their own activity" rather than through the group. This suggests that perhaps for Cityside, spirituality is linked to all of life, and the seeking of God's presence during all the week, rather than just on Sunday. Individuals "take bits away from it and use it during the week" and growth occurs "through interaction with Cityside people, talking about God through the week."[35] One way to describe this would be as a practice of sampling within a communitarian framework. I will return to this theme in much more detail in Chapters Seven and Nine.

In summary, in this first major section I have used NCLS type questions to explore patterns of church, mission and small group attendance and attitudes to belonging, to spiritual growth and to worship at Cityside. I have compared this with Baptist and New Zealand churches in general. I have observed that at Cityside there are high levels of attendance, a strong sense of belonging, high levels of spiritual growth nourished by the community ethos of Cityside, an effectiveness in stimulating a community service mission but an ineffectiveness in evangelism type mission. I have used focus group data to suggest a spirituality that values individual sampling within a communitarian framework in the seeking of an integrated personhood.

Spirituality statement assessment

However, I wanted to pursue Cityside's spirituality further. I was concerned that the NCLS questions did not cover dimensions of Cityside that could be important both to Citysiders values (especially valuing contemporary culture) and my research agenda. For example, one of the NCLS questions asked above, "Do you regularly take part in any mission activities of Cityside?" defined mission broadly. However, I wondered if it limited mission to an activity based exercise rather than mission as a way of being in the workplace, or as artistic expression.

Hence, I designed a question to explore Cityside with regard to spiritual integration and spiritual expression.[36] I asked survey participants as a result of being at Cityside, to evaluate a

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[35] Excerpts from an earlier quote, footnote 29. Wednesday Focus Group interview.
[36] Cityside Survey Question Fourteen. See Appendix One, Survey form.

range of statements on a five-point scale of "Strongly agree" to "Strongly disagree." The statements included the following:

- I feel that my faith is more integrated with my workplace
- I feel that my faith is more integrated with my culture
- I have a deeper understanding of what it means to be a Christian
- I am willing to express in actions, my Christian faith
- I am willing to express in words, my Christian faith

My concern was realised, as shown in **Table 18**. As became evident in the focus group interviews, the previous religious experiences of Citysiders had distorted their responses to "Do you regularly take part in any mission activities of Cityside."[37] However Cityside's responses to these statements opened up invaluable discussion on the relationship between faith and society at Cityside.

***Table 18**: Spirituality assessment*

As a result of being at Cityside...	**Strongly agree**	**Agree**	**Neutral**	**Disagree**	**Strongly disagree**
I feel that my faith is more integrated with my workplace	23%	46%	21%	2%	0%
I feel that my faith is more integrated with my culture	31%	48%	6%	2%	0%
I have a deeper understanding of what it means to be a Christian	29%	50%	10%	0%	0%
I am willing to express in actions my Christian faith	15%	50%	21%	2%	0%
I am willing to express in words my Christian faith	17%	50%	17%	6%	0%

Of Citysiders, 69% "agreed" and "strongly agreed" that, as a result of being at Cityside, their faith was more integrated with their workplace. Four people did not respond to this question. Three of these indicated in Question Number Two that they were visiting (either "from

[37] See Chapter Four, Involvement in Mission Activities, on page 110.

another congregation" or "do not regularly go anywhere else"). One person did not respond and did not respond to any question of this page of the survey.[38] One person "disagreed."[39]

Most (79%) "agreed" and "strongly agreed" that, as a result of being at Cityside, their faith was more integrated with their culture. Six people did not respond to this question.[40] One person "disagreed."[41] The fact that 79% of Citysiders believed that as a result of being at Cityside their faith is more integrated with their culture would indicate that at some level Cityside is an effective postmodern contextualisation and that Cityside is providing the tools to aid in this level of integration. Chapter Nine will explore this further, analysing various liturgical fragments to argue that Citysiders are finding God through contemporary culture, DJ sampling as an essential dimension of their postmodern contextualisation of faith.

Most (79%) of Citysiders "agreed" and "strongly agreed" that, as a result of being at Cityside, they had a deeper understanding of what it means to be a Christian. Five people did not respond to this question.[42] This figure is further validation of the earlier discussion that Cityside is a place that enhances growth in Christian faith.

Of participants, 65% "agreed" and "strongly agreed" that, as a result of being at Cityside, they were willing to express in actions their Christian faith. Six people did not respond to this question.[43]

Similarly, 67% of Citysiders "agreed" and "strongly agreed" that, as a result of being at Cityside, they were willing to express in words their Christian faith. Four people did not respond to this question.[44] Three people "disagreed."[45]

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[38] Survey form 47.
[39] Survey form 35.
[40] Three of these indicated in Question Number Two that they were visiting (either "from another congregation" or "do not regularly go anywhere else"). Three people did not answer the question. Survey forms 20, 36 and 47, respectively.
[41] Three of these indicated in Question Number Two that they were visiting (either "from another congregation" or "do not regularly go anywhere else"). Two people did not answer the question. Survey form 4.
[42] Survey forms 27 and 47, respectively.
[43] Three of these indicated in Question Number Two that they were visiting (either "from another congregation" or "do not regularly go anywhere else"). Three people did not answer the question.[43] One person "disagreed." Survey form 9.
[44] Three of these indicated in Question Number Two that they were visiting (either "from another congregation" or "do not regularly go anywhere else"). Two people did not answer the question. Survey forms 27 and 47 respectively.
[45] Survey forms 4, 45 and 9, respectively.

These last two figures, while high, are lower than the others. Focus group discussion revealed significant unease at Cityside with their EPC heritage. One participant noted high levels of guilt in regard to expressing faith in words. "The other thing is that when I was quite involved in the more conservative groups you were kind of expected to bring your friends along. There was always this guilt thing about having to invite non-Christian friends."[46] Another spoke of moving from a very negative Evangelical experience of God to an integration of their spirituality that included a verbal dimension.

> My personal evangelism, which to me means talking about spiritual stuff with people, with my friends, has just gone through the roof in the time I've been at Cityside. Because all of a sudden I'm not ashamed of God because it used to be the last thing I wanted my friends to do would be to become a Christian because it would just ruin their life. And now I feel like it is a positive thing if they have something to do with God. But it's like nowhere near the sort of outreach, formal mission thing. It's just that I like God and it's a natural thing now.[47]

The sense of dislocation from an EPC expression of faith heavily coloured Cityside's relationship to the Other.

In summary, this question provided further understanding of the spirituality of Cityside. Those who congregate at Cityside have culturally connected spirituality. They believe that Cityside has enabled them to better integrate their faith with the workplace and with culture, to gain a deeper understanding of what it means to be a Christian and to express their Christian faith in actions and words. The highest percentages are in relation to integration of faith and culture and to gaining a deeper understanding of what it means to be a Christian. The lowest levels are in relation to the integration of faith and work and the expression of Christian faith. The highest levels of disagreement concern those willing to express their Christian faith in words, a further indication of the previous EPC background of participants.

Cityside spirituality

Having assessed the general levels of spirituality at Cityside, I wanted to understand what elements of the liturgical life of Cityside people appreciated. If Cityside were postmodern, as argued in the previous chapter and, further, if they are appreciating the Cityside spirituality as discovered in this chapter, was there then anything distinctive about the Cityside spirituality? If so, this might provide insights for Christian faith in a postmodern culture. I designed a survey question that drew on my participant observation.[48] After observing the congregation for a period of weeks, I identified major elements that I felt were present in worship and asked

[46] Sunday Focus Group interview.
[47] Wednesday Focus Group interview.

Citysiders to rate these elements. I hoped to gain individual feedback on their experience of the spirituality and liturgical innovation occurring at Cityside. Results are shown in **Table 19**.

***Table 19**: Liturgical elements and their contribution to Cityside's spirituality*

Rate the following in terms of their contribution to your spirituality	**Very helpful**	**Helpful**	**Neutral**	**Unhelpful**	**Very unhelpful**	**Don't know**	**No response**
Preaching	16	25	4				3
Community	22	16	7				3
Communion	22	16	5	1	1		3
Worship	13	24	8				3
Visuals	14	27	2		1		4
Use of contemporary culture	21	19	1	1			6
Personal participation	24	9	11			1	3
Seeing others involved	29	12	4				3
Prayer	13	23	9				3
Use of liturgy	14	19	12				3
Use of art	18		6				4
Honesty	34	9					5
Use of technology	7	24	14				3
Labyrinth	9	6	11	2		12	8
Storytelling	1	8	11	2		16	9

The overwhelming impression is that Cityside participants are nourished by the liturgical life of Cityside. "Very helpful" and "helpful" were the dominant categories of response.

"Very helpful" was the most selected factor with regard to:

Honesty	70%
Seeing others involved	60%
Personal participation	50%
Community	46%
Communion	46%
Use of contemporary culture	44%

The first four of these values; honesty, seeing others involved, personal participation and community, relate to the dimension of community. The value of community has already become evident and will become evident again later in this chapter. It is this recurring theme that lies behind my advancing of the thesis that community is one way in which Cityside are "making do" in relation to their cultural environment.

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[48] Cityside Survey Question 10. See Appendix One, Survey form.

A finding of God through contemporary culture was found "very helpful" by 44% of Cityside respondents. This valuing of cultural connectedness has already been mentioned, both in this chapter and in the previous chapter, and will emerge again later in this chapter. Again, it is the presence of this second recurring theme that will lead me to advance the thesis that cultural connectedness is a further way in which Cityside is "making do."

"Helpful" was the most selected factor with regard to:

Visuals	56%
Preaching	52%
Worship	50%
Use of technology	50%
Prayer	48%
Use of art	42%
Use of liturgy	40%

A number of commentators have argued for the priority of visuals and art in postmodern culture. These elements are helpful at Cityside. Similarly "the use of technology" is deemed helpful and is of interest given the thesis of Cityside as a potential postmodern contextualisation of faith, and the place of technology in that contextualisation. Likewise, the traditional dimensions of Christian worship, preaching, worship, prayer and use of liturgy are deemed "helpful."

Visuals, art, and the use of technology can all be linked to creativity. The theme of creativity emerged in the previous chapter and will become evident again later in this chapter. Again, this third recurring theme is part of advancing the thesis that creative play is another way in which Cityside is "making do."

One survey form was noteworthy. The respondent itemised a wide range of previous church/religious experiences including Cityside, Gnostic, Buddhist, Catholic, Satanist, Zen Buddhist, Sri Chinmony, Tibetan Buddhist, and Jewish Synagogue. The respondent then rated as "neutral" traditional forms of Christian worship; preaching, worship, prayer and use of liturgy and found communion "very unhelpful." In contrast, they found community, visuals, use of contemporary culture, personal participation, seeing others, art and honesty "very helpful." They found "helpful" the use of technology, the labyrinth and storytelling. Such a person would support the work of John Drane, who, in analysing the relationship between New Age spirituality and much contemporary church spirituality, argues that community and

intuition are essential ingredients that need to be recaptured by the church.[49] Here, at Cityside, is a person involved with a wide range of New Age spiritual exploration who is finding the creative and communal spirituality of Cityside to be very helpful.

More problematic were story telling and the use of the labyrinth. Storytelling, the use of the labyrinth and a Quiet Service are offered as an evening service option at Cityside on a monthly cycle.

The place of narrative in spirituality is a recurring theme among postmodern writing and I will explore the place of storytelling as a dimension of creative play in Chapter Eight. However, with regard to storytelling at Cityside, only 17% rated it as helpful. More people were neutral, 23%. One person found it "very helpful," while two people (4%) found it "unhelpful." Some 33% of people did not know, while another 19% did not answer the question. One interpretation of this data is that it questions the broad potential of storytelling for postmoderns. Another interpretation is that the way storytelling is offered at Cityside is problematic. One person did note that they found storytelling "helpful" and that it "could be so much more if more people attended and participated more personally."[50] Another interpretation is that its placement as an evening option and the resultant attendance by only a minority of Citysiders made it unfair to assess in a general survey to all Citysiders.

I will also explore the labyrinth as a dimension of Cityside's creative play in Chapter Eight. Like storytelling, enthusiasm for its use at Cityside is not universal. Of participants, 19% found the labyrinth "very helpful" and 12.5% rated it as "helpful." More participants were neutral (23%). Two people (4%) found it unhelpful. 25% of people did not know, while another 17% did not answer the question. Again, this data can be interpreted as questioning the use of the labyrinth as a postmodern spiritual tool. Again, as with storytelling, its helpfulness for some, its placement as an evening option and the number of people who did not answer the question, suggest a better method of assessing its value could have been employed.

Among "Other," the following were mentioned once as "Very helpful"; jokes in the newsletter, responsorial readings/prayers, opportunities to contribute, small groups, pastoral

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[49] Drane, *The McDonaldization of the Church. Spirituality, Creativity, and the Future of the Church.*
[50] Survey form 40.

support, interaction/discussion with fellow members, socialise, Grey Lynn community and Spirit Space. One person mentioned "Surveys" as "helpful." One person found "Lack of exploration of God's power" as "unhelpful." Four people rated the "Quiet service" as "very helpful." With regard to the Quiet Service, it needs to be noted that I had endeavoured to include elements of Quiet Service; specifically the use of liturgy, technology, visuals, art and contemporary culture separately in the design of this question.

Valuing Cityside

Having explored the individual distinctives of Cityside spirituality and discovered the priority of culture, community and creativity, I wanted to, specifically, identify what people valued about Cityside. I broke this into two questions.[51] I will explore what participants valued about Cityside in this section and what they valued most about Cityside's worship in the next section.

Forty-five people responded. Two participants were total fans and liked "Everything" and "Absolutely everything."[52] Two survey forms referred to earlier comments.[53] For one participant, this was clear and their response was added into my analysis at this point.[54] Participants often listed more than one thing they valued. These were separated into 99 values mentioned by survey participants and then grouped into themes.

The over-arching theme was the Cityside community. Of the 99 values, 64%(n=63) were categories I elected to group under headings of people, diversity, honesty, openness and participation. All of these relate to the theme of community.

A first aspect of community was individual people. Eight responses valued "people."[55] Four participants listed "friends."[56] Thus, for twelve of the 45 respondents (27%), community was not a concept but involved specific people with whom they value a sense of connectedness.

A second dimension was Cityside as a community. Thirteen participants valued the Cityside community in various ways. "I love how the church is almost more about relationships than it

[51] Cityside Survey Question 11 and 12. See Appendix One, Survey form.
[52] Survey forms 11 and 36, respectively.
[53] Survey forms 45 and 46, respectively.
[54] Survey form 46.
[55] Survey forms 12, 17, 19, 27, 34, 41, 43 and 44, respectively.

is about 'putting us right with God.'"[57] "Size (small enough to know others)."[58] "[E]ncouragement to live with uncertainty, acceptance, diversity."[59] "[R]elationships."[60] "[S]ome implicit community even though you don't know the people. Informality makes it more real, direct substance not swallowed in service structure."[61] "[F]riendly."[62] "[A]ccepting."[63] "Friendships."[64] "Intimacy - with others here mainly."[65] "[I]nteresting collection of people."[66]

The Cityside community was appreciated not only because of a feeling of connectedness but also because of the breadth of the community. People valued both "diversity" and "[l]ots of people who think differently but have unity."[67] Perhaps this sense of unity in diversity is because of a corporate sense of journey. Two participants specifically related community to a sense of vision and direction. "It feels like we're on a journey together."[68] "Sense of its form being decided by congregation."[69]

A sense of honesty within the Cityside community was a dimension valued by eleven participants.[70] Three further participants expanded on this. "I think most people here are honest about their humanity (not being hypocritical about their holiness - led from the front)."[71] "Be honest about where your [sic] at (can express anger, joy, confusion etc)."[72] "I love that we are all allowed to be different, have a different way of relating to God. I love that you can be real here, and you don't always have to be happy."[73] Again, I see participants linking honesty and community.

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[56] Survey forms 2, 8, 16 and 18, respectively.
[57] Survey form 5.
[58] Survey form 9.
[59] Survey form 42.
[60] Survey form 17.
[61] Survey form 31.
[62] Survey form 43.
[63] Survey forms 32, 37 and 38, respectively.
[64] Survey forms 13 and 46, respectively.
[65] Survey form 3.
[66] Survey form 30.
[67] Survey form 42 and 35.
[68] Survey form 6.
[69] Survey form 33.
[70] Survey forms 1, 2, 8, 14, 16, 32, 33, 35, 37, 42 and 46, respectively.
[71] Survey form 6.
[72] Survey form 13.
[73] Survey form 5.

Openness was a dimension specifically mentioned by four participants.[74] Openness could also be applied to a further four participants' comments about freedom. "Freedom to come and go."[75] "Freedom to be myself, non-judgemental. Mark has a 'light touch'. No hierarchical domination."[76] "Not told what to do."[77] "I love Mark, the way he leads humbly - it's not a power trip. How he's into freedom, diversity and non-obligation."[78]

Alongside these eight responses, a further five participants valued the intellectual openness and freedom at Cityside. "The sad confused side of life is OK here."[79] "Ability to think for yourself."[80] "Openness ... honest dialogue between fundamental Christian faith and fundamental Christian doubt."[81] "Willing and excited about the questions rather than always wanting answers."[82] "The people are ... thinkers."[83] Further, openness could be a description applied to participants' comments with regard to structures. "Less rigid and judgmental than other churches I have been involved in. Willing and excited about the questions rather than always wanting answers."[84] "[D]iversity of belief, acceptance of doubt, leftishness."[85] Openness of intellect and of structures was part of a repeated valuing of community at Cityside.

Another dimension of community that was valued was a sense of participation. "People using their gifts and talents to express their journey with God."[86] "Participation in services."[87] "[P]articipation in service."[88] "I love that we're all allowed to be different, have a different way of relating to God. Also it encourages a lot of me to participate – brain, creativity, heart etc."[89]

Adding the responses to participation, openness, honesty, diversity, a corporate sense of journey as essential elements of community, and including the general descriptions of

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[74] Survey forms 19, 26, 32 and 35, respectively.
[75] Survey form 10.
[76] Survey form 15.
[77] Survey form 25.
[78] Survey form 5.
[79] Survey form 9.
[80] Survey form 13.
[81] Survey form 30.
[82] Survey form 4.
[83] Survey form 14.
[84] Survey form 4.
[85] Survey form 21.
[86] Survey form 7.
[87] Survey form 9.
[88] Survey form 27.

community and the appreciation of community as experienced through concrete relationships, shows the overwhelming importance of community at Cityside. Specifically, one survey participant, in relating community to spirituality, found God through community. "Intimacy - with others here mainly, but also the closeness with God that seems to follow."[90] At this stage it is germane to flag again the priority of community in what participants value about Cityside and to suggest the thesis, that community is one of the mechanisms by which Cityside is "making do" in relation to its cultural context.

As mentioned in the paragraph above, one survey participant linked participation and creativity, "it encourages a lot of me to participate – brain, creativity, heart etc."[91] It is logical to surmise that as participation in a community increases, the potential for variety, and hence, for creativity, also increases. So creativity was a theme eleven participants valued about Cityside. "Creativity."[92] "[T]he art, music."[93] "[F]reshness."[94] "[I]t's not stereotypical, always creative."[95] "[C]reativity, variety."[96] "Creativity … interesting."[97] "[A]rtistic."[98] "[C]reative [underlined]."[99] "Variety."[100] "Use of wide resources."[101] One person mentioned the use of storytelling.[102]

Spiritual growth was another theme that six people valued. "And in particular the extraordinary and consistently surprising growth and development of individuals."[103] "A space to meet God."[104] "Space in services (quiet/reflection)."[105] "God's presence."[106] "[T]here always seems to be something in each service that touches me quite deeply, sometimes only something small." Finally, "Reverence." [107] This needs to be read in light of the sense of religious toxicity experienced within EPC congregations (described particularly in Chapter

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89 Survey form 5.
90 Survey form 3.
91 Survey form 5.
92 Survey form 35.
93 Survey form 41.
94 Survey form 27.
95 Survey form 23.
96 Survey form 28.
97 Survey form 2.
98 Survey form 26.
99 Survey form 15.
100 Survey form 39.
101 Survey form 37.
102 Survey form 29.
103 Survey form 44.
104 Survey form 8.
105 Survey form 9.
106 Survey form 28.
107 Survey forms 1 and 38, respectively.

Three). While attending elsewhere Cityside participants had viewed their church experience as at times hindering their spiritual growth. At Cityside they articulate a spirituality that enables growth. Later in the thesis I will analyse the worship of Cityside and argue that at Cityside people are finding God through community (Chapter Seven), through creative play (Chapter Eight) and through contemporary culture (Chapter Nine).

Various other minor themes in relation to Cityside emerged. Two participants valued specific dimensions of the service; "Sound preaching" and "Services." [108] Five participants mentioned the specific ministry of the minister, Mark Pierson. "Mark."[109] "Mark's good teaching, his encouragement and friendship."[110] "Mark's openness and honesty and genuineness, wisdom."[111] "Mark has a 'light touch'."[112] "I love Mark, the way he leads humbly - it's not a power trip. How he's into freedom and non-obligation."[113] In three surveys this revolved around community building features, the sense of freedom that he imparts and his openness, honesty and genuineness.

Four participants mentioned the unique flavour of Cityside.[114] One participant used the word "laidback," another "relaxed" while another used the word "Informality."[115] Two participants valued a perceived left leaning political orientation at Cityside.[116] One person linked Cityside to mission; "It's almost the only congregational setting which I feel completely comfortable about inviting my non-Christian friends to."[117] Other values mentioned once included "Humility," "humour," "Sense of reality," "Maturity" and "Mental health." [118]

Valuing Cityside's worship

I have explored what people value about Cityside. Community was a prominent theme. I also asked people what they valued most about Cityside's worship.[119]

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[108] Survey forms 15 and 22, respectively.
[109] Survey form 16.
[110] Survey form 46.
[111] Survey form 40.
[112] Survey form 15.
[113] Survey form 5.
[114] Survey forms 9, 12, 16 and 46, respectively.
[115] Survey forms 16, 46 and 9, respectively.
[116] Survey forms 14 and 21.
[117] Survey form 48.
[118] Survey forms 33, 2, 35 and 38, respectively. Maturity and mental health were both mentioned in survey form 38.
[119] Cityside Survey Question 12. See Appendix One, Survey form.

Forty-five people responded to this question. As above, one participant was a total fan and liked "Same (Absolutely everything)."[120] Participants often listed more than one thing they valued. As above, these were separated into 71 values mentioned by survey participants and grouped into a number of themes.

Creativity was a repeated worship value, appreciated by eleven participants at Cityside. Three participants used the word "creativity."[121] Participants appreciated "[d]ifferent use of media" and "[c]ontributions that are diverse and creative."[122] "Original (chants, artists)."[123] In conversation, Pastor Mark Pierson has used the phrase ancient-future church.[124] Two participants expressed the value of the interface between the ancient and the present as bringing freshness and innovation. "The newness of the ideas or maybe it's old worship ideas, brought back, with refreshing newness."[125] "Valuing tradition/valuing innovative."[126] Two participants valued the place of risk taking, an essential dimension in creativity. "[A] willingness (both on behalf of the congregation and people leading) to try new things."[127] "[Cityside] is unthreatened by the arts. Other churches have preached explicitly against art at worst, at best, tolerated the most mundanely conservative or traditional. At Cityside there is room for the experimental, the scandalous, the raw but all within a context of honesty and good-heartedness/goodwill."[128] One participant valued the way that Cityside was "asking us to explore different parts of ourselves."[129] It is a comment that explicitly introduces the linkage between an imaginative creativity and a wholistic spirituality, a theme I will return to later in the thesis. In Chapter Eight, analysis of worship data will argue that one of the ways that Citysiders are finding God is through imaginative play.

A valuing of this dimension of creativity was also expressed in the theme of variety. An interplay between variety and creativity might explain the fact that one participant valued Cityside's worship for its "surprise."[130] Eleven survey participants' valued variety.[131] Another

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[120] Survey form 36.
[121] Survey forms 19, 35 and 46, respectively.
[122] Survey forms 43 and 37.
[123] Survey form 9.
[124] Conversations with Mark Pierson, 2001. See also his article Mark Pierson, "Ancientfuture Worship," *Reality* (2001): 34. He acknowledges the term "ancient future" is drawn from an article on Len Sweet's website in 1998 called "Join the Tribe of Issachar."
[125] Survey form 1.
[126] Survey form 15.
[127] Survey form 6.
[128] Survey form 44.
[129] Survey form 5.
[130] Survey form 30.

seven participants expanded on this. "[A]ways different than I've previously experienced. Not mainstream."[132] "Contributions that are diverse."[133] "[P]layed music-so varied."[134] "That it's different every week, led by different people, asking us to explore different parts of ourselves."[135] "Variety of styles."[136] "Variety of worship."[137] "Variety and no charismatic 10x choruses that annoy me."[138]

Another dimension of creativity and variety is the theme of participation. As different people participate, the potential for creativity is enhanced. Six participants valued the participatory nature of the worship. For one, this reflected an opportunity for them to participate. "[C]hance to take part."[139] For five others, it was the enrichment in seeing other's participation. "Different people's input," "shared worship," "[t]houghts brought by other members," "[v]ariety of people participating," and "more personal involvement of congregation."[140] This last comment hints that participation can enhance the levels of honesty among the community. With regard to participation, seven participants valued a thinking dimension. These include comments such as "the thinking component," "thought provoking," "Thoughtful," "thinking," "I enjoy that I don't always agree with the theology, and there's space for that" and "freedom to say "I don't know to the hard questions."[141] This is a form of participation which, while not verbal, encourages people to think and, thus, to participate in their own faith. One participant explicitly expressed this link between spirituality and thinking participation. "Reflective. Draws me to God. Forces me to think some times."[142] Thus, spirituality is linked to cognitive development.

Thirteen people valued the spirituality of the worshipping service. Specific dimensions of the service were mentioned; "floor sitting, length of service," "[p]rayer of confession" and "Simple."[143] A range of words were used to describe the spirituality of the service;

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[131] Survey forms 3, 4, 6, 13, 25, 30, 32, 34, 35, 40 and 42, respectively.
[132] Survey form 23.
[133] Survey form 37.
[134] Survey form 27.
[135] Survey form 5.
[136] Survey form 2.
[137] Survey form 33.
[138] Survey form 16.
[139] Survey form 22.
[140] Survey forms 4, 46, 33, 21 and 43, respectively.
[141] Survey forms 41, 32, 13, 30, 5 and 48, respectively.
[142] Survey form 8.
[143] Survey forms 21, 39 and 31, respectively.

"Understanding," "[p]eaceful" and "[g]entle."[144] Participants spoke of "the sense of communion with God," of "God's presence" and described the Cityside worship as being "Reflective. Draws me to God."[145] John Drane argues that the church, influenced by modernity has lost its ability to fund spirituality as the culture has become postmodern.[146] In contrast to Drane's analysis of the church, at Cityside, participants value the spirituality of the church worship.

One of the striking things I observed about Cityside is the absence of children. This absence correlates with a participant who "loves that it's often quiet."[147] Other participants valued the opportunity for "reflection" and an atmosphere that was "Meditative" and "Reflective ambience (underlined)."[148] It is hard to generate this sort of environment with children present and this raised questions for me about the accessibility of such a meditative, reflective spirituality. One Sunday I observed a father arrive with his toddler. The communion elements were placed on a low, central table. This was immensely attractive to the toddler, who kept walking to the table and being pulled back by his father. I watched the father take the child to the back of the building. How accessible was Cityside to this family at this point? Similarly, after a worship service I asked a regular worship participant how people with little or no experience of reflection might handle a Cityside worship service. She cited a friend of hers, who had become a Christian but could not connect with Cityside and, eventually, after about six months, left for another church.[149]

Reality was another theme valued by eleven Cityside participants. "[R]elaxed and real."[150] "Genuine. Personal."[151] While one participant appreciated this reality, they felt that an overemphasis on reality at Cityside had the potential to depress them. "Does not overemphasise the potential joy of Christian life - accepts the confusion and suffering too ... However, I need more joy and enthusiasm in the worship. Cityside can depress me."[152] For a number of participants this valuing of reality seemed to be linked with their previous EPC religious experiences. "Never hypey. Usually pretty real."[153] "No hype."[154] "No use of

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[144] Survey forms 10, 7 and 30, respectively.
[145] Survey forms 20, 28 and 8, respectively.
[146] Drane, *The McDonaldization of the Church. Spirituality, Creativity, and the Future of the Church.*
[147] Survey form 5.
[148] Survey forms 33, 46 and 15, respectively.
[149] Sunday, October 29, 2000, Pers comm.
[150] Survey form 17.
[151] Survey form 38.
[152] Survey form 9.
[153] Survey form 5.

emotive swaying music, "crowd" response manipulation."[155] However, for others, the reality was in relationship to contemporary life and culture. "Relationships to everyday life, lack of pretention," "relates to my life outside church," "relates to non-church experience," "the use of contemporary themes, symbols etc" and "[h]elps you to find God in elements of everyday life and society, rather than placing him [sic] as 'separate and unattainable.'"[156] Participants are linking an engagement with contemporary culture with a sense of reality. They are acknowledging that the integration of faith and spirituality, the levels of contextualisation within the worship at Cityside, are spiritually helpful.

Two participants mentioned dimensions of community; valuing an "[a]tmosphere of friendliness" and describing Cityside as "[o]pen, honest."[157]

One value I did not understand and, therefore, did not know how to categorise was the statement "non-assumption of our moral ability - 'togetherness'."[158]

In summary, the most valued part of the worship of Cityside is variety (n=19), followed by participation and the spirituality of the service (n=13). Eleven people appreciated creativity. Similarly, eleven people appreciated reality, including the dimension of cultural connectedness. Given that participation is a way of allowing variety, and that variety makes creativity more likely, it is logical to combine creativity, participation and variety under the heading of "creative play." This means that 43 participants (61%) value the creative play of the Cityside worship. Once again creativity emerges, and provides further evidence of a thesis that creativity is another way in which Cityside is "making do."

Summary

This chapter has explored the spirituality of those who gather at 8 Mt Eden Road, by continuing to analyse survey data with regard to spirituality. These included, (in relation to NCLS indicators), church, mission and small group attendance patterns and attitudes to belonging, to spiritual growth and to worship. The chapter further explored the impact of Cityside on individual spirituality and what is valued about Cityside and its worship.

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[154] Survey form 14.
[155] Survey form 13.
[156] Survey forms 11, 25, 26, 48 and 24, respectively.
[157] Survey forms 33 and 12, respectively.
[158] Survey form 45.

Many Citysiders (98%) have arrived since Cityside intentionally reorientated its life and liturgy in response to cultural change. They found Cityside a warm and spiritual place, with 70% expressing a strong sense of belonging at Cityside. Most (80%) agreed or strongly agreed that as a result of being at Cityside they had a deeper understanding of what it means to be a Christian and that they had grown in their Christian faith (88%).

A strong sense of cultural connectedness emerged, with 79% of participants believing that as a result of being at Cityside their faith was more integrated with their culture. One person noted that what they valued most about the worship at Cityside was that it "Helps you to find God in elements of everyday life and society, rather than placing him [sic] as 'separate and unattainable." With regard to mission at Cityside, 65% of participants felt that as a result of being at Cityside they were willing to express their faith in actions, while 67% are willing to express their faith in words. However, when asked if they regularly take part in any mission activities of Cityside only 17% said yes. In comparison to NCLS figures, Cityside is more effective in stimulating community service expressions of mission than in evangelism or outreach expressions of mission.

Cityside nourishes spiritual development. Participants valued the Cityside community, its ability to embrace diversity, openness, honesty and participation. They appreciated creativity and the participation that enables variety.

The analysis of survey data over these two chapters has suggested that amid a postmodern cultural context, the spirituality at Cityside is enabling a group of postmodern pilgrims, culturally connected and religiously dislocated from an EPC expression of faith, to find God in community, in creativity and in a more real, more culturally connected expression of Christian faith.

A tentative thesis emerges, that in relation to its cultural environment, Cityside is utilising resources of community, creative play and cultural connectedness. It is these three themes that I will return in Chapters Seven, Eight and Nine, when the argument will be advanced that these mechanisms allow Cityside to "make do" in a postmodern era. But first, a description of this postmodern context that Citysiders feel connected to is required. This is the task of the next chapter.

Chapter Five ::: Reading the context of Cityside

"The tectonic plates of Western culture are shifting."[1]

So far I have examined the ecology of Cityside and used the survey data to describe Cityside's participants. I have argued for a postmodern group of people; in demography, cultural identification and engagement. I have argued that in response to a de-centring experience of charismatic evangelicalism, Cityside have embodied a communal, creative and more culturally connected spirituality. I have thus suggested the thesis, that community, creativity and cultural connectivity are mechanisms to sustain spirituality for this de-centred and postmodern group of people.

The Cityside story now needs to be set within a wider cultural context. Cityside does not exist in a vacuum and Cityside participants are shaped by the cultural world they live in. This is not just the world of their suburb or religious history. It includes a global, postmodern world. Cityside have articulated a vision of deliberate engagement with their cultural world. Thus, both implicitly and explicitly, their spirituality and their religious journey need to be set within a contemporary cultural context.[2]

Such an approach is also part of the method used in this thesis, in which, using Van Engen, reading *the* [Cityside] *story* is followed by *reading the context*. Thus, the story of Cityside, "excavated" by ethnographic research, will now be set within a wider cultural setting. This, potentially, allows the local story to become a window onto larger macro issues. In the case of this thesis, the underlying issue under investigation is that of the interplay between religious practice and contemporary culture.

This chapter will describe the contemporary cultural context of Cityside. It will use a form of newspaper sociology and wide reading to argue that Cityside is part of a postmodern context. It will describe this as a fragmented or de-centred context, as evident in the deconstructive critique of logocentrism, metanarratives and, also, a wide range of contemporary cultural practices. This fragmentation will then be explored with reference to three themes; identity, community and the Other. It will be argued, through exploring consumer lifestyles,

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[1] Roxburgh, *Reaching a New Generation. Strategies for Tomorrow's Church*, 126.

Generation X, environmentalism and spirituality, that fragmentation of identity is evident as individual contemporary participants "shop" for their identity. It will be further argued, through exploring contemporary communities, that this "shopping" has lead to the rise of tribal communities of choice. Analysis of globalisation, McDonaldisation and glocalisation will show the ambiguity of our de-centred contemporary context, where a unitary culture seeks to celebrate difference and marginality. The story of Cityside needs to be read within such a macro contemporary context.

Definition and methodology

Before I proceed, I would like to provide some clarifying definitions. Firstly, with regard to postmodernism; it has been described as jelly, notoriously difficult to nail down. It has been hyphenated, into post-modernism. It has been capitalised (into Post Modernity), liquefied (into liquid modernity), accelerated and hyphenated (into hyper-modernity).[3] Heelas defines postmodernism under four headings; a refusal to regard positivistic, rationalistic, instrumental criteria as the sole or exclusive standard of worthwhile knowledge, a willingness to combine symbols from disparate codes or frameworks of meaning, even at the cost of disjunctions and eclecticism, a celebration of spontaneity, fragmentation, superficiality, irony and playfulness and a willingness to abandon the search for over-arching or triumphalist myths, narratives or frameworks of knowledge.[4] This was the definition used in my survey of Cityside. An awareness of the multi-layered nature of the term needs to sit alongside this definition. It is employed in a wide range of disciplines including music, art, literature, film, drama, photography, architecture, literary theory, philosophy, sociology and geography.[5] This has a number of implications for definitions and methodology.

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[2] All congregations dwell within a context and thus implicitly are shaped by their context. One of the noteworthy dimensions of Cityside is a consciously articulated (postmodern) context both through a professed vision statement and through participant survey response, as discussed in Chapters Three and Four.

[3] For the use of the term "liquid modernity" see Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000).

[4] Heelas and Martin, *Religion, Modernity, and Postmodernity*, 4.

[5] Mike Featherstone, *Consumer Culture and Postmodernism* (London: Sage Publications, 1991). He lists key contributors in each of these disciplines. Similarly, Lyon argues for "a multi-layered concept that alerts us to a variety of major social and cultural changes taking place at the end of the twentieth century within many 'advanced societies'." David Lyon, *Postmodernity* (Buckingham: Open University Press, 1994), Preface.

Firstly, the use of the term represents varying levels of dis-continuity with modernity.[6] The extent of this movement beyond modernity is debated and, hence, the presence or absence of hyphens and "hypers." I agree with the sense of dis-continuity and so in this chapter I will describe a cultural fragmentation, and the resultant impact on identity, community and relationships with the Other. However, it needs to be stated that cultural change is, by its very nature, one of flux and fluidity. To finally conclude whether this contemporary context will be post-modern or post modern, will best be decided by the historian. Thus, I wish to use the term to indicate a sense of dis-continuity rather than to articulate a clear and definitive future.[7]

Secondly, the multi-layered nature of the term alerts us to the fact that cultural change is found at a number of sites within contemporary culture. Therefore, an accurate description will need to utilise both academic texts and artifacts of popular culture. This is consistent with the approaches of a range of authors who place intellectual theory alongside the artifacts of popular culture.[8] As such, I am accepting the definitions of *postmodernism* as a cultural and intellectual phenomenon that forsakes foundationalism, and *postmodernity* as a new social mode of society.[9] This distinction is made for clarification. The danger is that it could be used to construct a duality, rather than to acknowledge the interplay between the world of ideas and the world of popular culture.[10] This has a number of implications. Firstly, dialogue with popular cultural resources avoids the dismissal of the postmodern context as just an intellectual fad. Secondly, the task of this chapter becomes primarily descriptive of what is,

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[6] So for one example of many, Lyon notes that the postmodern refers "to the exhaustion of modernity." Lyon, *Postmodernity*, 6. Similarly, "[p]ostmodernism is not so much a movement as a collection of intellectual, and increasingly popular, responses to the failure of modernity." Tom W. Boyd, "Is Spirituality Possible without Religion?," in *Divine Representations. Postmodernism and Spirituality*, ed. Ann W. Astell (New York; Mahwah, New Jersey: Paulist Press, 1994), 84.

[7] Using the same logic, I wish to avoid the debate about the relevance of Kuhn's paradigm theory to modernism/postmodernism.

[8] Harvey, *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change.* Featherstone, *Consumer Culture and Postmodernism.* Angela McRobbie, *Postmodernism and Popular Culture* (London; New York: Routledge, 1994). Connor, *Postmodernist Culture. An Introduction to Theories of the Contemporary.*

[9] Lyon, *Postmodernity*, 6ff.

[10] The methodology of this thesis argues against this. For instance, the notion of "making do" (which will be developed in Chapter Six) means that every individual is individually appropriating from a wide range of sources, modern and postmodern, intellectual and popular. Similarly, various commentators note the interplay between the intellectual and the popular. "What may be fairly obvious in a world of rock videos, theme parks and shopping malls also seeps into domains once thought somewhat beyond the market, such as science, religion, gender and ethnicity." Ibid., 55. See also Kelly who writes, "the speed with which this philosophy has been accepted in the West, especially among the young, demonstrates that for many people, what is being said (the *ism*) strongly resonates with what is happening (the *ity*)." Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 132. See also Ziauddin Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture* (London; Sterling, Victoria: Pluto Press, 1998), 6ff.

with regard to the *ism's* and the *ity's*, rather than analytical. Thirdly, this interplay of intellectual and popular culture is, arguably, postmodern in approach.[11]

With regard to a method that accesses postmodern*ity*, the social mode of society, I have found helpful Alvin Gouldner's *newspaper sociology*, "a sociology orientated to newspaper reports" in which the ideologies of the culture are embedded in current news, has been helpful.[12] For Gouldner, "Each morning's newspaper may bring confirmation of the worth of [the sociologists' research] interests, as may any evening's discussions."[13] It is a method that combines the gathering of contemporary cultural artifacts with a theoretical perspective. Thus, I want to read the sociology of contemporary culture, not only as it exists in postmodern theoretical discourse, but also as it exists in everyday cultural practices such as contemporary movies and the Internet. This includes the cultural world that Citysiders inhabit: the movies, books, music and TV programmes they are watching. This has a number of advantages. It is consistent with the methods used in this thesis, including the desire to "excavate" everyday practices as theo-ideologies.[14] It is cognisant with a postmodern unease with distinctions between high culture and popular culture. It recognises that the artifacts of culture are dimensions of the practices of culture. Beaudoin argues that popular culture is an "amniotic fluid … a primary source of meaning ... We express our religious interests, dreams, fears, hopes, and desires through popular culture."[15] Thus, the employment of popular culture is an expression of spirituality as defined by Neil Darragh as "the combination of beliefs and practices which animate and integrate people's lives."[16] This definition is used because it signals a "thick" description of the animating practices of culture.[17] It allows a semiotic understanding of culture: in other words, analysis of the cultural signs of Cityside's world. It allows my ethnographic approach to articulate a thick description of the webs of significance

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[11] "Amongst the central features associated with postmodernism in the arts are; the effacement of the boundary between art and everyday life, the collapse of the hierarchical distinction between high and mass/popular culture; a stylistic promiscuity favouring ecclectism and the mixing of codes." Featherstone, *Consumer Culture and Postmodernism*, 7-8.

[12] Alvin Gouldner, *The Dialectic of Ideology and Technology. The Origins, Grammar, and Future of Ideology* (New York: Seabury Press, 1976), 114.

[13] Ibid. For a further description see Douglas Kellner, "Theorizing/Resisting McDonaldization: A Multiperspectivist Approach," in *Resisting McDonaldization*, ed. Barry Smart (London: Sage, 1999), 187.

[14] See Chapter One. Note that the term theo-ideologies is not seeking to suggest that theology or indeed, Cityside's practices, are in any way ideologically oppressive. It is simply to suggest coherence between Gouldner's use of everyday culture to validate research and my practical theology methodology.

[15] Beaudoin, *Virtual Faith. The Irreverent Spiritual Quest of Generation X*, xiv.

[16] Neil Darragh, "A Pakeha Christian Spirituality," in *Counselling Issues*, ed. Philip Culbertson (Auckland: Accent Publishing, 1997), 303.

[17] Clifford Geertz, *The Interpretation of Cultures. Selected Essays* (USA: Harper Collins, 1973), 3-30.

on Cityside's culture, not only their ecology and religious currents but also their contemporary cultural context.

Finally, I acknowledge that a description of a contemporary context is a large and, hence, potentially global project. Any such assertion would inevitably invite critique, given my case study approach. The following description is certainly made with reference to the extensive body of literature that surrounds postmodernism. However, this description is made as one perspective, which draws upon cultural material accessed by the author and focused in relation to Cityside's particularity.[18] It is presented tentatively and will be reliant on the verification of other participants of this contemporary context. Thus, the following description cannot be read as a globalising act.

Given, these clarifying comments, I turn now to the headings of fragmentation, identity and others, and the task of describing the context of Cityside. By way of illustration, I would like to undertake a piece of "movie sociology."

Romeo and Juliet as "movie sociology"

In 1968, Franco Zeffirelli produced a modern movie interpretation of "Romeo and Juliet." Ancient text and story were employed in an effort to connect with the contemporary culture of the late 1960s. Zeffirelli's cinematic interpretation starts with a 60-second introduction that includes a long slow distant camera pan cast languorously over a city. A lone male voice, British in accent, speaks over a soft orchestral lilt. Slowly a horse and cart emerge from an ancient city gate.

In 1996, Baz Luhrmann produced another modern movie interpretation of "Romeo and Juliet." Once again, ancient text sought to connect with contemporary culture, this time with that of the late 1990s. Luhrmann's contemporisation is set in "Verona Beach," a modern city of guns, gold and greed. A 125-second introduction starts with static and channel surfing. A black female news announcer speaks. The camera zooms into the TV and rushes down two lines of apartment blocks. Text and image are mixed with an explosive sound track. Images flash by; a statue of Jesus, city scenes, helicopters, advertising hoardings and police around a

[18] Or as Certeau writes, one "cannot discuss culture or its global aspects without, first of all, recognizing the fact that we are dealing with it from only one site, our own." Michel de Certeau, *Culture in the Plural. Edited and*

body. The statue of Jesus appears again, zoomed around, then into. Flames engulf a newspaper, both image and text, of the Capulets and Montagues.

Both movies, 28 years apart, represent attempts to communicate historical text. Reflection on the contrasting introduction, as an initial application of Gouldner's "newspaper sociology" (as "movie sociology"), presents a number of themes. These include fragmentation, the visibility of the Other, communities of choice, the resurgence of the spiritual and individual routes of meaning.

Firstly, with regard to fragmentation, one of the striking features of the shift from Zeffirelli to Luhrmann is the move from the slow, panning linearity of one male spoken voice in Zeffirelli's introduction to a media prominent and rapid-fire mix of images and text in Luhrmann's introduction. This contrast introduces a shift that can be linked with the contemporary deconstruction of Euro-, logo- and phallo-centric metanarratives, as is claimed in Lyotard's *The Postmodern Condition.*[19]

Secondly, a further contrast in the two movies emerges with regard to the visibility of the Other, or in other words, the rise of the local and the ethnic. The fragmentation of Luhrmann's introduction is enhanced by the prominence of different ethnicities and genders, for example, as represented by the female black newsreader and the male black Chief of Police. The visibility of gender and ethnicity, in contrast to the lone male voice in Zeffirelli's "Romeo and Juliet," alerts us to the rise of local stories and the increasing prominence of the Other in contemporary culture.

Thirdly, this rise of local stories raises the possibility of contemporary communities of choice. In Luhrmann's "Romeo and Juliet," the camera starts by panning over the city of "Verona," then instantly zooms into close-up in which multiple communities are portrayed. Such communities are evident in diverse ethnicities and genders. They are further evident as the Police break up scenes of violence between various groups and by the evoking of gangland

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Introduction by Luce Giard, trans. Tom Conley (Minneapolis, London: University of Minnesota Press, 1977), 123.

[19] Jean-Francois Lyotard, *The Postmodern Condition. A Report of Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984). Connor defines metanarrative as universal guiding principles and mythologies that control and interpret discourse. Connor, *Postmodernist Culture. An Introduction to Theories of the Contemporary*, Chapter one.

war between the communities of Montague and Capulet. The contemporary city is portrayed as comprising various tribal communities. Participation is optional.

Finally, there is the contrast between secularisation and spirituality. The spirituality of Luhrmann's introduction is in rich contrast to the stark secularism of Zeffirelli. While the "God is dead" movement of the 1960s might have toasted "what-you-see-is-what-you-get" and the triumph of rational objectivity, it appears that spirituality refused to believe its own obituary. In Luhrmann's "Romeo and Juliet," star Leonardo DiCaprio peeks through an opening door into a church in which the candles glow and the white crosses gleam. The statue of Jesus is prominent throughout the introduction. Its placement, often between the Capulets and Montagues, evokes a range of questions. Is religion a divider or a unifier? The question is tantalising but unanswered. Again, there is evidence of communities of choice and the potential of religion to contribute to making such communities identifiable.

One final reading of "movie sociology" is possible. If Luhrman's introduction portrays communities of choice as visible and spiritual, then an individualised approach to spirituality is offered. Religion contributes to communities in which the individual can choose to participate. Hence, in Luhrmann's contemporary world, the notion that "one-size-fits-all" is replaced by individualised approaches to spirituality. To use another analogy, thirty years ago your coffee was simply plain coffee. Today you are offered latte or cappuccino, one shot or two, small or grande, trim or soy and the list continues. Spirituality has become prominent and is offered as an individualised approach to meaning.

Thus, I have preformed "movie sociology" and observed fragmentation, the visibility of the Other, communities of choice, the resurgence of the spiritual and individual routes of meaning in the "texts" of two versions of "Romeo and Juliet." These two modern cinematic interpretations of historical text prove illustrative of the immense cultural shifts of the last 28 years. I will now explore these shifts - fragmentation, individual routes of meaning, tribal communities of choice and the visibility of the Other - in greater detail.

Fragmentation

I have used video montage of Baz Luhrmann's "Romeo and Juliet" to illustrate fragmentation in our culture. This next section will explore this cultural fragmentation in more detail. I will describe a contemporary fragmentation brought about by the deconstructive critique of

logocentrism and metanarratives and will demonstrate the fragmentation in a wide variety of contemporary cultural practices.

Fragmentation as evident in deconstructive critique of logocentrism

This section will argue that a key mechanism in cultural fragmentation is that of deconstruction.[20] Deconstruction is a process in which close attention to the text is employed to constantly undo, negate and contradict attempts to achieve knowledge and truth. This textual process reveals that writing is a complex historical and cultural process in which words are unstable and certainty of meaning is elusive.[21]

Jacques Derrida's article "Des Tours De Babel" is one illustration.[22] In the article he uses the Bible and argues that the etymology of the word "Babel"in the Genesis narrative means confusion both in language and among any who seek to speak, to translate, once the building is interrupted. Equally, Derrida argues that Babel means God and, hence, God is confusion, a part of "that city where understanding is no longer possible."[23]

> [God] breaks the lineage. He *at the same time* imposes and forbids translation. He imposes it and forbids it, constrains, but as if to failure, the children who henceforth *will bear* his name, the name that *he* gives to the city ... Translation then becomes necessary and impossible ... And the proper name of God (given by God) is divided enough in the tongue, already, to signify also, confusedly, "confusion." And the war that he declares has first raged within his name: divided, bifid, ambivalent, polysemic: God deconstructing.[24]

Derrida thus uses language to subvert language and the possibilities of speaking, translating and being comprehended. "Babel exhibits an incompletion, the impossibility of finishing, of totalizing ... it limits not only a "true" translation [but] also a structural order, a coherence of construct ... It would be easy and up to a certain point, justified to see there the translation of a system in deconstruction."[25] Universals of language and comprehensibility are fragmented

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[20] For Booth, deconstruction "must be viewed as a fundamentally important monument in the history of religion." Wayne C. Booth, "Deconstruction as a Religious Renewal," in *Christianity and Culture in the Crossfire*, ed. David A. Hoekema, Bobby Fong, and Nicholas Wolterstorff (Grand Rapids, Mich.: Calvin Center for Christian Scholarship; W.B. Eerdmans Pub., 1997), 133. He explores the continuities between religious inquiry and deconstruction and argues that deconstruction has opened up essentially religious questions.

[21] "Deconstruction seemingly betrays the very meanings of values that have undergirded Western culture since the beginning of the university." Kevin J. Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader, and the Morality of Literary Knowledge* (Grand Rapids, Mich.: Zondervan, 1998), 49. Similarly, "at an intellectual level such thinkers [Roland Barthes, Michel Foucault, Jacques Derrida] provide much of the force behind postmodernism, especially in literary and critical theory." Anthony C. Thiselton, *Interpreting God and the Postmodern Self. On Meaning, Manipulation and Promise* (Edinburgh: T & T Clark, 1995), 13.

[22] Jacques Derrida, "Des Tours De Babel," *Semeia* 54 (1992).

[23] Ibid.: 4.

[24] Ibid.: 7.

[25] Ibid.: 3-4.

and scattered across the plurality of cultures. Simultaneously, Derrida links God with this project, thus fragmenting notions of God.

Hence, deconstruction serves as a critique of Western logocentrism and the notion that the meanings of words and ideas are guaranteed by an authoritative centre. The impossibility of stable truth outside language is argued. Further, attempts to promote stable truth are shown to be inherently oppressive tools often used to silence dissenting voices. Vanhoozer describes it as "unduction," a "negation, reversal, and contradiction of all methodological attempts to achieve knowledge and truth."[26] Deconstruction thus fragments notions of universality; in language, in philosophy, in Western culture, in truth and in God.[27]

I have briefly introduced deconstruction, using one of Derrida's texts as illustrative, and articulated how deconstruction fragments universal notions around universality, truth, hermeneutics and God.

Fragmentation as evident in deconstruction of metanarratives

A similar fragmentation is evident in relation to epistemology. Lyotard argues the metanarratives of science have now lost their previously assumed unity.[28] He explores contemporary information technologies and argues that they are changing the way people process and think.[29] Such scientific and technological developments represent the dissolution of hierarchies and a fragmenting of authority. It leads Lyotard to claim a postmodern society defined by "incredulity toward metanarratives."[30] Contemporary cultural discourse is now

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[26] Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader, and the Morality of Literary Knowledge*, 39.
[27] My task in this chapter is not to engage with deconstruction, but to sketch its trajectory in relation to contemporary context. For a critique of deconstruction, see Pickstock, *After Writing. On the Liturgical Consummation of Philosophy*, 48. "Derrida *remains within*, a post-Cartesian set of assumptions … [Hence] the entire postmodern historical and philosophical perspective is called drastically into question." See also Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader, and the Morality of Literary Knowledge*, 465-6. He advocates a hermeneutical stance of knowledge tempered by humility, skepticism countered by conviction.
[28] "This incredulity is undoubtedly a product of the progress in the sciences." Lyotard, *The Postmodern Condition. A Report of Knowledge*, xxiv.
[29] "Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the industrial age and cultures enter what is known as the postmodern age." Ibid., 3.
[30] Ibid., xxiv.

proclaiming a shift from one over-arching metanarrative to a proliferation of many individual narratives.[31]

This critique of metanarratives raises questions about the way reality is viewed.[32] A number of books on postmodernism cite the movie *Bladerunner* as an archetypical postmodern movie. The movie portrayal of the replicants, who want to be, and look, real represents a questioning of reality and the metanarratives constructed around identity and being human.[33]

Such questions are not new. Perhaps what is new within contemporary culture is the way that views of reality are open to revision through images.[34] Baudrillard describes contemporary culture as being like the Valley of Canaan, flowing not with milk and honey, but with neon signs.[35] He suggests a cultural shift from production to simulcra, the stage of such near perfection that the differences between the real and the replica are nearly impossible to distinguish. Thus, contemporary technologies are "hyperreal ... leaving room only for the orbital recurrence of models and the simulated generation of difference."[36] And, therefore, contemporary culture deconstructs how we view the world.

Communications theorist Mitchell Stephens argues that a key to understanding contemporary culture is to explore the transition from a culture dominated by the printed word to one dominated by moving images.[37] He writes of contemporary commercials and MTV as "relying on these flashing images not just to illustrate what is being said but to communicate their own meanings."[38] Similarly, "TV is challenging our previously dominant literature mindset by

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[31] See Harvey, for whom "[f]ragmentation, indeterminancy, and intense dislike of all universal or 'totalizing' discourses are the hallmark of postmodernist thought." Harvey, *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change*, 9. For a definition of metanarratives, see Chapter Five, Footnote 19.

[32] "One of the most basic themes of postmodern debate revolves around reality, or lack of reality or multiplicity of realities." Lyon, *Postmodernity*, 7.

[33] Ibid. For further on *Bladerunner* see also Harvey, *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change*, Chapter 18.

[34] "The idea that reality is broken down into images is common within postmodern discourse." Further, "[c]oncern with surfaces is central; there is nothing 'behind' the rapid movement of successive images." Lyon, *Postmodernity*, 48, 76.

[35] "These are our Valleys of Canaan where flows, instead of milk and honey, streams of neon." Mark Poster, ed., *Jean Baudrillard. Selected Writings* (California: Stanford University Press, 1988), 30.

[36] Ibid., 166-7.

[37] While the "[r]eports of the death of the book have been exaggerated," this does not mean that books are being read cover to cover, but are being "consulted." Mitchell Stephens, *The Rise of the Image, the Fall of the Word* (New York; Oxford: Oxford University Press, 1998), 9ff.

[38] Ibid., 59.

substituting its own tactile, collective orality."[39] Thus, multi-media elevates different sensory perceptions.

> [V]ideo can help us gain new slants on the world, new ways of seeing. It can capture more of the tumult and confusions of contemporary life than tend to fit in lines of type. Through its ability to step back from scenes and jump easily between scenes, video can also facilitate new, or at least previously underused, ways of thinking ... I believe video too will prove "a recipe" for new kinds of "wisdom."[40]

Such image fragmentation subverts metanarratives of time. New technologies shift the viewer from a linear and orderly progression from past to present to future into orbital recurrence of models, from identity into simulation. The past is re-presented, is imaged, as a "series of different viewpoints," rather than as an overarching historical way of looking at the world.[41] Thus, the founder of MTV described it as the introduction of "nonnarrative form."[42] A progression of visual images disconnects notions of narrative, time and linearity.

Questioning how an individual frames their narratives of reality is evident as rock band U2 sing of something being "even better than the real thing."[43] The accompanying rock video involves multiple and repeating images of a falling human, tumbling over and over, captured by constantly changing camera angles.[44] One's view of reality is being challenged, lyrically and visually.

With regard to *pessimism*, the deconstruction of metanarratives leads to a certain angst, a certain "experience of crisis."[45] At an intellectual level, Connor describes Lyotard as exuding

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[39] Derrick De Kerckhove and Christopher Dewdney, *The Skin of Culture. Investigating the New Electronic Reality* (Toronto: Somerville House Publishing, 1995), 13.
[40] Stephens, *The Rise of the Image, the Fall of the Word*, 18-19.
[41] Lyon, *Postmodernity*, 49.
[42] According to Bob Pittman, the founding chairperson of MTV. Cited in Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 55. For Stephens, "recent examples of video, assumes the right to jump tirelessly, incessantly through time and space, without explanation, without bound. It is wildly disconnected by the standards of all art forms." Stephens, *The Rise of the Image, the Fall of the Word*, 96. For a critique of MTV as an example of postmodernism, see A. L. Goodwin, "Fatal Distractions: MTV Meets Postmodern Theory," in *Sound and Vision. The Music Video Reader*, ed. S. Frith, A. L. Goodwin, and L. Grossberg (London; New York: Routledge, 1993), 46. However, Goodwin does seem to ignore MTV's use of image and soundbite to juxtapose and subvert notions of universality and linearity.
[43] U2, *Even Better Than the Real Thing* (Polygram Records, 1991), Compact Disc. Bono wrote "we thought 'Even Better than the Real Thing' is actually where people live right now. People are no longer after experiences of truth. They are looking for true experiences, for the moment. People are no longer obsessed with the question 'What is truth?' They want to know 'What is the point?' And the point is the moment. That's where we live right now, in this rave culture .... The intention was to indulge the voyeuristic emphasis on appearance, to slide knowingly down the surface of things.." Niall Stokes, *Into the Heart. U2. The Stories Behind Every Song*, 2nd ed. (London: Carlton Books, 2001), 97. Middleton and Walsh analysed the video and song as a "product of the information age of late modernity and heavily dependent on communications technology, the hyperreal is that which we have not just constructed, but glorified with media *hype* as "even better than the real thing." ." Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 38.
[44] U2, *Even Better Than the Real Thing* (Uni/Island, 1992), Video.
[45] Lyon, *Postmodernity*, 72.

pessimism and a "diagnosis of the final Futility of the intellectual."[46] At a popular level, a Coupland character observes, "It's dark there – in the Future, I mean. It's not a good place … I feel like sleeping for a thousand years – that way I'll never have to be around for this weird new future."[47] "Despair and hedonism; suicide and escape – in reality these are two sides of the same coinage of angst, and postmodernity is providing more and more places to spend it."[48] Modernity's belief in the ever-upward progress of humanity and economic growth has been undermined by two world wars, by the collapse of communism and by environmental degradation.[49]

With regard to *pluralism*, a fragmenting of metanarratives results in a fragmented contemporary cultural mosaic.[50] At a popular contemporary cultural level, collage or montage, in which text and/or image are juxtaposed, is common.[51] Universal notions fragment and are replaced by an awareness of the context and the plurality of the local.[52] Middleton and Walsh discuss the way that postmodern pluralism differs from the pluralism of modern political liberalism. While modern liberalism allowed for private beliefs, "[r]eality is a privileged, nonnegotiable given." In contrast, in a postmodern world, pluralism means a lack of confidence in the metanarrative of a public, liberal construction. Instead, "there are nothing but sideshows … all worlds are equally private."[53] Fragmentation of metanarratives results in a privatised, pluralistic context.

With regard to *ambiguity*, when a range of images is placed side by side and no attempt is made to suggest an overarching metanarrative, a subjective ambiguity is inherent. This is

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[46] Connor, *Postmodernist Culture. An Introduction to Theories of the Contemporary*, 41.
[47] Douglas Coupland, *Girlfriend in a Coma* (London: Flamingo, 1998), 28.
[48] Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 141.
[49] This is in contrast to modernity's progress, which has been described as the "dominant motif in Western society" by Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 15.
[50] Featherstone explores the contours of our contemporary consumer context and argues that "the use of the term 'postmodern' can act to orientate us to the changing circumstances in which the world is seen as one place in which different competing images of the globe come to the fore." Featherstone, *Consumer Culture and Postmodernism*, 128. Further "from Orwell's Big Brother dominating everyone, all sorts of minorities now take to the microphones." Lyon, *Postmodernity*, 49. Similarly, "beyond the questions of the merits of these claims [of ethnic minorities], it is culturally significant today that these groups have a voice *at all* in our society. Past "liberal" notions of tolerance and freedom of speech simply did not include views, traditions and practices of people as contrary to the mainstream." Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 12.
[51] McRobbie describes popular culture as the "landscape of the present, with its embracing of pastiche, its small defiant pleasure in being dressed up or 'casual', its exploration of fragmented subjectivity." McRobbie, *Postmodernism and Popular Culture*, 15.
[52] "In place of the universalizing internationalism of modernism, postmodernism offers the sensibility of the world village." Connor, *Postmodernist Culture. An Introduction to Theories of the Contemporary*, 89.

illustrated in the writings of Foucault. "Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint ... Each society has its regime of truth, its 'general politics' of truth: that is, the types of discourse which it accepts and makes function as true."[54] Foucault argues that the modernist metanarrative of truth is a cultural construct that is ambiguous, contingent and subjective. In discussing this fragmenting of metanarratives, two explanatory points are necessary.

Firstly, this does not mean that there are now no contemporary cultural narratives. Drane argues for the presence of postmodernity in everyday life, framed around a number of questions including – nothing seems to work the way it used to, there must be other ways of doing things and we want to be more spiritual.[55] These function as powerful contemporary narratives. Deconstruction does not deny narrative but advances a private pluralism, a range of individually selected narratives. Hence, Collins argues that narrative has not disappeared but that "the opposite is indeed in effect, that the power of narrative not only has persisted, but intensified."[56] This represents both a *fragmentation of* the dominant, as it is critiqued, and a *fragmentation into* a range of narratives. Metanarratives still exist, but they are no longer dictated by the church spire, or by universal rationalism, but by individually negotiated stories that make sense of one's individual world.

Nor does this mean, secondly, that life before the advent of postmodernism is ignored or declared redundant. The opposite is, in fact, true, with the recycling of history a recurring contemporary cultural theme. Collins thus argues that postmodernism "actually incorporates the heterogeneity of these conflicting styles, rather than simply asserting itself as the newest radical alternative seeking to render all conflicting modes of representation obsolete."[57] Again, we see the ambiguity and pluralism of a fragmented context.

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[53] All quotes taken from Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 42.
[54] Michel Foucault, *Power/Knowledge. Selected Interviews and Other Writings 1972-1977*, trans. Colin Gordon et al (New York: Pantheon Press, 1980), 131.
[55] John W. Drane, *Rebuilding the Household of Faith. Being Spiritual, Being Human, and Christian in Today's World* (2002 [cited September 2002]); available from www.ctbi.org.uk/assembly/Drane.doc. Elsewhere, John Drane argues for the presence of metanarratives of consumerism, globalisation, McDonaldisation and materialism. Drane, *Rebuilding the Household of Faith. Being Spiritual, Being Human, and Christian in Today's World* ([cited).
[56] Jim Collins, *Uncommon Cultures. Popular Culture and Post-Modernism* (New York: Routledge, 1989), 120.
[57] Ibid., 115.

I have explored the deconstruction of logocentrism and metanarratives and a resultant pessimism, plurality and ambiguity. I have engaged to some extent with contemporary culture and articulated both the intellectual mode of postmodernism and the linkages with dimensions of postmodernity. This fragmentation of the social cultural context will occupy us fully in this next section.

Fragmentation as evident in contemporary cultural practices

Deconstruction and fragmentation are not only evident in the academic discourse but are also seen in contemporary cultural practices, including economic, labour and technological patterns.[58]

Firstly, sociologist Zygmunt Bauman describes contemporary economic systems as one of *liquid modernity*.[59] Bauman views the Fordist factory as the icon of a solid, or a heavy modernity.[60] An institutionalised rational system privileged production, routine, bureaucracy and efficiencies of size. However, such an institutionalised rationality is in contrast to a contemporary context in which individualised routes of meaning are increasingly fluid and consumption is privileged over production. In other words, individual lifestyles are now "consumptive," pick and mix. Culture is fragmented as this fluid individualisation takes priority over external institutional norms and identities.

Secondly, a *liquid modernity* is evident not only in economic systems, but also in labour patterns. Coupland coined the term "McJobs: A low-pay, low-prestige, low-dignity, low-benefit, no-future job in the service sector. Frequently considered a satisfying career choice by people who have never held one."[61] The contemporary labour market is fragile instead of solidly fixed. "Husbands and wives both work. Kids are farmed out to rehabs and video games ... People work much more, only to go home and surf the Internet and send e-mail ... The whole world is only about work: *work work work get get get*."[62] There has been a shift from the assembly line, to the contractors, from permanent employment to a flexible, mobile, shift-

[58] "As it corrodes the very concept of absolute truth, deconstruction provides the intellectual grounding for the popular relativism running rampant in postmodern society." Veith, *Guide to Contemporary Culture*, 56. Similarly, McRobbie argues that postmodernism is most useful in describing the fragmentation of contemporary culture, rather than as a critique of modernity." McRobbie, *Postmodernism and Popular Culture*, 24.
[59] Bauman, *Liquid Modernity*.
[60] "Discussion of 'post-Fordism' have now become part and parcel of the debate over post-modernity." Lyon, *Postmodernity*, 45.
[61] Douglas Coupland, *Generation X. Tales for an Accelerated Culture*, 1st ed. (New York: St. Martin's Press, 1991), 5.

working skill set. McRobbie argues that one of the reasons postmodernism appeals to young people is that it connects intellectual ideas, including fragmentation, with their experiences of, and in, the contemporary labour market.[63]

A range of technical patterns reinforces such cultural fragmentation. Montage and sound bites are representative of the juxtaposing and fragmenting contemporary culture, creating an endless cross-referenced visual and verbal landscape. Internet hyperlinks subvert notions of linearity and are part of a more widespread compression of time and space.[64] DJs sample, fragmenting formerly single sources of sound to then produce new musical mixes. Dance culture, a popular contemporary form of entertainment, "thrives on this randomness, as DJs search for new connections of beat and melody and dancers find their own rhythmic space with them."[65] Channel surfing allows individuals to fragment the already fragmented TV narratives.

One possible view is to see such fragmentation and pastiche of contemporary culture as depthless. So Tate analyses the videos of contemporary band Radiohead to argue that they "work similarly as agents of disassembly, leading consumers into a labyrinthine network of hyperbolic images that pastiche commodification."[66] Another approach is to see this as an imaginative, inventive and optimistic refusal to remain in the bureaucratic confines of a solid modernity.[67]

So far I have described a contemporary cultural fragmentation. This is evident in the deconstruction and fragmentation of plausibility structures and contemporary cultural practices. Having established this contemporary culture of fragmentation, I will explore this in

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[62] Coupland, *Girlfriend in a Coma*, 153.
[63] "The reason why postmodernism appeals to a wide number of young people, and to what might be called the new generation of intellectuals is that they themselves are experiencing the enforced fragmentation of impermanent work and low career opportunities." McRobbie, *Postmodernism and Popular Culture*, 23. And then, with a hint of Certeau's concept of "making do," "[f]ar from being overwhelmed by media saturation, there is evidence to suggest that these social groups and minorities are putting it to work for them." McRobbie, *Postmodernism and Popular Culture*, 23.
[64] "The collapse of time horizons and the preoccupation with instantaneity have in part arisen through the contemporary emphasis in cultural production on events, spectacles, happenings, and media images." Harvey, *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change*, 59.
[65] Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 101.
[66] Joseph Tate, *Radiohead's Antivideos. Works of Art in the Age of Electronic Reproduction* (2002 [cited December 2002]); available from http://muse.jhu.edu/journals/pmc/v012/12.3tate.html.
[67] "However this pastiche is celebratory rather than reflective of a sterile and depthless mainstream culture." McRobbie, *Postmodernism and Popular Culture*, 148.

more detail, in particular focusing on how identity, community and the relationship with the Other are constructed.

Fragmentation into individual lifestyle identity

"You have to remember that most of us who've moved to Silicon Valley, we don't have the traditional identity-donating structures like other places in the world have: religion, politics, cohesive family structures, roots, a sense of history or other prescribed belief systems that take the onus off individuals having to figure out who they are. You're on your own here. It's a big task, but just *look* at the flood of ideas that emerges from the plastic!"[68]

Having argued for a fragmented culture, and explored this with reference to contemporary epistemology and cultural practices, I wish to develop this argument and in this section to explore fragmentation in relation to the theme of identity.

A number of thinkers explore the relationship between contemporary culture and identity. Sociologist Anthony Giddens describes contemporary cultural fragmentation as the dissolution of tradition, resulting in insecurity and identity concerns.[69] Using a different metaphor, that of roots, Sarup describes of contemporary identity.

> Millions of people in the world today are searching for "roots": they go back to the town, the country, or the continent they came from long ago .... the widespread, pervasive fascination with identity is a symptom of postmodernity .... [I]dentity is a construction, a consequence of a process of interaction between people, institutions and practices.[70]

Sarup relates rootlessness to postmodernity, and sites identity as a construction, formed and framed by the individual rather than the traditions of the village or religious community, or the universal narratives of rationality.

If identity is the story one tells of oneself and of others, then a fragmentation of overarching narratives will inevitably fragment identities and leave a bewildering array of identity choice. In other words, if metanarratives are deconstructed as a subjective construction, then individual identities are open to the same processes of deconstruction and reconstruction. Thus, Bauman's contemporary identity images include the vagabond, the stroller, the tourist and the player. All carry a sense of roaming and a lack of settledness and of fixed location.[71] For Middleton and Walsh, it is the extreme individualisation of identity choice that

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[68] Douglas Coupland, *Microserfs*, 1st ed. (New York: ReganBooks, 1995), 236.
[69] Anthony Giddens, *Modernity and Self-Identity. Self and Society in the Late Modern Age* (Cambridge: Polity, 1991), 5.
[70] Madan Sarup and Tasneem Raja, *Identity, Culture and the Postmodern World* (Edinburgh: Edinburgh University Press, 1996), 3, 28, 11.
[71] Zygmunt Bauman, *Life in Fragments. Essays in Postmodern Morality* (Oxford, U.K.; Cambridge, U.S.A.: Blackwell, 1995).

distinguishes the modern from the postmodern.[72] I will now proceed to explore this shift, from traditional and rational notions of identity to individual lifestyle construction, as it is evident in areas such as contemporary patterns of consumption, the discourse of Generation X, environmental writings and contemporary spirituality. Each of these represents an individualised search for a more experiential and wholistic way of being human.

Consumption - an individualised route of identity construction

"If the savings bank was the epitome of modern life, the credit card is the paradigm of the postmodern one."[73]

Shopping malls, eclectic and ever cycling fashion, endless choices, the constant quest for the market niche and the prominence of service and leisure industries mark contemporary culture. Lyons writes "consumerism and consumption are central postmodern motifs."[74] Peter Gabriel expresses a link between fragmentation, consumerism and personal identity when he sings, "My grip is surely slipping, I think I've lost my hold ... I cannot get insurance any more, They don't take credit, only gold."[75] A number of social practices illustrate this use of consumption as an individualised route of meaning. These include image, lifestyle, leisure and body modification.

I have explored earlier the fragmentation engendered by an *image*-based culture. An image based culture enhances an individual construction of identity.[76] "I have noticed that on TV, all of these 'moments' are sponsored by corporations, as in ... *"This nostalgia flashback was brought to you by the proud makers of Kraft's family of fine foods*."[77] Contemporary image-based technologies result in an increased focus on individual style.

> Indeed, the increasing reliance upon *images*, which began with photography and accelerated with film, certainly seems to have contributed to a decreasing concern with our inner lives and an increasing concern with *image* – with style, possessions and public relations, with surfaces and appearances, with what Coke commercials are selling.[78]

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[72] "But instead of the modern rational consumer, driven by the confidence of Western economic progress, the unencumbered postmodern self is driven and directed by nothing but its own arbitrary (and changing) preference." Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 59.
[73] Bauman, *Life in Fragments. Essays in Postmodern Morality*, 5.
[74] Lyon, *Postmodernity*, 3.
[75] Peter Gabriel, *Blood of Eden* (Real World Music Ltd, 1992), Compact Disc.
[76] For Sarup, "identity construction is increasingly dependent on images." Sarup and Raja, *Identity, Culture and the Postmodern World*, xv. Similarly, for Angela McRobbie, "images push their way into the fabric of our social lives. They enter into how we look and what we earn." McRobbie, *Postmodernism and Popular Culture*, 18.
[77] Coupland, *Microserfs*, 131.
[78] Stephens, *The Rise of the Image, the Fall of the Word*, 107.

Thus, media and advertising images become influential in contemporary identity formation. "[P]roduct image, style and design take over from modern metanarratives the task of conferring meaning."[79] An image-based culture enhances individualised routes of identity construction.[80]

A similar theme emerges when one considers discourse on *lifestyle*. Featherstone argues for the importance of a consumer lifestyle in current identity formation. "The term 'lifestyle' is currently in vogue ... with contemporary consumer culture it connotes individuality, self-expression, and a stylistic self-consciousness."[81] Style is paramount. Choice is everywhere.[82] The consumer moves from shop to shop, from mall to mall, nomadic, feasting, consuming; living a lifestyle of their choice. Identity is formed by clothes, furnishings, cars, and accessories, even experiences.

> I am a sixteen-year-old girl and I attend a public high school in downtown Colorado Springs. Since childhood my body has been a billboard. Before I could read there were labels on my shoes, on my jeans and across by bosom. So I was not surprised to find that the wall space of my local school's halls had been sold to local companies ... All my life companies have been competing for my dollar; meanwhile no one has seemed to care about my mind.[83]

This portrayal, shaped by a "consumptive" media culture, is no longer a teen domain, but is part of a broad cultural context.[84]

With regard to *leisure*, sports, cosmetics, body piercing, health, fitness and food are of increasing prominence. Leisure activities are increasingly influential not only for their

[79] Lyon, *Postmodernity*, 61.
[80] Lyon writes of the contemporary cultural "need to construct our self (image) through the acquisition of the distinctive and different." Ibid., 66.
[81] Featherstone, *Consumer Culture and Postmodernism*, 83.
[82] See Kevin Robins, "Cyberspace and the World We Live In," in *Cyberspace/Cyberbodies/Cyberpunk. Cultures of Technological Embodiment*, ed. Mike Featherstone and Roger Burrows (Sage: London, Thousand Oaks, New Delhi, 1995).
[83] Anna Nussbaum, Letter to the Editor, *Harper's*, October 2000, p. 98. Cited in Tom Beaudoin, *After Purity. Contesting Theocapitalism* (2001 [cited July 2002]); available from www.ptsem.edu/iym/downloads/lectures_01/AFTERPUR.PDF.
[84] "The natural instability of youth, once viewed as simply a *stage in life*, is now projected upon much of adult society, presented as a normative *attitude toward life*." Quentin J. Schultze and Calvin Center for Christian Scholarship, *Dancing in the Dark. Youth, Popular Culture, and the Electronic Media* (Grand Rapids, Mich.: W.B. Eerdmans Pub. Co., 1991), 66. They chart how media delays the formation of stable identities through the portrayal of a constantly changing consumption of clothes, music and other items. This should not be read as argument that turns consumers into passive puppets at the hands of the manipulative media. Rather it shows the interplay between consumer culture and individual identity and attests to the contemporary power of media to clarify and interpret individual experience. "Popular art does not emerge in a cultural vacuum but usually results from a negotiated interaction between artists, profit-minded producers, and an eager and interested but unpredictable mass of people." Schultze and Calvin Center for Christian Scholarship, *Dancing in the Dark. Youth, Popular Culture, and the Electronic Media*, 98-9.

exercise value, but also as barometers of personal identity.[85] Another leisure based example is that of contemporary design, where the emphasis is now on spectacle based inter-connectivity and not on the product.[86] Pine and Gilmore use the term "experience economy" to describe the way in which experiences rather than information are essential to the contemporary economy.[87] By way of example, consider the humble coffee bean. It can be taken as a commodity, converted into a good, offered as a service or sold as a leisurely, yet memorable experience.[88] This revolves around sensory interactions, which create impressions.[89] In turn, these experiences become integral in the configuration of one's identity and leisure has become an essential component of lifestyle.

With regard to *body modification*, Featherstone notes the rise of contemporary cultural practices of tattooing, body piercing, body-building and anorexia.[90] He connects such practices with consumer lifestyle and identity; the body is now a site for individual self-expression. Hence, "identity is *increasingly* fluid, and the body is mobilized as a plastic resource on to which a reflexive sense of self is projected in an attempt to lend solidity to the narrative thus envisaged."[91] Similarly, Ann Balsano writes that "postmodern embodiment" concerns multiple ways for bodies to be connected to contemporary culture.[92] A number of writers suggest that contemporary technologies, such as phone, TV, computer, Internet and film bring about cultural change and allow new configurations of identity.[93] Similarly, body modification becomes an individualised expression of identity.

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[85] Schultze and Calvin Center for Christian Scholarship, *Dancing in the Dark. Youth, Popular Culture, and the Electronic Media*, 67.

[86] "Objects are no longer understood in terms of the quality of the body of a product, but rather as a system of relations, a set of performances." Celia Lury, "Style and the Perfection of Things," in *High-Pop. Making Culture into Popular Entertainment*, ed. Jim Collins (Oxford: Blackwell, 2002), 209.

[87] B. Joseph Pine and James H. Gilmore, *The Experience Economy. Work Is Theatre & Every Business a Stage* (Boston: Harvard Business School Press, 1999). "Coca-Cola and Pepsi-Cola continually try to outdo each other in advertising to convince customers that the people who drink their soda have better drinking experiences." Pine and Gilmore, *The Experience Economy. Work Is Theatre & Every Business a Stage*, 17.

[88] Pine and Gilmore, *The Experience Economy. Work Is Theatre & Every Business a Stage*, Chapter one.

[89] "The more effectively an experience engages the senses, the more memorable it will be." Ibid., 59.

[90] Mike Featherstone, "Body Modification: An Introduction," in *Body Modification*, ed. Mike Featherstone (London; Thousand Oaks; New Delhi: Sage, 2000), 1-13.

[91] Paul Sweetman, "Anchoring the (Postmodern) Self? Body Modification, Fashion and Identity," in *Body Modification*, ed. Mike Featherstone (London; Thousand Oaks; New Delhi: Sage Publications, 2000), 68.

[92] Anne Balsano, "Forms of Technological Embodiment: Reading the Body in Contemporary Culture," in *Cyberspace/Cyberbodies/Cyberpunk. Cultures of Technological Embodiment*, ed. Mike Featherstone and Roger Burrows (1995).

[93] Mark Poster, "Postmodern Virtualities," in *Cyberspace/Cyberbodies/Cyberpunk. Cultures of Technological Embodiment*, ed. Mike Featherstone and Roger Burrows (London, Thousand Oaks, New Delhi: Sage, 1995), 79, 80. See also De Kerckhove and Dewdney, *The Skin of Culture. Investigating the New Electronic Reality*.

Bauman uses the metaphor of shopping to provide a link to identity.[94] "[P]ostmodern society engages its members primarily in their capacity as consumers rather than producers."[95] This not only explains the role of image and leisure in a "consumptive" lifestyle but it also underlines the way that identity is now an individualised route of meaning, a constant scanning for possibilities, a constant desire for self-improvement, shopping for skills to enhance one's image.

A "consumptive" lifestyle as a facet of contemporary postmodern society can live hand in hand with a critique of modernity if one accepts Bauman's analysis of a shift from the rigidity of external production, to an individualised "shopping" for identity. I will explore below how this "consumptive" approach is applied when individual consumers seek more wholistic, less materialistic metanarratives.[96]

I have explored consumption under headings of image, lifestyle, leisure, and body modification and argued that a dimension of contemporary culture is the offer of individualised routes of identity construction. I will continue this argument by examining the discourse around Generation X.

Generation X - an individualised route of identity construction

A further window on individualised routes of identity is found in discourse around Generation X, a term popularised with Douglas Coupland's book, *Generation X.*[97] For Coupland, "X is a term that defines not a chronological age but a way of looking at the world."[98] Similarly Gordon Lynch argues that to view Generation X through generational lens as young adults will miss "the very important point that the search for meaning in contemporary culture is now shaped primarily by fundamentally different attitudes."[99] If Generation X represents an

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[94] "Whatever we do and whatever name we attach to our activity it is a kind of shopping, or an activity shaped in the likeness of shopping. The code in which our "life policy" is scripted is derived from the pragmatics of shopping." Bauman, *Liquid Modernity*, 73.

[95] Ibid., 76.

[96] See Environmentalism - an individualised, yet wholistic identity construction.

[97] Coupland, *Generation X. Tales for an Accelerated Culture.*

[98] Douglas Coupland, *Generation X'd* (1995 [cited November 2001]); available from www.geocities.com/SoHo/Gallery/5060/details1.html.

[99] Gordon Lynch, *After Religion. 'Generation X' and the Search for Meaning* (London: Darton, Longman and Todd Ltd, 2002), 32. See also Kelly, who describes Generation X as a hinge generation that provide a wakeup call to the church because of their (postmodern) context. Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 45. William Mahedy and Janet Bernadi write that Xers are indicative of an age, not an attitude. "X is the first truly postmodern generation." William Mahedy and Janet Bernadi, *A Generation Alone* (Illinois: IVP, 1994), 117.

attitude and not merely an age, then it can provide another window on individual identity construction as a dimension of contemporary cultural change.

The underlying motivation for this generational attitude is suggested in Coupland's *Generation X.* "We know this is why the three of us left our lives behind us and came to the desert – to tell stories and to make our own lives worthwhile tales in the process."[100] This captures a disillusionment with the metanarratives of modernity. In response, an individualised search for meaning occurs, a move to the desert to live in community and seek to reconstruct identity through storytelling, in which making worthwhile individual lives is paramount.

A similar fragmentation and search for individual meaning is evident in other readings of Generation X. Beaudoin argues for the priority of the existential question, framed as "will you be there for me"?[101] This again shows the priority of the individual, the *you* for *me*, in the search for meaning.

Flory and Miller catalogue this Generation X search for meaning within religious categories.[102] They note five characteristics of Generation X spirituality - experiential, entrepreneurial, communal, inclusive and authentic. They suggest that Generation X construct religious meaning not around rational truth in which "someone can construct some detailed argument for it" but rather on individualised experiences, "what it does, how it makes one feel and perhaps the commitments that it requires of its adherents that make it."[103] The community affirms individual experiences (the you for me). This again highlights a contemporary cultural attitude (and not a Generation X age), which disengages from traditional sources of meaning. Instead, the individual searches, favouring experiential, entrepreneurial and embodied routes, for meaning. Thus, Generation X becomes a window on an individualised mode of identity.

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[100] Coupland, *Generation X. Tales for an Accelerated Culture*, 8. Full quote is as follows. "The carapace of coolness is too much for Claire, also. She breaks the silence by saying that it's not healthy to live life as a succession of isolated cool moments. "Either our lives become stories, or there's just no way to get through them." I agree. Dag agrees. We know that this is why the three of us left our lives behind us and came to the desert – to tell stories and to make our own lives worthwhile tales in the process."
[101] Tom Beaudoin, *Interview* (2000 [cited October 2002]); available from www.strangerthingsmag.com/beaudoin.html.
[102] Richard W Flory and Donald E Miller, *Gen X Religion* (New York: Routledge, 2000).
[103] Ibid., 241.

I have explored the fragmentation of modernity through a number of windows. This has included the development of individualised consumer lifestyles, in which the individual constructs a lifestyle through their consumer choices. However, it is significant that lifestyle construction is not just seen in material concerns. I have described the Generation X search as an individualised quest for meaning. A similar argument will now be made with regard to the fragmenting of modernist notions of the rationalist self and the individualised turn to a more wholistic and spiritual way of being, as evident in the environmental movement.

Environmentalism - an individualised, yet wholistic identity construction

"The word that keeps emerging is *wholeness*. ... It is hard to be an integrated person in the modern world."[104]

Another window on this contemporary, individualised construction of identity is the move beyond notions of the rational self to a more wholistic search by the human person. Modernity tended to define the human self as essentially rational and autonomous.[105] In response, there is evidence of a range of attempts to reconceptualise human identity as more web-like and interconnected.

One widespread contemporary example is the growth in alternative medicines.[106] This represents disillusionment with, and a fragmentation of, the metanarratives of modern science.[107] It has also been described as representative of a desire for a more wholistic, more spiritual, way of being.[108] This is again fragmenting of a dominant metanarrative, which, in the case of writer Suzie Gablink offers a postmodern, post-patriarchal identity sourced in relatedness and partnership.[109]

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[104] Roxburgh, *Reaching a New Generation. Strategies for Tomorrow's Church*, 38, 39.

[105] Tassi describes postmodernism as "characterized as an attempt to rethink the strong emphasis on rationality characteristic of modern theories of knowledge and self." Aldo Tassi, "Spirituality as a State of Being," in *Divine Representations. Postmodernism and Spirituality*, ed. Ann W. Astell (New York; Mahwah, New Jersey: Paulist Press, 1994), 34.

[106] Salmon notes the "popular resurgence" of alternative medicines. J. Warren Salmon, ed., *Alternative Medicines. Popular and Policy Perspectives* (New York: Tavistock, 1984), 1. See also Robert C Fuller, *Alternative Medicine and American Religious Life* (New York: Oxford University Press, 1989), 91.

[107] Fuller writes "scientific rationality has failed to sustain ... optimism or to further ... capacity to experience life's ecstasies." Fuller, *Alternative Medicine and American Religious Life*, 115. Similarly, Salmon writes of alternative medicine as a "rebellion against the rationalization we face in all spheres of social and cultural activity." Salmon, ed., *Alternative Medicines. Popular and Policy Perspectives*, 1.

[108] "These alternative systems appear to be expressions of an unsatisfied spiritual hunger." Fuller, *Alternative Medicine and American Religious Life*, 91.

[109] Suzie Gablink, *The Reenchantment of Art* (New York: Thames and Hudson, 1991), Chapter Five.

The awareness of fragmentation and an individualised search for wholistic identity is clearly evident with regard to the environmental movement. Charlene Spretnak accuses "the modern project of fragmentations, with its championing of certain fragments above all else" as lacking an "inner life."[110] She catalogues a contemporary spiritual awakening that has many manifestations, including New Age groups, interest in indigenous spirituality, fundamentalisms and base communities. She sees these as a decentring of modernity and as representative of a more wholistic way of being in the world.[111] She agrees with the deconstructive project as a critique of modernity but rejects the deconstructive "leap to conclude that there is *nothing but* cultural constructions in human experience."[112] Instead, she advocates an interconnected, wholistic "web of life that organizes itself toward increasing complexity in an ongoing weave of novelty and continuity."[113] This includes a strong emphasis on connectivity and relationships as part of being.[114]

This individualised wholistic search is seeking new sources of identity. Contemporary physicists like Capra reject the mechanistic, atomistic and reductionist Cartesian view of nature and, instead, view the world as wholistic and interconnected and interdependent.[115] Contemporary physics – in particular relativity theory and quantum theory - has shifted from a machine like view of the world to a network of dynamic inter-relationality which offers a more intuitive, interconnected and non-linear way of being.[116] Spretnak rejects the "rigid

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[110] Charlene Spretnak, *The Spiritual Dimension of Green Politics* (New Mexico: Bear and Co, 1986), 19. Similarly for Suzi Gablink, "we live in a society that has drastically narrowed our sensitivity to moral and spiritual issues ... [and that has] blocked both psychological and spiritual development." Gablink, *The Reenchantment of Art*, 3, 14.
[111] "Even as the central assumptions of modernity ... continue to lose credibility ... [t]he impetus to find other ways of being has spawned ecological postmodernism." Charlene Spretnak, *States of Grace. The Recovery of Meaning in the Postmodern Age* (San Francisco: Harper, 1991), 31.
[112] Ibid., 4-5.
[113] Ibid., 80.
[114] "[A]ll things are internally constituted by relations with others, even at the molecular level ... [We are] ever aware of our connectedness with other humans, the rest of nature on Earth, and the whole of the universe. Our cultural interpretations of reality, as well as any theories about them, are sorely impoverished if they operate in isolation from the larger context." Ibid., 20. A similar wholistic approach in response to a de-centred context is conceived by Gablink who calls for a "reenchantment" as part of reconstructive postmodernism based on a interconnectedness and the creative transforming potential of the individual person. "Deconstructive postmodernism does not ward off the truth of this reality, but tries to come to terms with its inevitability, in what are often ironic or parodic modes that do not criticize, but simply declare art's pointlessness openly, and bait us with its indifference." Gablink, *The Reenchantment of Art*, 19.
[115] "The new concepts of physics have brought about a profound change in our worldview; from the mechanistic conception of Descartes and Newton to a holistic and ecological view." F. Capra, *The Turning Point* (New York: Simon & Schuster, 1982), 15. And similarly, "reductionism has become so deeply ingrained in our culture that it has often been identified with the scientific method. The other sciences accepted the mechanistic and reductionistic views of classical physics as the correct description of reality and modeled their own theories accordingly." Capra, *The Turning Point*, 47.
[116] "Two developments in physics, culminating in relativity theory and quantum theory, shattered all the principal concepts of the Cartesian world view and Newtonian mechanics." Capra, *The Turning Point*, 74.

charade of the supposedly detached Newtonian observer" and draws on postmodern physics, including the dynamic, open ended, interconnectendness offered by chaos theory.[117]

Thus, I have explored a number of writers who, in response to the fragmentation of modernity, offer a new way of constructing identity. In response to a fragmented context, these writers offer a participatory and relational identity, which enables the individual "to engage with the world from a participating consciousness rather than an observing one."[118] One of the ironies is the juxtaposition of fragmentation with wholism. A fragmented context leads to individualised routes of meaning and desire for wholism. Yet, there is evidence that even this wholism is fragmented, when Gablink writes that "*a single philosophy no longer accurately represents* our culture, which is more accurately revealed right now in the interplay of its *opposing tendencies*."[119] I will explore further this underlying individualised and "consumptive" approach as I now explore notions of identity through an engagement with the contemporary search for the spiritual.

Spirituality - an individualised, yet wholistic identity construction

A shift from dualism, hierarchy and rationality to holism, interconnectedness, intimacy, unity, immanence and sensuous attachment applies to both recent ecological thought and contemporary spiritual awareness. It is problematic to separate this desire for wholistic interconnectedness from the rise in the spiritual.[120] Nevertheless, for the sake of clarity, I will itemise spirituality separately.

The recent flourishing of spirituality is yet another contemporary cultural critique of modernity. Lyon views the surge of interest in the New Age as an expression of a contemporary postmodern context.[121] Ritzer describes contemporary society as McDonaldised, controlled by fast food principles in which service is efficient, quantified,

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[117] Spretnak, *States of Grace. The Recovery of Meaning in the Postmodern Age*, 80, 215-6.
[118] Gablink, *The Reenchantment of Art*, 177.
[119] Ibid., 9. Italics mine for emphasis.
[120] "If there is any one thing that runs through most contemporary expressions of post-Christian spirituality, whether inspired by Buddhism, Celtic paganism or New Age eclecticism, it is this theme of the sacredness of nature." Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 203.
[121] For Lyon, both are a response to the perceived crisis of modernity. Both are a seeking a new set of values. Both embody a set of "consumptive" practices. Both are part of a global collection of diverse ideas and practices. Both came to prominence in the 1980s. David Lyon, "A Bit of a Circus: Notes on Postmodernity and the New Age," *Religion* 23, no. 2 (1993). For one specific example of the presence of Celtic and Druid beliefs in the New Age, see Marion Bowman, "Reinventing the Celts," *Religion* 23, no. 2 (1993).

predictable and controllable through non-human technology.[122] In his analysis, "[h]uman beings, equipped with a wide array of skills and abilities, are asked to perform a limited number of highly simplified tasks over and over ... people are forced to deny their humanity."[123] Given this analysis, it is no wonder that a search for a more wholistic way of being is underway in contemporary culture.

David Hay, after interviewing unchurched people concluded, "there has been no great change over the past few years in the frequency with which people encounter the spiritual dimension of their lives. What is probably changing is ... there is a growing feeling that it is acceptable to admit to such awareness."[124] This serves to alert us to a rise in the acceptance of spirituality in a de-centred context that presents an everyday cultural critique of the objective rationalism of modernity. "Looking back we can now see that the message of the 'death of God' theologians of the sixties was more of an epitaph for western Enlightenment culture than one for religion."[125] Similarly, Anderson links the presence of contemporary spiritualities as a critique of modernity and as a construction of a new way of being. "Nowhere is the reality-diversity of postmodern life more evident than in the area of religions. Opinion surveyors [find that] beneath the rational surface lurks a seething cauldron of cults and faiths of all descriptions."[126]

This search is not only rooted in the experience of the contemporary context. It is expressed in the individualised routes that question the established institutional structures. (This is evident not only in religious organisations but also in the decline in political affiliations, and in voluntary groups.) Spirituality now exists as part of an individualised search for meaning, part

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[122] George Ritzer, *The McDonaldization of Society: An Investigation into the Changing Character of Contemporary Social Life* (Newbury Park, Calif.: Pine Forge Press, 1993).
[123] Ibid., 26.
[124] David Hay, "The Spirituality of the Unchurched" (Paper presented at British and Irish Association of Mission Studies, Birmingham, September 2000), page 3 of 20.
[125] John W. Drane, *What Is the New Age Saying to the Church?* (London: Marshall Pickering, 1991), 53. Similarly see Robert S. Ellwood, *Alternative Altars. Unconventional and Eastern Spirituality in America* (Chicago: University of Chicago Press, 1979), 167. Ahern and Davie write that a secular society is now only a figment of the imagination of the academic elite. Geoffrey Ahern and Grace Davie, *Inner City God* (London: Hodder and Stoughton, 1987). Similarly, Berger writes "the assumption that we live in a secularized world is false ... [t]he world we live in today, with some exceptions to which I will come presently, is as furiously religious as it ever was, and in some places more so than ever." Peter L. Berger, "The Desecularization of the World. A Global Overview," in *The Desecularization of the World. Resurgent Religion and World Politics*, ed. Peter L. Berger (Washington, D.C.: Ethics and Public Policy Center; W.B. Eerdmans Pub. Co., 1999), 1, 2.
[126] W. A. Anderson, *Reality Isn't What It Used to Be. Theatrical Politics, Ready-to-Wear Religion, Global Myths, Primitive Chic, and Other Wonders of the Postmodern World* (San Francisco: Harper, 1990), 187.

of the supermarket of lifestyles in which individuals "shop."[127] Further qualitative evidence for this is provided by Hay who notes a do-it-yourself spirituality among the under-forty age group who "construct a theology of their own."[128]

Thus, sociologists of religion note that while church attendance, religious behaviour codes and clergy recruitment decline in Europe, a "body of data indicates strong survivals of religion, most of it generally Christian in nature, despite the widespread alienation from the organized churches. A shift in the institutional location of religion, then, rather than secularization, would be a more accurate description."[129] Grace Davie describes Europe as "unchurched" rather than secular.[130] However, it needs to be noted that such data could well be due to the fact that today's generation grew up in a more religious context, influenced by Sunday School.[131] One of Douglas Coupland's stories, in a book appropriately titled *Life After God,* is dedicated to "the first generation raised without religion."[132] Whether such residues of "unchurched" spirituality will remain in the culture as this generation dies is problematic.

So what is the shape of postmodern spirituality? How might it contrast with modern spirituality?

Postmodern spirituality has been summarised as a fascination with sacred interconnectedness and radical inner experience.[133] The former is based on a dis-ease with dualisms, including the sacred and the secular, and expresses a new faith in connectivity. The latter is based on a dis-ease with the rational, patriarchal and institutional and so we see the expression of a new

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[127] "This [postmodernism] does not necessarily lead to the end of the sacred; indeed, as I have argued, the sacred is able to sustain itself outside of organized religion within consumer culture." Featherstone, *Consumer Culture and Postmodernism*, 128. "Most commentators in the late twentieth century point to an ... ever more radical exposure of more and more people to the extensive pluralism of American religion and a growing indifference to the large institutional structures of religion." Ellwood, *Alternative Altars. Unconventional and Eastern Spirituality in America*, 170. Further, "in short, fewer sociologists are today looking for signs of spirituality in the institutional churches." Lyon, "A Bit of a Circus: Notes on Postmodernity and the New Age," 120.
[128] Hay, "The Spirituality of the Unchurched," page 9 of 20.
[129] Berger, "The Desecularization of the World. A Global Overview," 10.
[130] "[W]e might more accurately say that Western Europeans are *unchurched* populations, rather than simply secular. For a marked falling off in religious attendance (especially in the Protestant North) has not resulted, yet, in an abdication of religious belief." Grace Davie, "Europe: The Exception That Proves the Rule?" in *The Desecularization of the World. Resurgent Religion and World Politics*, ed. Peter L. Berger (Washington D.C.: Ethics and Public Policy Center; W.B. Eerdmans Pub. Co., 1999), 68.
[131] Thus Davie notes "a permanent generational shift in religious behaviour" and markedly lower adherence to traditional religious beliefs in younger people. Ibid.
[132] Douglas Coupland, *Life after God* (New York: Pocket Books, 1994), 159.
[133] "These two pillars of sacred interconnectedness and radical inner experience on which the temple of contemporary spirituality seems to be founded are key elements of the much cited and advocated grammar of postmodernism." Boyd, "Is Spirituality Possible without Religion?," 102.

desire for the mystical and the feminine. Boyd provides a comprehensive list of thirteen dimensions of contemporary postmodern spirituality. These include

- Everyday spirituality that stresses the secular
- Therapeautic spirituality that seeks to aid the recovery of broken people and a broken planet
- Visual spirituality that favours the imagination, the visual, the aesthetic and the concrete[134]
- Rediscovery of ritual
- Experiential - God is comprehended in all the senses[135]
- Tendency toward individualised consumption
- Action-oriented (this includes the seeking of social justice)[136]
- Appeal to Eastern mysticism[137]
- Retrieval of the spiritual, including the attractiveness of the Charismatic renewal as a experiential and wholistic endeavour[138]
- Psychological focus, including personality types, call to growth and process
- Feminist imprint
- Esoteric options[139]

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[134] Hay writes of his research amongst unchurched people that "for many of those we talked to, the immanence of God is more acceptable than God's transcendence." Hay, "The Spirituality of the Unchurched," page 14 of 20.
[135] Heelas summarises a list of postmodern religions with the comment, "all those alternative spiritualities or New Age teachings with their emphasis on the expressive." Heelas and Martin, *Religion, Modernity, and Postmodernity*, 2.
[136] Kelly notes that most "post-Christian spiritualities do not revolve around regular attendance at some public assembly or act of worship, but around a regular – often daily – cycle of personal spiritual exercises. More often than not this will be a cycle pattern that can be woven unobtrusively into the busy pattern of contemporary urban life." Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 206.
[137] "Mystical communion and connectedess have become the roads along which this spiritual quest moves." Roxburgh, *Reaching a New Generation. Strategies for Tomorrow's Church*, 113.
[138] Hay notes that religious institutions have "failed to offer a profound enough, serious enough understanding of the nature of the religious search." Hay, "The Spirituality of the Unchurched," page 14 of 20.
[139] "Of lesser overall importance and visibility, but of no little appeal to millions of people." Boyd, "Is Spirituality Possible without Religion?," 109. A more cautionary note is sounded by Davie, who notes that "new religious movements attract considerable media attention, [however] the numbers involved are tiny. Still, such movements fulfill an important function for the sociologist of religion as barometers of the changes taking place in society." Davie, "Europe: The Exception That Proves the Rule?," 73. See also Bruce who writes "[I]n terms of numbers, new religious movements and New Age religiosity are insignificant. Field sports are more popular than alternative religions. There are more train spotters than white witches, magicians, and pagans." Steve Bruce, "Cathedrals to Cults: The Evolving Forms of the Religious Life," in *Religion, Modernity, and Postmodernity*, ed. Paul Heelas and David Martin (Oxford, U.K.: Blackwell, 1998), 27. With specific reference to New Zealand, James Lewis argues for the high degrees of success of spiritualism and flying saucer groups in New Zealand. James R. Lewis, *The Gods Have Landed. New Religions from Other Worlds* (Albany: State University of New York Press, 1995). In the same volume, Robert Ellwood examines the contextual factors that shape such success in New Zealand, including the immigrant experience of isolation, greater religious freedom and allowing a do-it-yourself form of religion." Robert S. Ellwood, "The Gods Have Landed: New Religions

A key area neglected by Boyd is the resurgence of fundamentalisms as a dimension of the contemporary spiritual and cultural landscape.[140] Major religious communities such as Islam, Hinduism, Buddhism and Christianity have all seen an increase in the passion and numbers of conservative adherents, attracted by certainty and traditional values amid a fragmented context. Hence, fundamental spiritualities are both part of the plural mosaic, and a product of our contemporary de-centred context.

It needs to be noted that much of this wholistic search is essentially consumer driven. The individual samples, consumes, expressing an "individualized, deregulated [postmodern] religion."[141] There is little evidence of the excavation of the underlying narratives of the product sampled.[142] Rather, spiritual sampling is part of the shopping, the construction of an individualised meaning.[143] A number of factors within contemporary culture might drive this "consumptive" approach to spirituality. One factor could be due to the pace of a globalised society and thus the priority to find something that works. Another factor could be a consequence of the fragmentation of overarching narratives. Irony and pastiche is a common feature of contemporary media. Stephens argues that the presence of new technologies, including video and rapid editing, mean that we are being taught that "there's always a broader perspective to be had," and this increases our sense of detachment and irony.[144] Evidence linking this ironic approach to spirituality is provided by the subtitle of Beaudoin's book on (Generation X) contemporary spirituality, "The *Irreverent* Spiritual Quest of Generation X."[145] This helps explain the apparent juxtaposition between a fragmented context

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from Other Worlds," in *The Gods Have Landed. New Religions from Other Worlds*, ed. James R. Lewis (New York: State University of New York Press, 1995).

[140] "On the international religious scene, it is the conservative or orthodox or traditionalist movements that are on the rise almost everywhere." Berger, "The Desecularization of the World. A Global Overview," 6. While fundamentalism is a dimension of the contemporary landscape (a *postmodernism*), Bruce is not convinced that this should be considered a dimension of *postmodernity*. "The sectarian seeker remains within the classic sectarian mode of supposing, at each stopping place, that this is the one unique, divinely ordained truth." Bruce, "Cathedrals to Cults: The Evolving Forms of the Religious Life," 29. In contrast, Bauman argues the opposite, that fundamentalism is a "specifically postmodern form of religion, born of internal contradictions of postmodern life." Zygmunt Bauman, "Postmodern Religion?," in *Religion, Modernity, and Postmodernity*, ed. Paul Heelas and David Martin (Oxford, U.K.: Blackwell, 1998), 72.

[141] Heelas and Martin, *Religion, Modernity, and Postmodernity*, 5.

[142] For Lyon, "Values and beliefs lose any sense of coherence, let alone continuity, in the world of consumer choice, multiple media and globalized (post) modernity." Lyon, *Postmodernity*, 61.

[143] Lyon characterises the New Age as essentially a "self-religiosity." David Lyon, "The New Age in Cultural Context: The Premodern, the Modern and the Postmodern," *Religion* 23, no. 2 (1993): 104.

[144] "[V]ideo appears to have made a special contribution to irony." Stephens, *The Rise of the Image, the Fall of the Word*, 220.

[145] Beaudoin, *Virtual Faith. The Irreverent Spiritual Quest of Generation X*. Emphasis mine.

and a more wholistic response, for the wholistic response is driven by an individualised and ironic stance toward the seeking of meaning.

However, this "consumptive" approach has undergone critique. For Sardar, Don Cuppitt's "postmodern religion" is "a feeble attempt to legitimate white man's lust" and to replace "Christian domination with market imperialism."[146] Equally, he notes that much contemporary exploration of spirituality is "little more than standard American empirical theology with a perverse Buddha integrated to justify the pluralistic validity of the entire edifice."[147] There is tremendous potential in a pick and mix individualised spirituality to reduce the distinctiveness of the Other.[148] I will explore in detail Cityside's relationship to the Other in Chapter Nine and consider their practices in light of Sardar's critique.

In this section I have explored formation of identity in a contemporary context. I have used the presence of consumer practices, Generation X, environmental reflection and spiritual practices to argue for individualised routes of meaning as an example of, and a response to, fragmentation. This individualised response is an essential dynamic of a de-centred, or fragmented, context, in which the voices of the spire or of universal reason are replaced by individual shopping for personal identity.

Some inherent contradictions lie in fragmentation and a wholistic search for identity. Nevertheless, it captures Cityside's reality, their fragmentation, their search for wholistic identity and their shopping for ancient/future experiences.

Fragmentation into communities of choice

"[P]ostmodern society resembles an airport departure lounge where membership is optional (thin/cool) as passengers wait patiently for the next action to unfold through the exit doorway."[149]

This quote alerts us to a sociological description of contemporary community. Individual consumers, faced with a fragmented context, are offered a variety of communities in which they can choose to participate. This next section will explore contemporary constructions of

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[146] Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture*, 249.
[147] Ibid., 256.
[148] For Sardar, the Other "would prefer to be understood in their own terms and categories before being swallowed whole and reformulated for postmodern delicatessence." Ibid.
[149] Bryan S. Turner, "The Possibility of Primitiveness: Towards a Sociology of Body," in *Body Modification*, ed. Mike Featherstone (London: Sage, 2000), 42.

community, referencing Bauman's work, and also undertake a form of "Internet sociology." I will argue that we have moved from modern notions of community as nation, to communities of choice as tribal and peg.

Communities of choice: Peg and ethical

"The passage from heavy to light capitalism, from solid to fluid modernity, may yet prove to be a departure more radical and seminal than the advent of capitalism and modernity themselves."[150]

I have earlier described Bauman's use of the metaphor of liquid modernity to describe our contemporary culture.[151] He contrasts the steady routine and orientation points of the production lines of modernity with the cellphone and laptop as representative of the fluidity of 21st century work patterns, domestic relationships and patterns of consumption.[152] The modern individual is no longer protected by the routines of bureaucracy and production.[153] For Bauman, this liquid modernity brings huge change to the human condition. The iron cage of modernity has been fragmented.[154] In this fragile and flexible age, Bauman argues that it will be "the most elusive, those free to move without notice, who rule."[155]

In his book, *Community*, Bauman explores the impact of this liquefying of modernity on contemporary formulations of community. He argues, as I have in the above section, that in a liquid, or fluid context, we are faced with individualised patterns of consumption. This means

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[150] Bauman, *Liquid Modernity*, 126.
[151] Similarly, McRobbie argues for a fluidity in class lines in UK contemporary culture. McRobbie, *Postmodernism and Popular Culture*, 151ff. For a discussion of our contemporary context as "fluid" in relation to spirituality, see David Smith, "The Premodern and the Postmodern: Some Parallels, with Special Reference to Hinduism," *Religion* 23, no. 2 (1993).
[152] Bauman describes Fordism as having "reduced human activities to simple, routine, and by and large predesigned moves meant to be followed obediently and mechanically without engaging mental faculties, and holding all spontaneity and individual initiative off limits." Bauman, *Liquid Modernity*, 25. Similarly, "Heavy, Fordist-style capitalism was the world of law-givers, routined-designers and supervisors ... the world of authorities." Bauman, *Liquid Modernity*, 63. "Light, consumer-friendly capitalism did not abolish the law-proffering authorities .... It has merely brought into being and allowed to coexist authorities too numerous for any one of them to stay in authority for long, let alone to carry the 'exclusive' label." Bauman, *Liquid Modernity*, 63-4.
[153] Bauman defines modernity as being perpetually ahead of oneself. Thus he sees contemporary culture as maintaining this characteristic, while noting two key changes; the collapse of the belief in progress and the fragmentation that occurs as individual producers become consumers. Bauman, *Liquid Modernity*, 28ff. Elsewhere he uses the descriptor "postmodern" to describe the same contemporary cultural phenomona. "In what are commonly called 'postmodern' times, the modern ailment of autonomy persists, while the compensatory drug is no longer available on National Ethical Service prescriptions." Bauman, *Life in Fragments. Essays in Postmodern Morality*, 5.
[154] "What has been cut apart cannot be glued back together. Abandon all hope of totality, future as well as past, you who enter the world of fluid modernity." Bauman, *Liquid Modernity*, 22.
[155] Ibid., 120.

that individuals now "shop" for a community of their choice, handpicking identity.[156] "[O]stensibly shared 'communal' identities are after-effects or by-products of forever unfinished boundary drawing."[157] Thus, for Bauman, a contemporary, "liquid" context reshapes contemporary routes of communal meaning.[158]

Bauman argues for the presence of a number of new types of contemporary community. These include peg and ethical communities. *Peg communities* are a form of contemporary community in which agents, events and interests, provide a focus, a *peg*, for the participation of disconnected spectators.[159] An example might be the entertainment industry and the constant talk shows, which allow a public purveying of individual private lives. Bauman also illustrates with reference to communites of hostility *pegged* around the release of a paedophile into a neighbourhood. Or an interest group like Weighwatchers, *pegged* around a regular schedule that dissolves when the night ends or interest wanes. These are communities in which individuals choose to come together around a focus of finding individual meaning. However, while *peg* communities evoke a sense of belonging, the offer of belonging never requires an engagement with other spectators. It never comes with the discomfort of being bound. "Like the attractions on offer in theme parks, the bonds of [peg] communities are to be 'experienced' and to be experienced on the spot – not taken home and consumed in the humdrum routine of day after day."[160]

In contrast to *peg communities*, Bauman argues for the presence of *ethical communities*. These will be built on long-term commitments. They offer inalienable rights, a planned future and weave ethical responsibilities. They engender in members a shared communal confidence in a 21st century world of fragility and flexibility.[161]

Having described the practices of contemporary community, I now want to read Bauman's theory through the lens of "Internet sociology."

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[156] "All homogeneity must be 'hand-picked' from a tangled mass of variety … all unity needs to be *made*." Zygmunt Bauman, *Community. Seeking Safety in an Insecure World* (Cambridge: Polity Press, 2001), 14.
[157] Ibid., 17.
[158] Bryan Turner makes a similar argument having analysed contemporary tattooing practices. "In traditional tribalism, membership was thick/hot and required obligatory body marks. In postmodern neo-tribalism, membership is voluntary (thin/cool) and hence marking is optional." Turner, "The Possibility of Primitiveness: Towards a Sociology of Body," 41.
[159] Bauman, *Community. Seeking Safety in an Insecure World*, 65ff. Bauman acknowledges his debt to Kant's notion of "aesthetic" communities in Kant's *Critique of Judgement* but supplies no other bibliographic details.
[160] Ibid., 71-2.

Internet practices as search for communities of choice

"Every time the emphasis on a given medium changes, the whole culture shifts."[162]

The Internet seems the ultimate in liquid modernity. Individuals are freed from external institutions, whether they are religious, familial or business. The individual web surfer clicks and browses. A virtual screen offers a global world of possibilities to the individual mouse. The surfer can construct his or her identity in a world of chat and e-groups. The Internet never sleeps, as all these equal websites, bound together by the egalitarian hyperlink, offer their graphics and text. This is a world of individualised meaning, in which the consumer clicks supreme.

Alongside more interactive and less hierarchical or privileged ways of being human, the Internet also offers greater collaboration and, thus, new ways of being in community. Various forms of Internet community - portals, weblogs and open source code – have developed and are now offered to individualised clickers and browsers, seekers and surfers. I want to describe the presence of these new ways of being community and argue they are consistent with Bauman's descriptions of contemporary community; peg and ethical.

A *web portal* is defined as a "web site that serves as a starting point to other destinations or activities on the Web ... portals now attempt to provide all of a user's Internet needs, in one location ... and are an excellent example of how to take advantage of "'user loyalty'."[163] The individual surfer, whether interested in sport or spirituality, can use their selected portal as a stepping-stone to other similar subject areas. I would argue the portal is a form of *peg community*, in which individual surfers, by selecting the portal, pegs in one place for a shared, anonymous instant with other browsers. It offers belonging without commitment.

A *weblog* is a "frequent, chronological publication of personal thoughts and Web links. A "blog" is often a mixture of what is happening in a person's life and what is happening on the Web, a kind of hybrid diary/guide site." [164] It is a rapidly growing contemporary phenomenon

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[161] While Bauman seems to favour ethical communities, he spends much less time describing them and offers little illustrative material.
[162] De Kerckhove and Dewdney, *The Skin of Culture. Investigating the New Electronic Reality*, 123.
[163] *Netlingo Dictionary of Internet Words: Glossary* ([cited September 2002]); available from www.netlingo.com.
[164] Ibid.([cited).

that offers a range of ways of forming community.[165] Firstly, the browser can get to know the "blogger," reading about their personal life. Secondly, this revealing of the weblogger's personality and opinions can become a dialogue through the provision of comment options on a weblog. This allows browsers to interact with the blogger's thoughts and opinions. Thirdly, an article or an idea posted on one weblog often gets picked up and discussed on another. Thus, a form of conversation is multiplied across weblogs. With this sharing of conversation, weblogs start to evolve as a "community of communities."[166] Further, weblogs can be developed not only by individuals, but also by a group of people, all able to participate in an online, communal conversation.[167] Weblogs are an expression of Bauman's *peg communities*, as surfers browse on a weblog and as communities of communities evolve. Equally, however, there is anecdotal evidence of their potential to serve as examples of Bauman's ethical communities activating ethical responsibilities.[168]

A final Internet example, *open source code*, is defined as "any program whose source code is made available for use or modification by users, developers, or hackers ... Open source software is usually developed as a public collaboration and made freely available."[169] For example, one such open source code website has a stated mission to "create, as a community, the leading international office suite that will run on all major platforms and provide access to all functionality and data."[170] Thus, this Internet site offers the individualised surfer, who happens to "peg" on their site, the chance to give of their skills in a communal project for ethical purposes, to create free computer software and thus deconstruct hegemonic computer monopolies. This is, arguably, an example of both *peg* and *ethical* community.

Thus, I have undertaken a form of "Internet sociology" and applied Bauman's description of a contemporary context, to demonstrate the presence of new ways of being in community in our contemporary and de-centred context. A number of sociologists are not prepared to dismiss

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[165] Four years ago there were 30,000 weblogs. Today there are nearly a million weblogs, according to www.blogger.com.

[166] "I don't believe that there is one cohesive weblog community. Instead, there are many communities, groups, cliques, and clubs in the weblog space ... a giant, interconnected, ever-evolving community. Or, better, a hazy cloud of overlapping communities, each with its own feel, and sharing a few members." Derek Powazek, *Chapter 12: Weblogs as Community* (2002 [cited July 2002]); available from http://designforcommunity.com/display.cgi/200202182129.

[167] See, for example, www.kingdomspace.org.

[168] A BBC article in June 2002, was titled "Web gives a voice to Iranian woman." It noted a big jump in Persian weblogs, especially amongst women. A female Iranian blogger wrote, "I can talk very freely and frankly about things I could never talk about in any other place, about subjects that are banned." http://news.bbc.co.uk/1/hi/sci/tech/2044802.stm

[169] *Netlingo Dictionary of Internet Words: Glossary* ([cited).

the Internet as "virtual" communities.[171] Beaudoin adds a cautionary note, "virtual" faith communities work best when they are supplements to flesh-and-blood faith communities.[172]

Coupland's Generation X (Gen X) communities as the search for communities of choice

Having performed a piece of "Internet sociology," I want to advance a similar argument through a piece of "contemporary fiction sociology." Douglas Coupland is the author of a number of novels that deal with the theme of life in contemporary culture.[173] He has been described as "one of the most successful writers of the nineties,"[174] a writer with "uncanny insight into what ails our culture,"[175] and the voice of a Generation.[176] While it is a label Coupland might not wish to embrace, readers find that he names their experience of contemporary culture.[177] Given the assertion that Coupland is "one of the most perceptive observers of the spirituality of the age"[178] and that "the subject of Douglas Coupland's books is the culture we inhabit," Coupland provides a window into contemporary cultural construction of community.[179]

Coupland portrays a range of options regarding the theme of community. One is as follows

> You know, I really think that when God puts together families, he sticks his finger into the white pages and selects a group of people at random and then says to them all, 'Hey! You're going to spend the next

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[170] www.openoffice.org.

[171] Poster rejects notions of virtual and real communities to argue for the potential of the internet to simulate communities. "The use of the Internet to simulate communities far outstrips its function as retail store or reference work." Poster, "Postmodern Virtualities," 88. He points out that community concepts such as nation-state are imagined notions and uses this to reject notions of internet as an inferior, virtual community.

[172] Beaudoin, *Interview* ([cited).

[173] Including Douglas Coupland, *All Families Are Psychotic* (New York: Bloomsbury, 2001), Coupland, *Generation X. Tales for an Accelerated Culture,* Coupland, *Girlfriend in a Coma,* Coupland, *Life after God,* Coupland, *Microserfs,* Douglas Coupland, *Miss Wyoming*, 1st ed. (New York: Pantheon Books, 1999), Douglas Coupland, *Polaroids from the Dead*, 1st ed. (New York: Regan Books, 1996), Douglas Coupland, *Shampoo Planet* (New York: Pocket Books, 1992).

[174] George Lear, *Author Interviews. Pure Fiction Interviews Douglas Coupland* (1998 [cited November 2001]); available from http://www.purefiction.com/newrev/intervie/coupland.htm. Similarly, "[Coupland] has become one of this decade's most important writers, thanks to his unerring ability to capture the zeitgeist of young middle class America in the post-industrial 1990's [sic]." Chris Mitchell, *From Fear to Eternity* (1996 [cited November 2001]); available from www.spikemagazine.com/1296coup.htm.

[175] J. A. Hanson, *Voice of a Decade* (2000 [cited November 2001]); available from http://www.christianity.com/partner/Article_Display_Page/1,1183,PTID2228|CHID1007.

[176] Laura E. Crossett, *On Reading Douglas Coupland* (1999 [cited); available from www.avalon.net/~rambler/Coupland.html., Further, "spokesman for a Generation." Mitchell, *From Fear to Eternity* ([cited).

[177] "I speak for myself, not for a Generation. I never have." Douglas Coupland, *Untitled* (2001 [cited 2001); available from http://www.geocities.com/SoHo/5560/coupbio.html.

[178] Drane, *Cultural Change and Biblical Faith. The Future of the Church. Biblical and Missiological Essays for the New Century*, 102.

[179] Michael Brockington, "Five Short Years. Half a Decade of Douglas Coupland," (1996): page1 of 10.. Similarly, "[t]here are few authors that I can think of so interested in the texture of our time, in trying to describe the experience and sensibility of being alive today." Ekow Eshun, *Generation Games* (2000 [cited October 2001]); available from www.mg.co.za/mg/books/003/000321-coupland.html.

> seventy years together, even though you have nothing in common and don't even like each other. And, should you not feel yourself caring about any of this group of strangers, even for a second, you will feel just dreadful'.[180]

In this construction, community is constituted by arbitrary choice [*a group of people selected at random*]. An outside force [*God*] places people together [*sticking a finger into the white pages*]. Such a community is alleged to lack a sense of commonality [*even though you have nothing in common and don't even like each other*]. Being part of this community leaves a residue of guilt in response to the levels of interaction [*should you not feel yourself caring about any of this group of strangers ... you will feel just dreadful*].

In contrast, Coupland's characters seek an alternative vision of community. His novels repeatedly revolve around a group of friends who interact in a manner in which relationships blossom and a deeper sense of meaning is gained. His first book *Generation X*, is the story of Andy, Clair and Dag, twenty-somethings disillusioned by the greed and pace of contemporary culture, who find in their friendship the resources to help them reintegrate their lives.[181] In this vision, community is constituted by individual choice and personal meaning is found in this more tribal community.

These more tribal "choice" communities are formed by similar social groupings; Andy, Dag and Clair are disillusioned twenty-somethings in *Generation X.* Tyler, Anna-Louise and Stephanie are teenagers in *Shampoo Planet.* Karla, Dusty, Susan, Dan and Michael are young computer programmers who in *Microserfs* leave the corporate world (of Microsoft) to find new meaning in their new community. Karen, Richard and their friends grow together in *Girlfriend in a Coma.* This is community by choice. [182]

For Coupland, communities of choice enable personal meaning. Thus, in *Shampoo Planet,* one of the characters observes, "[p]eople without lives like to hang out with other people who don't have lives. Thus, they form lives."[183] In the conclusion to *Generation X*, a bird injures the main character, Andy. A mentally retarded girl notices this. She proceeds to strike Andy's

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[180] Coupland, *Generation X. Tales for an Accelerated Culture*, 36.

[181] "We know this is why the three of us left our lives behind us and came to the desert – to tell stories and to make our own lives worthwhile tales in the process." Ibid., 8. This quote has been discussed earlier. See Chapter Five, Footnote 100.

[182] "Coupland's characters are stratified into social groups, not by ethnicity, nationality or even social class, but by age. These groups become a necessary substitute for family, when relatives seem kindly strangers at best, indifferent predators at worst." Brockington, "Five Short Years. Half a Decade of Douglas Coupland," page 5 of 10.

[183] Coupland, *Shampoo Planet*, 107.

injury "gently with an optimistic and healing staccato caress – it was the faith-healing gesture." Andy is then embraced in hugs by all the members of this mentally retarded group; "an instant family, in their adoring, healing, uncritical embrace," so that Andy experiences a "crush of love."[184] It is a compelling vision of the power of human relationships to bring redemption.

Thus, the contemporary fiction of Coupland is antagonistic toward a community that is arbitrary, intergenerational and guilt inducing. One might argue he is reacting to the "iron cage" communities of modernity. Instead, Coupland articulates a vision of tribal communities, constituted by individual choice, that become an essential vehicle for personal meaning.

In summary, I have continued to describe Cityside's context. I have explored the development of community in contemporary culture, by reading fiction and the Internet, and have verified Bauman's argument that in a fragmented context, peg communities, or tribal communities of choice, form. This discussion of community in a postmodern world will be an essential facet of Chapter Seven and the notion of Cityside "making do" through community. I have explored the fragmentation of the contemporary context with regard to identity and then to community. In this final section I will explore fragmentation with regard to the relationship with the Other.

Fragmented and re-negotiated relationship with the Other

This section will argue that the decentring and fragmentation of our contemporary context includes a re-negotiation of the relationship with the Other, and the celebration of difference and marginality in an increasingly globalised and plural world. Nelson Mandela writes of meeting a teenage Inuit in Alaska who had seen his release from imprisonment on Robben Island. "What struck me so forcefully was how small the planet had become … Television had shrunk the world."[185] The technological tide intrinsic in the rise of globalisation draws the globe ever tighter. Simultaneously, as the world becomes more globalised, the local seems more vociferous. Ethnic identities strive to assert their unique identities. The media carry images of protestors, ironically using globalising tools of Internet and airline travel, to accuse globalisation of cultural imperialism and economic exploitation. These are snapshots of our contemporary context and of the inherent tensions surrounding the relationship with the Other.

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[184] Coupland, *Generation X. Tales for an Accelerated Culture*, 177-9.
[185] Nelson Mandela. *Long Walk to Freedom.* Great Britain: Abacus, 1995, pp. 699-700.

A number of postmodern cultural commentators argue that the privileging of margins and the Other is an essential dimension of postmodernity. For Sardar "marginality takes centre-stage as western culture discovers Otherness and its own ethnocentric perspective."[186] Postmodernism celebrates the plurality of ethnicity, culture, gender, reality and sexuality. From "Bosnia to American universities, we see the emergence of a new tribalism."[187] The place of marginal voices is primary.[188] One contemporary cultural practice demonstrative of this is the rise of world music. "If anything disturbed the complacency of mainstream rock and pop definition in the 1980's [sic], it was the re-discovery and re-invention of 'world' or 'global' music."[189] It is this awareness of other cultures, of other ways of being, that drives awareness that there must be other ways of doing things, and, thus, fragments the universal narrative of modernity.[190]

Globalisation is the term given to making global the key features of our contemporary context. Global organisations have increased from 80 in 1945 to 400 in 1990.[191] This is enhanced by new technologies such as the Internet, satellite communication, video and fax. For Beyer, "if we want to understand the major features of contemporary social life, we have to go beyond local and national factors to situate our analyses in this global context."[192] Another term, which, similarly, references the practices of global contemporary social life, is that of McDonaldisation, coined by George Ritzer to describe the processes by which the principles of the fast-food industry have come to "occupy a central place in popular culture."[193] Ritzer discusses the interplay between corporate, global capitalisation and its manifestation in mass consumer society through processes of standardisation, rationalisation and homogenisation. Ritzer has been accused of a lack of engagement with a post-Fordist, post-modern

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[186] Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture*, 12.
[187] Veith, *Guide to Contemporary Culture*, 144.
[188] "A characteristic feature of postmodern debates in a variety of cultural arenas is the insistence of the hearing of alternative voices." Middleton and Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age*, 12.
[189] Steve Redhead, *The End-of-the-Century Party. Youth and Pop Towards 2000* (Manchester; New York: Manchester University Press, 1990), 53.
[190] Drane, *Rebuilding the Household of Faith. Being Spiritual, Being Human, and Christian in Today's World* ([cited).
[191] Anderson, *Reality Isn't What It Used to Be. Theatrical Politics, Ready-to-Wear Religion, Global Myths, Primitive Chic, and Other Wonders of the Postmodern World*, 23.
[192] Peter Beyer, *Religion and Globalization* (London, U.K; Thousand Oaks, Calif.: Sage Publications, 1994), 1,2.
[193] Ritzer, *The McDonaldization of Society: An Investigation into the Changing Character of Contemporary Social Life*, 4. For Kellner "Ritzer has touched upon some vital nerve centers of the contemporary era which I suggest have to do with discontents over modernity and ambivalent attitudes toward the rapid transformation of the present." Kellner, "Theorizing/Resisting McDonaldization: A Multiperspectivist Approach," 186. This makes it worth exploring.

economy.[194] Yet Kellner argues that to posit McDonaldisation as merely a metaphor describing modernity misses the (arguably postmodern) spectacle and experience offered by McDonald's.[195] Kellner argues that McDonalds stands between the global and the local as part of "hybridized postmodern global popular culture."[196]

This comment introduces the caveat that it is not accurate to see the relationship with the Other purely in metaphors of globalisation and McDonaldisation. Glocalisation is the term, formulated by Roland Robertson, to argue that local and global are mutually interdependent.[197] It involves an implicit tension between the local and the global, homogenisation and heterogenisation, ethnic identity and multi-culturalism.

It is terms like "glocalisation" that accurately describe the tension of our contemporary context and its simultaneous fragmentation yet search for wholism. We are part of one global market place in which a multiplicity of groups operates. Thus, we see the homogenisation of culture. McRobbie writes of a generation with shared experiences based on particular books, films, records, TV programs – the exports of global culture, a homogenisation of American

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[194] See Smart, for whom post-Fordist economics "calls into question the idea that McDonaldization now represents *the model* of rationalization." Barry Smart, "Resisting McDonaldization. Theory, Process and Critique," in *Resisting McDonaldization*, ed. Barry Smart (London; Thousand Oaks: Sage, 1999), 12.. Similarly Christiane Bender and Gianfranco Poggi, "Golden Arches and Iron Cage. McDonaldization and the Poverty of Cultural Pessimism at the End of the Twentieth Century," in *Resisting McDonaldization*, ed. Barry Smart (London: Sage, 1999). They argue that McDonaldisation is not the only master process of contemporary society, and also needs to be laid alongside the knowledge economy and the culture industry. In response, Ritzer argues that both Fordism and post-Fordism are part of our contemporary cultural context. "Even if we are willing to describe society today as postmodern, we must recognize the continued vitality of modernity as represented by the spread of McDonaldization. We might say that the ghost of Henry Ford is stalking the earth and eating at McDonald's, having his taxes done at H @ R Block, and losing weight at Nutri/System." Ritzer, *The McDonaldization of Society: An Investigation into the Changing Character of Contemporary Social Life*, 158. See also George Ritzer, "Assessing the Resistance," in *Resisting McDonaldization*, ed. Barry Smart (London: Sage, 1999), 236. For a similar argument, see Kellner, "Theorizing/Resisting McDonaldization: A Multiperspectivist Approach."

[195] This argument is advanced by Kellner who writes of McDonaldisation as having "crossed the postmodern divide through its phantasmagoric advertising and commodity spectacles, drawing its customers into a world of simulation, hyperreality and the implosion of boundaries especially as it became globalized and part of postmodern hybridization that synthesizes signs of modernity with local traditions and culture." Kellner, "Theorizing/Resisting McDonaldization: A Multiperspectivist Approach," 191.

[196] Ibid., 193.

[197] Mike Featherstone, Scott Lash, and Roland Robertson, *Global Modernities* (London; Thousand Oaks, Calif.: Sage Publications, 1995), Roland Robertson, *Globalization: Social Theory and Global Culture* (London: Sage, 1992), Roland Robertson, "Glocalization: Time-Space and Homogeneity-Heterogeneity," in *Global Modernities*, ed. S. Lash and R. Robertson (London: Sage, 1995).

T-shirts, jeans, trainers and fast foods.[198] Hence, the term "global teen" to describe teenagers "who have more in common with kids halfway across the earth than they do with the generations in the next room."[199] Yet we see the multiplicity of cultures. "The contemporary city is a culturally rich and fascinating place, but it also produces a new tribalism of subcultures. Such vast cities are tied together by one factor: the electronic media – which paradoxically both homogenizes and fragments culture."[200] Thus, the overarching, unifying metanarrative of modernity is replaced by the interconnectedness of the electronic media.

Two critical voices have been raised with regard to this postmodern relationship with the Other. Firstly, for Sardar, postmodernism privileges the Other in a manner that makes it meaningless. It continues a westocentrism that "kills everything that gives meaning and depth to the life of non-western individuals and societies ... When non-western cultural artifacts appear in the west, they do so strictly as ethnic chic or empty symbols."[201] This is a critique of Bauman's *tourist*, who visits the Other, yet in so doing, empties the Other of its identity.[202] Secondly, some commentators sound apocalyptic warnings of an emerging "global underdog" and argue that existing urban inequalities are being further magnified in our cities as a result of technological change.[203] It is a reminder that while the contemporary culture stretches around our globe, not all participants feel they are equally embraced.

In this final section I have explored a re-negotiated relationship with the Other. Contemporary culture both unifies and diversifies. The key interpretive agency is not the metanarratives of progress but is the media, enabling an individualised and fragmented search for wholistic inter-connectivity.

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[198] McRobbie, *Postmodernism and Popular Culture*, 192. See also Schultze and Calvin Center for Christian Scholarship, *Dancing in the Dark. Youth, Popular Culture, and the Electronic Media*, 47. They write, "the marvels of modern communications technology have allowed this teenager to participate in the same entertainment rituals as millions of other teens, even though she is separated from them by geography and cultural tradition. In the process, she and these countless others have become citizens in a new, commercially prescribed electronic culture.."

[199] L. Savan, "Commercials Go Rock," in *Sound and Vision. The Music Video Reader*, ed. S. Frith, A. L. Goodwin, and L. Grossberg (London; New York: Routledge, 1993), 89.

[200] Corney, "Have You Got the Right Address? Post-Modernism and the Gospel," *Grid* (1995). Also "[t]he proliferation of the electonic media increases both the specificity and the universality of the arts." Beatson and Beatson, *The Arts in Aotearoa New Zealand* (Palmerston North: Massey University Press, 1994). Similarly, see also Crane, *The Production of Culture* (California: Sage Publications, 1993).

[201] Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture*, 13-4, 22. It needs to be noted that the concerns of Sardar are in contrast to the work of Certeau and his assertion that individuals "make do" in response to popular culture. The notion of "making do" will be discussed in detail in Chapter Six.

[202] Bauman, *Life in Fragments. Essays in Postmodern Morality*.

[203] For further, see Jeremy Rifkin. *The End of Work*. New York: Deep Books, 1995.

Summary

This chapter has described the context of Cityside under headings of fragmentation, identity, community and the Other. It has sought to describe both contemporary intellectual underpinnings and popular culture. This has included various "newspaper sociology"; analysis of contemporary film, fiction, and Internet sites. The argument has been advanced that Cityside indwell a fragmented context, evident in deconstruction of logocentrism and of metanarratives and in a wide range of contemporary cultural practices.

In this de-centred context, rational and traditional notions of identity are fragmented. Individuals shop for meaning and identity, using image and experience in construction of individual lifestyles. This can include a renewed search for a more experiential and wholistically spiritual way of being human. I have described how, in the contemporary context notions of community are re-framed, from traditional and national, to tribal and peg. Such decentring and fragmentation includes a re-negotiation of the relationship with the Other and the celebration of difference and marginality in an increasingly globalised and plural world.

This is the context that Cityside inhabit. They are fragmented from a religious past, adrift on a fragmented postmodern sea in which authority, identity, community, and relationships with the Other have become problematic. How could this community respond? Before I consider this question, an interpretive key that both allows a response to a de-centred context and a means to understanding Cityside will be offered. This is the task of the next chapter.

Chapter Six ::: Interpretive interlude

"[T]he voice which calls no longer issues from a unitary locus but is dispersed and disseminated." [1]

In the preceding chapters I have set the development of Cityside against a background of Evangelical and Charismatic spirituality (Chapter Two). I have articulated their sense of de-centredness from this tradition and their journey toward Cityside (Chapter Three). I have used survey data to describe a changing spirituality that is creative, communal and culturally connected (Chapter Four). I have suggested that Cityside can thus be read as a group of people, both religiously de-centred and culturally connected, who have developed a new way of being church that values community, creative play and cultural connectedness.

Cityside's spirituality has then been placed alongside a description of a contemporary cultural context (Chapter Five). A form of newspaper sociology has been used in which sources both academic and popular have been employed to sketch a contemporary context of fragmentation and a feeling of de-centredness. A unitary locus has been dispersed. This is evident in the formation of new ways of being in community, new constructions of identity and the search for new ways to relate to the Other.

This raises the possibility of continuities between Cityside and the contemporary context. Cityside's exploration of creativity can be read as continuous with a postmodern identity search for wholeness and spirituality, and their expression of community as continuous with contemporary expressions of tribal communities of choice. Cityside's cultural connectedness can be read alongside postmodernism's dialogue with the Other. A thesis is developing, that Cityside's life and spirituality are a way of being church in a postmodern world. Before this thesis is explored in more explicit detail with regard to Cityside's worshipping life in Chapters Seven, Eight and Nine, an interpretive interlude is necessary.

In this chapter I wish to outline the work of French Jesuit Michel de Certeau and argue that his work is an appropriate interpretive partner for Cityside. This is based on two contentions. Firstly, I wish to bring to the foreground the way that context is played out in Certeau's work. His work initially dealt with a very distinct 17th century context. He then began to work with other distinct contexts, including the contemporary life of Amerindians in South America, the

writings of a 15th century "anthropologist," the context of 1968 and contemporary French government politics. Alongside this engagement with a range of diverse contexts, Certeau reflected on the discipline of historiography and the question of how he, as a 20th century European, might engage with such dispersed contexts. Certeau's work in a number of very "fine-grained" contexts and his historiographical consideration of how to interpret the uniqueness of these contexts, makes him methodologically and interpretively applicable to a range of local contexts.

Secondly, I want to assert that Certeau is "postmodern" in many ways. He is deeply aware of themes discussed in Chapter Five, including fragmentation, subjectivity of knowledge and relationship with the Other. In this chapter I will demonstrate how Certeau, like Cityside, is exploring the place of identity, community and the relationship with the Other in a context which can be described as fragmented, dispersed and de-centred. His work shares continuities with Cityside's context. I wish to outline Certeau's response to such a context. In particular I wish to explore his concept of "making do" as a way of engaging with one's cultural context. In contrast to a fundamentalism that tries to recreate a unitary locus, or an extreme dissemination that loses all coherence between dispersed cultural fragments, "making do," affirms that people respond creatively. It offers a third way of being in a fragmented postmodern world.

Therefore, Certeau's very particularity allows exploration of a range of more "global" concerns. He becomes an example of the methodological approach of this thesis. This makes him appropriate to use in a thesis on a "postmodern" community. Certeau, keenly aware of postmodern issues, embraces neither fundamentalism (used in a broad sense of a black and white approach to categories of life) nor subjectivity. Instead, he offers a certain pragmatic response – just "make do." This suggests that the marginality of fragmentation can, in fact, offer new ways of being in community and new constructions of identity that enhance one's relationship with the Other. Having identified and described Certeau's approach to a de-centred context in Chapter Six, I can then turn to assess its relevance for Cityside in Chapters Seven, Eight and Nine. How might Cityside's life, similarly de-centred, be a "making do" in a postmodern context?

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[1] Frederick Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," *Modern Theology* 12, no. 1 (1996): 8.

Introduction to reading Michel de Certeau

Michel de Certeau was born in 1925, in French Algiers. He entered the Jesuits in the 1950s, "on the basis of an adult decision that he never called into question."[2] Certeau was, by training, a historian of early modern Europe. His agile mind explored areas such as philosophy, theology, linguistics, psychoanalysis and anthropology. Such wide-ranging interdisciplinary terrain was guided by a desire "to grasp each historical moment in the multiplicity of its constituent parts and in the contradiction of its conflicts."[3]

His early research focused on 16th and 17th century mysticism. He explored the writings of mystics in a time of Christian fragmentation, and how they, feeling marginalised within the church, re-read the Christian tradition. Certeau explored this re-reading at the intersection of their socio-historical context. By way of specific example, his work on Jean-Joseph Surin has been described as exploring "a way to believe in a world from which God has become absent … to reach beyond the limits imposed by a given language and society to speak of and to a God who is irreducibly – even cruelly – other."[4] Themes of the mystic, the inadequacy of language and of God as the absent and Other are noteworthy.

Certeau sought to emancipate hidden voices and so learn how a social group profited from their sense of marginality and dislocation.

> The mysticism of the sixteenth and seventeenth centuries, proliferated in proximity to a loss ... The project of a radical Christianity was formed against a backdrop of decadence and "corruption" in a world that was falling apart and in need of repair .... The different mystic trends … did not basically set out to pioneer new systems of knowledge, topographies, or complementary or substitutive powers; rather they defined a different *treatment* of the Christian tradition.[5]

The mystics re-read their tradition aware of their marginality from that tradition. Certeau thus read the mystic texts as the expression of a rupture, "as a treatment for absence," within the dominant discourse, as a practice of being and believing, as a mode of resistance or of "making do" in response to the dominant discourse.[6]

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[2] Michel de Certeau and Luce Giard, *The Capture of Speech and Other Political Writings* (Minneapolis: University of Minnesota Press, 1997), vii. Ward writes that a "story is told among the Jesuits that Certeau's Provincial commented: "I'm not sure Certeau died a Christian, but he certainly died a Jesuit." " Graham Ward, ed., *The Certeau Reader* (Oxford: Blackwell Pub, 2000), 9.
[3] Luce Giard, "Introduction" in Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, ix.
[4] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 3.
[5] Michel de Certeau, *Heterologies. Discourse on the Other* (Minneapolis: University of Minnesota Press, 1986), 80-1.
[6] Full quote reads, "Certeau conceived his historiography as a treatment for absence." Ahearne, *Michel De Certeau. Interpretation and Its Other*, 9. For further reading see Chapter 1. The Historiographical Operation.

A key event in Certeau's research was the student and worker riots in France during May 1968. He described this as a "founding rupture" and turned from the study of mysticism to the study of contemporary popular culture.[7] He applied his research methodology of the search for the hidden voice to explore the rupture within the unitary and dominant culture of modernity. "The common people, the ordinary and the everyday people, the people who do not make policy nor history but must participate in the making of history and policy are Certeau's subjects. His aim [was] to show how the little people 'make do'."[8] His research themes of marginality in community, creative "making do" and the inevitable place of the Other were now explored in dialogue with contemporary culture.

Certeau described the events in France in May 1968 as "the symptom of a global problem, one that quite possibly characterises a society on the road to technical rationalization."[9] Thus, his work can be seen as exploring a global cultural context (technical rationalisation), expressed through a local rupture (France in May 1968). For Ward, "the character of [Certeau's] work voices, even anticipates, present preoccupations with "'the social architecture of knowledge'."[10] This quote alerts us to the possibility that reading Certeau might prove useful in seeking to interpret Cityside within a postmodern contemporary context.

If one were to summarise an interpretive model in the work of Certeau it would include his identification of the homogeneity that encloses a subject, the way this enclosure is fissured by instances of alterity, which shatter the existing identity and demonstrate the differences and separation of subject and interpreter.[11]

I will discuss Certeau under the same headings as the previous chapter – fragmentation and the resultant impact on identity, community and the relationship with the Other. Such a framework will enable me to develop the argument that Certeau is, like Cityside, responding to a similar cultural context and offering a pragmatic response of "making do." This methodological and interpretive notion can then, in the following chapters, be applied to Cityside. Given this introduction to Michel de Certeau, I will now outline his work in greater detail.

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[7] Certeau and Giard, *The Capture of Speech and Other Political Writings*, viii.
[8] Ian Buchanan, "Writing the Wrongs of History: De Certeau and Post-Colonialism," *Span* 33 (1992): 40.
[9] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 5.
[10] Ward, ed., *The Certeau Reader*, 11.
[11] My summary of Ahearne, *Michel De Certeau. Interpretation and Its Other.*

Of fragmentation

Michel de Certeau explored the differences between places and spaces. A place is stable, "a gaze which falls on objects," while a space is an "event which occurs as a result of an ensemble of operations" in which one can consider different directions, speeds and times.[12] Thus, a "*space is a practiced place*."[13] Certeau read the events of May 1968 as a space, an ensemble of operations that fragmented the stability and unitary locus of modernity. For Certeau, as a result of the events of May 1968, culture "had become 'shattered' into myriad pieces."[14] Ward argues that Certeau, along with the participants of May 1968, "shared the same disillusionment, the same sense of fragmentation and loss."[15] He wrote of the loss of words as effective representations and the collapse of traditions and because of this "discrediting of authorities ... dogmas, knowledges, programs, and philosophies are losing their credibility."[16]

For Certeau, the fragmentation of May 1968 was evidence of the breakdown in notions of high and popular culture. "*The relation of culture to society* has been transformed: culture is no longer *reserved* for a given milieu; it no longer belongs to certain *specialties*; nor is it any longer a *stable* entity defined by universally received codes."[17] In *The Practice of Everyday Life* he critiques the tendency of scientific method in modernity because it artificially dualised science and everyday culture.[18] Thus, as in Chapter Five, Certeau similarly refused to dichotomise high and popular culture and remained uneasy with the rationalism and dualisms of modernity.

Certeau "voices, even anticipates, present preoccupations with "'the social architecture of knowledge'."[19] Certeau articulated a form of reader response theory in the separation of text and reader, text and context. His work bears a number of continuities with contemporary literary theory, which was briefly discussed in Chapter Five.[20] "Certeau makes clear that one of the consequences of the relation of the "capture" of speech in respect to what preceded 1968 has been a wholesale shift in the relation of language to subjectivity ... Meaning

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[12] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 6.
[13] Michel de Certeau, *The Practice of Everyday Life*, trans. Steven F. Rendall (Berkeley: University of California Press, 1984), 117. Emphasis Certeau's.
[14] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 159.
[15] Ward, ed., *The Certeau Reader*, 3.
[16] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 5.
[17] Ibid., 41.
[18] Certeau, *The Practice of Everyday Life*, 6ff.
[19] Ward, ed., *The Certeau Reader*, 11.

becomes secondary to the power relations inhabiting any exchange."[21] Themes of interpretive subjectivity and of deconstruction as an attempt to expose power are evident.[22]

Certeau displayed equally postmodern sensitivities with regard to his historiography. He regarded history as an interpretation and the writing of history as a construction of the present, a "*product* of a *place*," rather than a grasping of the past.[23] With regard to his historical writings "[Certeau] equally showed how the historian always produces the writing of history from the standpoint of the present, from his or her relation with governing powers, from questions which a social group needs to seek an answer."[24] In a description that could be applied to deconstruction, Ahearne describes Certeau's historiography as seeking "to defamiliarise ... our understanding of 'knowledge'."[25] Certeau used a similar method in relation to folklore in popular culture in the 17th century. He read it as acting to unsettle (deconstruct) the dominant interpretive frameworks.[26] Equally, today it could be applied to cultural artifacts such as film or song, or to liturgical practices. They can be analysed not only for their meaning, but also for their use and re-employed use of dominant interpretive frameworks, and, thus, as a window on to socio-historical (in this case postmodern) context.

Similar themes are evident with regard to the art of reading. Certeau separated writing and text and argued for the transformative practices of reader, "making do," with regard to the text. "[A] written text is a place, but it is transformed into a space by the practice of reading."[27] Further, writing is "the way in which a society orders, manages and distributes its material and intellectual resources." Therefore, writing can be read not only for meaning, but also for its use, and its re-employed use, within a social context.[28] Again, we see the separation of text as place and context as space and the potential for a creative reading of context.

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[20] See Chapter Five, Fragmentation as evident in deconstructive critique of logocentrism.
[21] Tom Conley, "Afterword" in Certeau and Giard, *The Capture of Speech and Other Political Writings*, 184.
[22] "Like Derrida in "White Mythology," [de] Certeau removes the grounds upon which an absolute notion of the literal, and hence truth, might stand." Buchanan, "Writing the Wrongs of History: De Certeau and Post-Colonialism," 43.
[23] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 14.
[24] Luce Giard, "Introduction" in Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, ix-x.
[25] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 50.
[26] "He suggests instead that they [fables, orality, folklore] work like the Freudian repressed." Ibid., 65.
[27] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 6-7.
[28] Summary of Certeau by Ahearne, *Michel De Certeau. Interpretation and Its Other*, 53

Therefore, Certeau is aware of the issues brought to the foreground by recent postmodern discourse, including interpretive subjectivity and the contextual particularity of where the interpreter sits and speaks. However, this exploration does not paralyse Certeau. While describing a fragmentation of culture, and exploring these implications in history, linguistics and cultural hierarchies, he does not remain deconstructive (and lose any continuity between cultures). Nor does he seek to return to the *dogmas, knowledges, programmes and philosophies* of received authorities (and re-assert a unitary locus).

Instead he articulates a disciplinary combination of rules, techniques and conventions that shape how the archival material is presented. Aware of his limitations, his cultural subjectivity and his inability to separate himself from his context, Certeau marshalled a range of excavatory tools. He argued that contemporary interpretations have not adequately represented historical data.[29] He uses the term archaeology, defined as "residual structurations which organise interpretative practice ... the result of historical formations which precede the interpreter, but whose effects continue to inform the interpreter's world."[30] This allowed the articulation of history as the interpretive product (archaeological excavation) of a particular context and brought to the foreground historical, sociological and institutional factors. Certeau called these interpretive acts *operations.* They involved a set of rules, procedures and skills to articulate a set of concrete social practices.[31] Therefore, the task of articulating one's *operations*, could, in fact, uncover implicit interpretations.

These operations were "a concrete and limited form of production" that thus, avoided the charge of being an imposed, externally oppressive metanarrative.[32] Much of Certeau's work uncovered "how epistemically controlled interpretative operations may be read as a function of more explicitly political operations."[33] "It returns the practice of interpretation, which often seems to speak as if from an autonomous intellectual sphere, to the social and historical institutions which both limit it and make it possible."[34] Certeau articulated the subject/object relationship and this enabled him to examine an interpretive act through a concrete and

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[29] See Ibid., Chapter 2. Specifically, "These moves have been read by French historians as powerful theoretical interventions in their intellectual field." Ahearne, *Michel De Certeau. Interpretation and Its Other*, 38-9.
[30] Description of Certeau's notion of archaeology by Ahearne, *Michel De Certeau. Interpretation and Its Other*, 40.
[31] Ibid., 15.
[32] Ibid., 14.
[33] Ibid., 131.
[34] Ibid., 14.

limited contextual methodology. Certeau used a method of cultural excavation within postmodern sensibilities.

This approach has a number of advantages. Firstly, it allows a form of localised response. With an overarching ideological commitment replaced by a commitment to operations, it allowed Certeau to devise appropriate interpretive treatments. "Certeau's analyses work at a different level from that of manifest ideological pronouncements. He side-steps, as it were, the history of ideas and the great monuments of literature. He writes 'detective stories'."[35] For Certeau, one could not "discuss culture or its global aspects without, first of all, recognizing the fact that we are dealing with it from only one site, our own."[36]

Secondly, it overcame a dichotomy between knowledge and action. Certeau sought to take seriously actions as an expression of meaning, a doing of knowledge.[37] "[E]veryday activities ... become the very ground for theoretical reflection."[38] Note that this is return to the discussion of practical theology, in which actions are a form of embedded theory.[39]

In this first section I have explored how Certeau recognised a contemporary cultural context of fragmentation. I have pointed to continuities between Certeau and some of the "writers of fragmentation" discussed in Chapter Five, including deconstruction, authorial subjectivity and the collapse of scientific dualisms and cultural hierarchies. I have charted how for Certeau this led neither to a return to unitary centredness nor to contentment with isolated fragmentation, but rather to a research methodology that "excavates" social practices as theory-laden, localised and contextually aware. I will now proceed to explore Certeau's thought with regard to formation of identity.

Of identity

Michel de Certeau defined cultural practices as "the coherent and fluid assemblage of elements that are concrete and everyday or ideological, at once coming from a tradition and

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[35] Ibid., 123.
[36] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 123.
[37] "He argues that we should take seriously 'expressions which are loaded with meaning' – 'history', 'doing theology'." Ahearne, *Michel De Certeau. Interpretation and Its Other*, 22. It is worth noting that this is not because of any inherent opposition that Certeau might have to theory *per se*, but rather because of his recognition of the problems inherent in juxtaposing theory and practice. Thus his use of *operations* is not the claim for an absence of theory, but the need for different positions with regard to their relationship. For further, see Wlad Gozich, "Foreword" in Certeau, *Heterologies. Discourse on the Other.*
[38] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 55.

reactualized from day to day across behaviours translating fragments of this cultural device into social visibility."[40] This assembled bricolage of fragments was for Certeau decisive for identity and the way groups of people told their story of identity and formation.

As described in Chapter Five, according to Certeau we inhabit a context in which cultural stories are increasingly fragmented. For Certeau, this does not negate stories. Rather, stories construct a distinct space and thus articulate identity. When stories are heard, then they are, in fact, recognition of fragmentation and allow for a diverse social milieu. The articulation of localised stories, both familial and individual, allows for a multiplication and connectivity with other family and life stories. In turn, this allows for the construction of stories that change according to the groups in which they circulate.

As identity stories construct distinct space in a fragmented context, they also serve to set boundaries as a necessary dimension of identity enhancement. These boundaries, in fact, allow an interplay with other distinct spaces. Stories express identity by marking boundaries and these boundaries allow interaction with the Other. "Even so, such a fragmented narrative can still mark out boundaries for action. ... A story constantly marks out frontiers which are defined by interactions between characters."[41] Certeau has shifted the focus from the centre of a culture, to its edges. Further, these edges serve both as a boundary, yet are inverted and become a point of crossing, a bridge. I will return to this later in the chapter when I more specifically explore Certeau's work with regard to the relationship with the Other.

This use of identity, as constituted by story, is evident in Certeau's work on historical mysticism. It was based on two fundamental values, firstly, that of the search for the *absent* voice and, secondly, a deep awareness of the contextual *differences* between his interpretive world and the social context of 17th century mysticism. Rather than reduce the difference between the text and his world, by focusing on the employment and re-employment of language, he both worked with the text while maintaining a distance. Ahearne compares this to the work of Emmanuel Levinas. "As Emmanuel Levinas does with a rather different set of references, Certeau turns certain 'dialogical' (or 'heterological') questions which emerge from the debris of a religious tradition against the more 'monological' presuppositions and

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[39] See Chapter One, on page 18.
[40] Michel de Certeau, Luce Giard, and Pierre Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking* (Minneapolis: University of Minnesota Press, 1998), 9.
[41] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 7.

procedures which have characterized Western philosophy."[42] Thus, in response to the monologue of Western culture, Certeau initiates a de-centred movement among scattered fragments. Certeau's embrace of distance is a decentring that embraces fragmentation and difference and becomes an interpretative approach that opens up the narratives of different communities, a "massive subterranean reality of history."[43]

This notion of distinct narratives runs through his research, including the excavating of concrete social practices. Certeau points out that "*[l]iterature* is transformed into a repertory of these [everyday] practices that have no technological copyright .... "stories" provide the decorative container of a *narrativity* for everyday practices."[44] Thus, Certeau advocates a third position between practice and theory, called narration, not merely a description, but "an *art* of saying."[45] Both practice and theory remain, for "*a theory of narration is indissociable from a theory of practices, as its condition as well as its production*."[46] Note that both Van Engen's practical research methodology, outlined in Chapter One, and Certeau's research, as outlined above, use narrative theology.

It is also worth noting Certeau's "refusal to separate practices from specific contexts – and specific perspectives."[47] He approaches the city not from the top of a skyscraper but through the ordinary, everyday practices of those who walk the city streets. This is a form of theory from below. It calls for a cultural immersion integral to identity. Again, this is in continuity with the methodology of Chapter One.

I have explored how Certeau constructs identity in this fragmented context. The notion of narrative enables him to open up and articulate distinctive spaces. This method of narration is consistent with his search for operations and allows these identity stories to be articulated. It allows for a cultural immersion that affirms distinctives, allows connectivity with the identity stories of the Other, yet is deeply sensitive to unique cultural contexts.

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[42] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 117. Citing Levinas, *Totality and Infinity: An Essay on Exteriority*. Dordrecht, 1961: Kluwer, 1991, pp. 85-9.
[43] Ibid., 122.
[44] Certeau, *The Practice of Everyday Life*, 70.
[45] Ibid., 79.
[46] Ibid., 78. Italics by Certeau.
[47] Tony Schirato, "My Space or Yours? De Certeau, Frow and the Meanings of Popular Culture," *Cultural Studies* 7, no. 2 (1992): 283.

Of community

Having explored identity, I now turn to explore community. Certeau's notion of narrative as essential to identity applies at both an individual and a communal level. A key idea in Certeau's work is the margin. He wrote of the need to give "attention to surprises."[48] Margins serve as a site of doubt and withdrawal and as a space for re-negotiation. "The rift is located right there, creating an invisible axis around which a society, once solidly based on the recognized values it postulated, has suddenly begun to tremble."[49] In Chapter Five, I discussed the primacy of the marginal voice as intrinsic to our contemporary cultural context. Similarly, Certeau wrote,"[m]arginality is today no longer limited to minority groups .... [it] is becoming universal."[50]

Certeau viewed marginality in relation to community. He wrote of the danger in locating minority movements negatively.[51] He wrote of the perceived neutrality of scientific discourse; "It excommunicates groups and individuals who are marginalized, forced into defending themselves as exiles and dedicated to discovering themselves within the repressed."[52] He argued that marginal groups display an ability to negotiate a number of languages. Thus, they can yield key research data. "[F]ragile and uncertain borderline inhabitants, divided between two languages and two cultures .... [This] has already trained them for these uncharted voyages between opposing codes and dialects, for multiple operations of translation."[53] He is referring to second-generation ethnic groups. However, the borderline notion and the learning of a number of languages – Evangelical, Charismatic and postmodern – is applicable to Cityside.

So instead of locating minority groups negatively, Certeau saw them as potential weather vanes or harbingers of key cultural change. Certeau remained attentive "to the interplay of "emergent" and "residual" forces ... for living in relation to these hegemonic forces."[54] By locating the new and the emergent as representative of cultural rifts, such groupings or communities became significant for Certeau. He wrote of the events of May 1968 as "a new

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[48] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 11.
[49] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 27.
[50] Certeau, *The Practice of Everyday Life*, xvii.
[51] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 69.
[52] Ibid., 33.
[53] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 113.
[54] Certeau, *Heterologies. Discourse on the Other*, xiii.

stage of civilization [that] can be grasped only along a fault line."[55] This interpretive approach to contemporary culture shared continuities with his work among mystics, where "their position midway between two religious traditions, one repressed and internalized, the other public but weighed down by success, allowed the new Christians to become the major initiators of a new mode of discourse."[56] This was a research "work on the borderlines" that sought to make the margins visible so that what was suppressed could be articulated.[57]

I have already articulated the rift that is Cityside, and their decentring from Evangelical and Charismatic Christianity. Applying Certeau, this is a rift that embodies doubt and provides a space to renegotiate a new way of being for Cityside (both in relation to contemporary culture and in relation to the Christian tradition). They are a marginal community. They represent a rift in relation to evangelicalism's cultural captivity to the Enlightenment and are therefore worth excavation as *initiators of a new mode of discourse*, new ways of Christian living in the midst of cultural shift.

Of the Other

Having explored the way Certeau frames community in relation to marginality, and traced implications with regard to Cityside, I will now explore how Certeau understands the relationship with the Other.

This is a key motif in Certeau's work. For Ahearne, Certeau's work had "one central problematic – 'interpretation and its other' – which cuts a transversal line across the multiplicity of Certeau's intellectual engagements."[58] Decolonisation and its notions of core and periphery had a major impact on the development of Certeau's thought. He engaged deeply with the discourse around globalisation, universality and particularity.

For Frederick Bauerschmidt, Certeau's heterologies "operate by means of the deployment of "microstories" or fragments of narratives which establish ephemeral frontiers as discursive spaces in which the Other can be registered without being transformed into the alterity of a stable ego."[59] Returning to Certeau's concept of the rift or rupture it, in fact, becomes an

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[55] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 94.
[56] Certeau, *Heterologies. Discourse on the Other*, 85.
[57] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 115.
[58] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 4.
[59] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 7.

opportunity to listen to unheard questions and unspoken answers. Fragmentation allows the researcher "to go beyond the narrative of personal experience in order to extend the field of investigation to the social dimension of the present, by specifying the social differences that emerge."[60] Stories are deployed by Certeau to create a space, a boundary, a rift, in which the Other can be encountered as the Other. Thus, while other postmodern thinkers adopt a more deconstructive pose, Certeau valued fragmented narratives. They could be used to "excavate" social meaning. They could affirm difference. They can be employed in "a multitude of fragmentary analyses of specific, concrete "others," to enhance the relationship with the Other."[61] "[I]t allows him to uncover creativity or difference where a standard interpretation might only see uniformity."[62] For Certeau, "the *other* society is the one in our time that opens up the rift of really different and future possibilities." [63]

Perhaps it is this embrace of fragmentation that lay behind Certeau's research that roamed across such a range of disciplines.

> Those who would have [de] Certeau stake out a "position"- a place from which he speaks – are inevitably frustrated .... [De] Certeau wanders, always true to his vocation, his "calling," toward the Other .... the task of answering the disseminated voice of the Other now takes the form of wanderings, of perpetual departures from a social body, of "migrations through institutions of meaning."[64]

This included his writing on popular culture. He approached popular culture seeking to remain open to the points at which interpretive schema rupture. In this he critiqued the totalising nature of Foucault's analysis and Bourdieu's use of habitus as a synthesising scientific approach.[65] Instead, "by foregrounding especially that which exceeds conventional political and interpretative frameworks, it helps to open up new kinds of investigation ... on phenomena which tend to remain below the threshold of attention."[66] Attentive to indeterminacy and the essential multiplicity of a culture in fragments, Certeau re-employed the practices and beliefs of popular culture as "no longer to standardized sets of constructed representations, but rather to the heterogeneous and largely invisible operations of construction and destruction governing the reception of these representations." [67]

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[60] Certeau and Giard, *The Capture of Speech and Other Political Writings*, viii-ix.
[61] "For Derrida, the representation of the Other is an act of violence .... Certeau's heterologies are an attempt to sketch a non-violent discursive space by eschewing the epistemological idiom employed by Derrida and others." Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 5.
[62] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 20.
[63] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 130.
[64] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 8.
[65] See Ahearne, *Michel De Certeau. Interpretation and Its Other*, 143ff.
[66] Ibid., 156.

Certeau argued that the notion of a popular culture served to bracket the vast majority of a population into a mass "other" that can then "be manipulated and controlled by a ruling elite."[68] Again, we hear echoes of a postmodern contemporary context that deconstructs the high cultural notions of postmodernity. Thus, Certeau viewed popular culture as marginalised, the "'other' of productive rationality, epistemic propriety and political power ... a cultural residue or by-product and its position was clearly subaltern."[69] Again, we see that Certeau embraced the decentring movement from unitary locus to disseminated fragments.

The relationship to the Other was an integrating theme of Certeau's research interests. He argued for a reading of popular culture as fragmented and found in cultural fragmentation spaces to engage with the Other.

Using headings of fragmentation, identity, community and the Other, I have outlined Certeau's work and have explored how he engages directly with the issues of Cityside's contemporary context. I want to reinforce this argument by exploring Certeau's theological work. Bauerschmidt has argued that Certeau's, specifically, theological work has gone unnoticed.[70] In response I want to treat Certeau's theological work separately. At the risk of being repetitive, I will continue to apply the themes of fragmentation, identity, community and the Other, in order to further underline the continuities between Certeau and the Cityside context.

A theology of fragmentation, identity, community and Other

Most of Certeau's explicitly theological writings occurred between the mid-60s to mid-70s.[71] His theology can be summarised as "a restless theology, which departs on an "Abrahamic voyage" at the prompting of the Other, to move across the increasingly alien landscape of modernity."[72]

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[67] Ibid., 157.
[68] Ibid., 136.
[69] Ibid., 132.
[70] "Still largely unrecognized are the specifically *theological* aspects of Certeau's work; that is, the way in which he works from *within* Christian discourse .... it is in no small part through reflection on the Christian tradition that Certeau develops these themes." F. Bauerschmidt, "Introduction: Michel de Certeau, Theologian," in Ward, ed., *The Certeau Reader*, 209.
[71] His essay *How is Christianity Thinkable Today*? is included in Graham Ward, *The Postmodern God. A Theological Reader* (Oxford: Blackwell, 1997). Certeau's essay, *The Weakness of Believing*, is included in Ward, ed., *The Certeau Reader*. His work is employed by Graham Ward "Bodies. The Displaced body of Jesus Christ" in John Milbank, Graham Ward, and Catherine Pickstock, *Radical Orthodoxy* (London; New York: Routledge, 1998), 163-81, esp 75ff.
[72] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 2.

Fragmentation of theology

Certeau explored fragmentation in theology. Certeau viewed Jesus as the inaugurating rupture that opened up a space of possibilities, a range of beliefs, texts, and experiences other than the Christ event. "Jesus is the vanishing unknown factor of this relation 'call-conversion' which he names."[73] The life of Jesus was a "making room" for the Father and the ascension of Jesus a "making room" for the Spirit.[74]

Given this rupture, Certeau reads Christianity not as a stable identity but as fragmented into a multiple series of differences that reveal their origin precisely in the weakness of their absence. "Today, the ecclesial site from which a coherent strategy around these border-lines might be decided is, in turn, dissolving, which leaves every Christian with the risk of defining them for himself [sic]."[75] Bauerschmidt, thus, observes that,

> This means that theological appeals to a stable thread of identity persisting within or behind the multiplicity of forms which Christian practice and belief have taken down through history fail to recognize that multiplicity as a series of differences which reveal their origin precisely as that which they lack. Christianity cannot be a matter of the transmission of an unchanging "content" of faith, but must be a matter of a certain practice of transmission itself, a practice rooted in Jesus' practice whereby one must constantly receive from a past and give to a future in a manner which makes way for that which is different, "a style of existence which 'permits' a mode of creativity and which *opens* a new series of experiences."[76]

This became for Certeau a creative style of existence. It allowed a focus not on the transmission of an unchanging "content" of faith, but rather on a set of concrete practices rooted in Jesus' practices, the constantly re-read and "make do" in relation to the past and future.[77]

Theological identity

Certeau outlined the way in which Christianity in a postmodern context must face the obscurity of its own body. For Certeau, the context of modernity meant the body of Christianity faced marginality and obscurity as one organisation among many. This represented both challenge and opportunity. The church should embrace its marginality and

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[73] Ward, ed., *The Certeau Reader*, 227.

[74] "At the very heart of Christian existence is the void left by Jesus' disappearance in his death and ascension, but this is a void from which has issued a constant proliferation of practices, languages, beliefs, and experiences which are "traces" of that absence." Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 11.

[75] Ward, ed., *The Certeau Reader*, 226.

[76] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 11. Citing Certeau "Autorites Chretiennes et Structures Sociales" *La Faiblesse de Crioire*, ed Luce Giard, Paris: Editions de Seiul, 1987, p. 111.

[77] Ibid. Citing Certeau "Autorites Chretiennes et Structures Sociales" *La Faiblesse de Crioire*, 111.

discover what it meant to no longer be an institution at the centre, but to be a pilgrim people following a pilgrim Christ. "For Certeau, the fate of believers in modernity is to become wanderers, those who leave in answer to the call to follow, without the burden of "truth" or "power" or "authority" or even "'identity'."[78] Christian identity was to be found in marginal pilgrimage.

For Certeau, this was not only a contextual response to a fragmented context but also a logical response to his theological reflections. Just as Jesus died to make room for the Other, the church must make room for a cultural Other.

> Christianity has lost its capacity to found a "place," to define a meaning for a social body. Thus, there can be no Christian place of departure, only a Christian practice of departure, an embarking on an "Abrahamic voyage" in which one leaves at the behest of an Other, without knowing one's destination, without even knowing what it could possibly mean to arrive.[79]

This is neither a binary opposition (one or the other) nor a synthetic pluralism (one and the other) but a conversion to a displacement which generates a third space, a praxis, a doing.[80] Before I discuss in depth this notion of "making do" in Certeau's thought, I need to trace his explicitly theological reflections on community and the relationship with the Other.

Theological community

A key theological theme for Certeau is the question of Christian communal structures. "[T]he first question: no longer to know whether God exists, but to *exist* as Christian communities."[81] Theological questions were inseparable from communal concerns. Bauerschmidt summarises:

> [T]o exist as a Christian ... is an existence lived out in the midst of the concrete others who make up the Christian community .... For it is in the communal structure of the Christian faith, in its irreducible plurality of witnesses, in its conflicts and solidarity, that one encounters the Other who authorizes that community. This is why, for [de] Certeau, the theological task is not to know whether God exists, but to *exist* as Christian communities.[82]

Aware of fragmentation, Certeau argued that Christian community can no longer embrace the form of a Church which determined practices in light of a received truth. Rather, Certeau argues for assemblies that express their Christian identity through prophetic and critical deviations from existing social institutions. His termed Christian communities "disseminated prophetic sites."[83]

> This means that the place from which Christian practice embarks is no longer a Christian place, but the place of a now secularized social body that is scripted by non-Christian discourses. Christian community

[78] F. Bauerschmidt, "Introduction: Michel de Certeau, Theologian," in Ward, ed., *The Certeau Reader*, 213.
[79] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 16.
[80] Ibid.
[81] Ibid. citing Michel de Certeau, "How Is Christianity Thinkable Today?"" *Theology Digest* 19 (1971): 345.
[82] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 11, 12.
[83] Ward, ed., *The Certeau Reader*, 220.

> no longer takes the form of a Church which determines practices in light of a received truth but of assemblies which express their Christian identity through prophetic and critical deviations from existing social institutions and meanings.[84]

A number of other implications germane to this thesis emerge from Certeau's theological reflection on community. Firstly, there is a similarity of approach, in the shared respect for siting theological reflection in communal concerns. Secondly, there is again the tracing of marginality as a specific concept in relation to Christian communal identity. In Chapter Nine, I will outline continuities between Certeau's notion of marginal creative Christian communities and the formation of canon as a creative work of marginalia.

Theology of Other

Comfortable with cultural fragmentation, Certeau sought a re-negotiated theological relationship with the Other. Cultural fragmentation removed "the burden of articulating universal meanings" and needing to assert one's own metanarrative as privileged.[85] Cultural fragmentation could allow the church to speak of the particularity of the gospel with modesty and without apology.

For Bauerschmidt, this is not "simply one more version of liberal pluralism, by which Christian beliefs and practices are legitimated by their positioning within a larger discourse [and] .... the Christian experience of God becomes one type of experience of "'the Other'."[86] Rather, this is a refusal to accept any overarching theoretical frameworks, including that of liberalism. It is achieved by constant articulation of multiple concrete social *operations*.

A communal focus allowed Certeau to re-configure notions of authority. Bauerschmidt writes:

> The question of the truth of Christianity has become the question of the possibility of communities which issue from the event of Jesus Christ .... With the demise of Christendom, the Church is forced to recover its sense of homelessness. The Christian community is that resistant practice which, between fall and eschaton, always operates within the alien territory of "the world" – "in the world, but not of the world." [87]

For Certeau, "Christian authority *creates a space* [*espace*]. It makes differences possible." [88] This enabled Certeau to move beyond either an authoritative absolutising of an institutional past or a subjective appeal to interior experience. Rather, it allowed a Christian community to seek the plurality of multiple authorities: Scripture, tradition and local community. I will

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[84] Bauerschmidt, "The Abrahamic Voyage. Michel De Certeau and Theology," 15.
[85] See Ibid.: 17.
[86] Ibid.: 18.
[87] Ibid.

explore the notion of community as a source of authority in the next chapter, arguing that Cityside have implicitly adopted a communitarian notion of authority.

A number of questions have been asked of Certeau's theological work. These include a number of explicitly theological reflections, as well as Certeau's understanding of the relationship between church and society.[89] I will explore the latter, given its relevance to this thesis.

Firstly, Certeau has been accused of overlooking Christianity's historical ability to live other than at the centre. Pre-Constantinian and Anabaptist modes of existence show Christianity can be present in ways other than Certeau's vision of either a global, societal discourse of meaning or a minority opinion reduced to a matter of practice within the society in which it finds itself.[90] Such pre-Constantinian and Anabaptist communities demonstrate that alternative existences can critique a central cultural vision. They thus can provide dialogue partners for other communities, like Cityside, that might wish to "make do" from an explicitly de-centred experience.

Secondly, Bauerschmidt noted that Certeau began "to doubt the possibility of any collectivity formed around a distinctively *Christian* practice of resistance."[91] This is odd given Certeau's own research and articulation of "making do." Why did Certeau not apply his own "making do" as a mode of ecclesial response to the contemporary context? It is this potential of the Christian community to "make do" that will occupy this thesis and thus will represent a significant development of Certeau's thinking.

I will now explore in depth this notion of "making do." To date I have sought to foreground continuities between Certeau's work, both in general, and theologically, and Cityside's contemporary context. Like Cityside, Certeau engages with a context of fragmentation. Rather than return to traditional notions of authority or to a pluralistic subjectivity, he offers a pragmatic response of "making do." This has crucial implications for interpreting Cityside.

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[88] Ibid.: 12. Citing Certeau "Autorites Chretiennes et Structures Sociales" *La Faiblesse de Crioire*, 128.

[89] These include two specific theological critiques. Firstly, whether the notion of Jesus "making room" in fact leads to Jesus being voided of *all* explicit content. Secondly, whether Certeau too sharply separates the Spirit and Jesus and so overlooks the presence of the Spirit in the ministry of Jesus. Ibid.: 21.

[90] Hence "the mere persistence of communities which claim the name of Christian is not taken seriously enough by [de] Certeau as evidence that Christianity is "thinkable" and "liveable" today, not simply in a way that is an option for an individual, but in such a way as to found a body, to claim a "truth." " Ibid.: 20.

[91] Ibid.: 18.

"Making do" as a methodology for practical theology

"Making do"

As noted already, the events of 1968 in France caught Certeau's research eye. He sought to clarify and understand what he saw as "the beginning of a great social adventure."[92] Thus, 1968 offered "a phenomenon that enlightens the procedures of acculturation or of cultural change."[93] "A new culture was making itself felt, a new reality ... [and Certeau's vocation] was to go out and excavate this other order, this other speaking going on beneath the civic-speak."[94] For Ahearne, it marked "a watershed in [Certeau's] intellectual itinerary."[95] In 1974 Certeau was employed by the French Governmental to direct a research project on the interaction between culture and society. From this research arose the articulation of "making do," which is most clearly explored in *The Practice of Everyday Life*. It was this research of everyday contemporary cultural practices that has lead to him being "extensively appropriated in recent years by English-speaking theorists of popular culture."[96]

Certeau set out to avoid the imposition of a term like popular culture as an external hermeneutical apparatus. Rather, he sought to research everyday practices, which, while often overlooked, needed to be given intelligible status. Certeau was essentially optimistic about the human ability to subvert authority and order by choosing their style of everyday life.[97] "The central thrust of *The Practice of Everyday Life* is thus to affirm the resilience and inventiveness of 'ordinary men and women' against the analyses which present them as entirely informed or crushed by the economic and cultural apparatuses which set the terms of social life."[98] It was an intellectual strategy that sought to "discern and to make ethical and aesthetic space for particular forms of interpretation."[99] Certeau felt that there had been too much attention paid to a perceived colonisation by Western mass media, when, in reality, people are invariably resistant to external socio-cultural production.[100]

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[92] Luce Giard, "Introduction: History of a Research Project," in Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, xvi.
[93] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 30.
[94] Ward, ed., *The Certeau Reader*, 5.
[95] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 2.
[96] John Frow, "Michel De Certeau and the Practice of Representation," *Cultural Studies* 5, no. 1 (1991): 52.
[97] "Michel de Certeau proposed as a primary postulate the creative activity of those in the practice of the ordinary." Luce Giard, "Times and Place" in Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, xxxv.
[98] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 185.
[99] Ibid., 3.
[100] Certeau, *The Practice of Everyday Life*, 32.

Michel de Certeau sought "a practical science of the singular."[101] He was wary of statistical, quantitative research and the desire to catalogue and to count. He felt that such research could never tell the stories of the using, the poaching, within popular culture.[102] Instead, he explored scattered fragments, listening for the absent voice from which new questions and, thus, new interpretive treatments could emerge. He took his mystic methodology, and applied it to the study of contemporary cultural practice; wanting to articulate the seemingly absent, yet undeniably inventive and creative, voices of those on the fault lines of cultural change.

> The purpose of this work is to make explicit the systems of operational combination which also comprise a "culture," and to bring to light the models of action characteristic of users whose status as the dominated element in society (a status that does not mean that they are either passive or docile) is concealed by the euphemistic term "consumers." Everyday life invents itself by *poaching* in countless ways on the property of others.[103]

With the use of the word poaching we are introduced to elements of subversion and creativity, which I will explore further below.

Certeau's research involved collecting examples of how people's "'stories' [can] provide the decorative container of a *narrativity* for everyday practices."[104] These stories allowed a research focus on how people use the elements of popular culture. It is a "down under" research method. He explored how an urban dweller made an imposed urban space their own through the individuality of their walking.[105] He researched acts of window shopping, the meaning of street names, the use of rail, the way people dress, the practices of graffiti, advertising, purchasing and cooking. With regard to the VCR, Certeau wrote, "people record fragments of programs, produce montages, and thus become producers of their own little "cultural industry," compilers and managers of a private library of visual and sound archives."[106]

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[101] Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, 256.

[102] "Statistics can tell us virtually nothing about the currents in this sea theoretically governed by the institutional frameworks that it in fact gradually erodes and displaces." Certeau, *The Practice of Everyday Life*, 34.

[103] Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, xi. "In [Michel] de Certeau's terms, poaching is the means by which we all survive, it is our way of operating." Buchanan, "Writing the Wrongs of History: De Certeau and Post-Colonialism," 44.

[104] Certeau, *The Practice of Everyday Life*, 70. Quote already used earlier in this chapter, Footnote 44.

[105] "The neighbourhood is thus, in the strongest sense of the term, an object of consumption that the dweller appropriates by way of the privatization of public space." Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, 13. "By following ... this authentic peregrination [regular weekend shopping trip], one witnesses the putting into place of a neighbourhood trajectory fraught with sociological meaning .... the progressive *irregularization* of this social space through the everyday practice of the dweller who thus reinforces his or her identity as a social partner." Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, 112, 13.

[106] Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, 254.

These everyday practices were for Certeau a rupture, a personal insertion into a collective socio-environmental fabric.

> The signifying practice is the itinerary of rupture, the implementation of the unpredictable, the "poetics" of play, the disorganization of conventional arrangements ... [it] is thus ... the performance of impulse in language, the manner in which it acts through and on language by way of a task of dismantling and reusing – transforming – codes.[107]

He pitted "individual or small-group efforts against this machinery [of the dominant] as a mode of interaction that constitute the lived experiences of these people."[108] People employ practices and beliefs to resist control and standardisation.

For Certeau these everyday practices, this interaction between individuals and popular culture, involved exploration of the way "users make *(bricolent)* innumerable and infinitesimal transformations of and within the dominant cultural economy in order to adapt it to their own interests and their own rules."[109] People were never passive in the face of popular culture.[110] Culture does not flow from the top down, "as a beneficial rain of bread crumbs."[111] People are "travellers; they move across lands belonging to someone else, like nomads poaching their way across fields they did not write."[112]

Hence, innovation and creativity belong to all. Individuals utilise what others furnish in their everyday practices. This is a "making do," everyday transformative processes in which individuals poach, creatively subverting in countless ways the influence of popular culture.[113] "Making do" was a "category of 're-employment' ... a conceptual tool which enables him to organize and to interpret the material he collects ... [to focus on] ... mutating elements 'within' different systems [and] the specific uses and trajectories of formal elements as they are taken up and trans-formed in different practices."[114]

> A student moves ahead in the style of collages that are made elsewhere as an individual "bricolage" or handiwork of several sound recordings or a combination of "noble" paintings with images taken from

[107] Ibid., 33.
[108] Certeau, *Heterologies. Discourse on the Other*, xiv.
[109] Certeau, *The Practice of Everyday Life*, xiii-xiv.
[110] For Certeau, this "introduces an "art" which is anything but passive." Ibid., xxii. Certeau opposed seeing consumers as " grazing on the ration of simulcra the system distributes to each individual." Certeau, *The Practice of Everyday Life*, 166. "[Michel] [d]e Certeau maintains that it is impossible to utterly repress; always the repressed finds a manner in which to affect a return, if only by the conspicuousness of its absence." Buchanan, "Writing the Wrongs of History: De Certeau and Post-Colonialism," 45.
[111] Luce Giard, "Introduction," in Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, x.
[112] Certeau, *The Practice of Everyday Life*, 174.
[113] Ibid., xi.
[114] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 29.

> advertising. *Creativity is the act of reusing and recombining heterogeneous materials. Meaning is tied to the significance that comes from this new use.*[115]

Thus, "making do" is this process of transformation of others' codes and allows a focus on the re-interpretation, on the "innovation … in the uses to which [the media] are put."[116]

> [H]ousing, clothing, housework, cooking, and an infinite number of rural, urban, family or amical activities, the multiple forms of professional work, are also the ground on which creation everywhere blossoms. Daily life is scattered with marvels, a froth on the long rhythms of language and history that is as dazzling as that of writers and artists.[117]

Concretely, Certeau wrote, "once the images broadcast by television and the time spent in front of the TV set have been analysed, it remains to be asked what the consumer *makes* of these images and during these hours."[118] This is a focus not on the production, but on the use of popular cultural resources.

Certeau used the language of a set of *operations*, a concrete group of social practices, to study the way individuals re-employed everyday material. "Everyday practices depend on a vast ensemble which is difficult to delimit but which we may provisionally designate as an ensemble of *procedures* …. schemas of operations and of technical manipulations."[119]

This allowed a multiple reading of both the transformative practices and the social context. Thus, with specific reference to mysticism, Ahearne notes that "[t]hrough the conceptual tools of re-employments, he is able to provide a close linguistic analysis … and also to show how their reinstrumentation of this material points to *a general sociohistorical set of circumstances*."[120] This opens up the possibility that using the concept of re-employment ("making do"), a close analysis of Cityside's liturgy, their every[sun]day practices, can point to their engagement with a general socio-historical context of postmodernity.

Such an analysis relied on a deep sense of place as an expression of identity and particularity. Certeau sought to "trace the interlacings of a concrete sense of everyday life, to allow them to

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[115] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 49. Italics mine. Conley also makes this observation of Certeau's work, arguing that creativity is never *ex nihilo*, but arises from a set of practical choices. Tom Conley, "Afterword" in Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 173 Endnote 3.

[116] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 143.

[117] Ibid., 142.

[118] Certeau, *The Practice of Everyday Life*, 31. Emphasis Certeau's. A similar argument is made in Certeau and Giard, *The Capture of Speech and Other Political Writings*, Chapter 11.

[119] Certeau, *The Practice of Everyday Life*, 43. Emphasis Certeau's.

[120] Ahearne, *Michel De Certeau. Interpretation and Its Other*, 31. Italics mine. This description applies to all areas of Certeau's work, as Ahearnes notes, "[t]he project of elucidating the relations between representations and practices is one which runs through Certeau's work." Ahearne, *Michel De Certeau. Interpretation and Its Other*, 32.

appear within the space of a memory."[121] By keeping them localised and particular, he thus avoided making everyday practices an "object" of analysis that removed them from their own context.

It is important to consider Certeau's priority of using *operations* to expose localised social practices in relation to the sustained critique of Certeau made by Frow. Frow argued that with regard to power, Certeau offered "a polar model of domination" that overlooked the diversity of responses with culture.[122] Yet Frow's critique surely overlooked Certeau's consistent engagement with a cultural context of fragmentation. It also overlooked the fact that Certeau saw *The Practice of Everyday Life* not as a finished project but as an attempt "to make such a discussion possible ... to indicate pathways for future research."[123] Hence, Buchanan has argued that Certeau's contribution to cultural studies needs to be read as a blueprint, as something yet to be constructed, rather than a map of what exists.[124] Buchanan is highly critical of Frow, and instead argues that Certeau's work "does anything but describe power relations in terms of a top-down polar model. ... The very concepts, strategy and tactics, taken from *The Practice of Everyday Life*, make impossible any suggestion that [de] Certeau regards power as emanating from a single source only." [125]

A second critique arises because of Certeau's work with practices that are difficult to codify and grasp. This raises the danger that these practices will, therefore, be objectivised. "This will usually be done either through a direct substitution of the analyst's own experience (whether or not it is acknowledged as such) for that of the user, or through indirect modes of textual objectification, such as the administration of questionnaires. In both cases there is a politically fraught substitution of the voice of a middle-class intellectual for that of the users of popular culture."[126] Or, as Tony Schirato summarised, "If practice can't speak for itself, voices – middle-class academic voices – will speak for it."[127] This then becomes the danger of

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[121] Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, 3.
[122] Frow, "Michel De Certeau and the Practice of Representation," 57. Further, "the flow of power is nevertheless all in the one direction and from a singular source. Rather than being defined by complexity, diversity, and ambiguity, the struggle for social power is thought in terms of a simple pathos of resistance." Frow, "Michel De Certeau and the Practice of Representation," 58.
[123] Ronald Bogue, "Review. *The Practice of Everyday Life*. By Michel De Certeau," *Comparative Literature* 38, no. 4 (1986): 370.
[124] Ian Buchanan, "Introduction" in Ward, ed., *The Certeau Reader.*
[125] Buchanan, "Writing the Wrongs of History: De Certeau and Post-Colonialism," 41.
[126] Frow, "Michel De Certeau and the Practice of Representation," 59-60.
[127] Schirato, "My Space or Yours? De Certeau, Frow and the Meanings of Popular Culture," 289.

my research. In seeking to articulate Cityside's "making do," I compile questionnaires and, thus, impose my voice on the Cityside community.

Certeau's analysis of everyday practices involved three levels of examination. Firstly, he sought to uncover the modalities of action, secondly, to explore the formalities of practices and, thirdly, to articulate the types of operations specified by these practices. This was "not a question of elaborating a general model in order to pour into such a mold the totality of practices, but on the contrary of specifying "operational schemas" and of seeing if there exists among them common categories."[128] Specifically, this involved long, individual interviews. Questions were not fixed. Rather, themes were used to give order.[129] The aim was to hear individual voices.[130] It is worth noting that these interviews were augmented by other research that included sampling of ten thousand households, representative of the country, followed by oral interviews and group discussions. As with my methodology, Certeau did not refuse to employ statistical research. Instead, he took an approach in which everyday narration was enhanced by further data.

With reference to contemporary technologies, Giard suggested "the generalization of reproduction devices (for images, sounds, and texts) had opened up users' imaginations to a new field of combinations and diversions. It would be along a range of these practices that one would have to put the analytic schema of [*Everyday Practices*] to the test."[131] This suggested trajectory will be implemented in this thesis as the use of images and sound in the every[sun]day practices of Cityside and will be explored in the next three chapters.

Strategies and tactics

A key framework that lay behind Certeau's "making do" was the notion of the difference between *strategies* and *tactics*. Strategies involve the power relationships that institutions use to seek stability and to organise reality, "a *place* that can be delimited as its *own* and serve as

[128] Luce Giard, "Introduction: History of a Research Project," in Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*, xxiii. Introduction: History of a Research Project by Luce Giard.
[129] "Each interview took place according to a rather loose framework that left a great deal of freedom to the spontaneity of the interviewee and the movement of associations. Throughout the discussion [the interviewee] proposed a limited series of themes in order to make possible a comparative analysis of contents and to avoid a total drifting of the conversation." Ibid., 160.
[130] "They had a goal neither to record opinion frequencies nor to constitute a representative statistical sample, but rather to allow us to hear women's voices." Ibid., 159.
[131] Luce Giard, "Time and Place," Ibid., xli.

the base from which relations with an *exteriority* composed of targets or threats can be managed."[132]

Tactics are what people actually do with these strategies in everyday life. They are operations of diversion, everyday forms of embodied action, in which thought is invested in action.[133] They are "a calculated action determined by the absence of a proper locus." [134] They always operate within the territory of the other, "a temporal intervention within the space of the other that disrupts predictability and obscures visibility."[135] Tactics work "the cracks."[136]

Thus, for Certeau, the riots in May, 1968, could be researched as a "tactical resistance" to the strategies of government.

> At the very least, it is *possible* that students, by mimicking the commune or group dynamics, or that workers, by repeating 1936 as their union context and by demanding a raise in salary, are in reality *taking* this language in ways other than those for which it had been used until now, and already investing a new requirement in these actions or these traditional demands.[137]

Thus, tactics can be read at two levels. Firstly, in relation to the dominant culture as an act of resistance and, secondly, in relation to the ways they mimic and repeat, taking language and using it in new ways, whether to affirm, transform or stress difference.[138] This is a double "making do," firstly, in response to the dominant culture and secondly, in relation to the transformation of previous historical cultural practices.

Certeau applied a similar analysis to the Amerindians, in exploring how they responded to the colonisation of the dominant culture. He described the presence of "micropoetics," narratives employed as a form of response that allowed a renegotiation of relationships without resorting to armed conflict.[139] By leaving ideology aside, the local Amerindian groups were free to promote actions that they could control instead of engaging with the ideological discourse of the colonising Other.

> Dominated but not vanquished, they [Amerindians] keep alive the memory of what the Europeans have "forgotten" – a continuous series of uprisings and awakenings which have left hardly a trace in the

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[132] Certeau, *The Practice of Everyday Life*, 36. Emphasis Certeau's.
[133] Ibid., 34ff.
[134] Ibid., 37.
[135] Bogue, "Review. *The Practice of Everyday Life*. By Michel De Certeau," 368.
[136] This is a place of weakness that is simultaneously a strength. In Biblical terms, it is a form of exile, a motif we will return to in Chapter Nine.
[137] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 23.
[138] Or with regard to mysticism, "it is not a matter of constructing a particular, coherent set of statements organized according to "truth" criteria ... it is a matter of dealing with ordinary language from an inquiry that questions the possibility of transforming that language into a network of allocutions and present alliances." Certeau, *Heterologies. Discourse on the Other*, 90.
[139] Certeau and Giard, *The Capture of Speech and Other Political Writings*, Chapter 7.

> occupiers historiographical literature ... transforming – following strategies *of their own ... a way of doing things* exercised within an encompassing economic system which creates, among the oppressed, the foundations for revolutionary alliances.[140]

Further, their actions are, in fact, as a social practice, a form of knowledge. Certeau wrote of "the ruse of expressing oneself in the language of the *other* – a way of doing and undoing that power that is imposed."[141]

> The rural "believers" thus subvert the fatality of the established order. And they do it by using a frame of reference which also proceeds from an external power (the religion imposed by Christian missions). They re-employ a system that, far from being their own, has been constructed and spread by others .... A way of speaking this received language transforms it into a song of resistance.[142]

This is "making do," as a protest that inverts and subverts even while participating in repressive order.

A final example is Certeau's exploration of the text of someone living among a Brazilian tribe in 1558 and how their (Eurocentric) text uncovers resistance to European culture among this tribe. This represents a sophisticated textual subversive insertion by the Other. Again, cultural interaction is not one-directional or univocal. Hence, Michel de Certeau asserted, "'no one returns unchanged' from an encounter with the Other."[143] Further "Certeau shows how the human subject may be profoundly transformed, and the systems of knowledge which he transports with him significantly altered, by the confrontation with an alterity which at another level they control and explain."[144]

Tactics become a "making do" expressed in the practices of everyday. As a form of everyday embodied action, they become theory, or, with regard to Cityside, theology: Christian faith "making do." Some strands of Christianity tend to read popular culture as toxic toward Christianity. Certeau would resist this understanding. Any imposed strategy is accompanied by the potential for tactics. Can Certeau, therefore, be used to interpret Cityside as a tactic, a "making do," both in response to postmodernism and to their life within evangelicalism? How might Cityside be reading against the grain, re-deploying language from gospel and culture, to transform, subvert and stress difference? Exploration of the every[sun]day liturgy as concrete social practices, as *tactics* for response to the *strategies* of Christian tradition and postmodern culture will be the task of the following chapters.

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[140] Certeau, *Heterologies. Discourse on the Other*, 226-7, 8. Emphasis Certeau's.
[141] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 84.
[142] Certeau, *The Practice of Everyday Life*, 17-8.
[143] Citing Luce Giard "Epilogue: Michel de Certeau's heterology and the New World Order." *Representations* 33 (1991) 212-21. In Ahearne, *Michel De Certeau. Interpretation and Its Other*, 74.
[144] Ibid.

Summary

In this chapter I have sought to read Certeau. I have used headings of fragmentation, identity, community and Otherness to advance the argument that Certeau, like Cityside, is engaging with a de-centred context. In response to a postmodern world, Certeau offered a research method and an interpretive schema for the many "fine grained" and fragmented postmodern contexts. For Certeau, contemporary cultural analysis would demand awareness of both the local and the global. "Thus the local enters into a new phase of modernity in which the importance of language (gestures, images, and words) supplants that of tradition … and tries to mix the styles that come from afar into the specific features of its own history."[145] Having read Cityside both locally (with regard to the suburb of Mt Eden and New Zealand religious history) and globally (with regard to postmodernity), Cityside can now be read for its ability to transformationally mix the styles of far and near.

In summary, in this chapter I have demonstrated how Certeau is postmodern, working in a context of decentring and fragmentation, mining the margins as bridges to engage with the Other. I have foregrounded the place of context in Certeau's work. He provides a way of excavating contexts as theory-laden *in situ*. He provides a way to interpret Cityside *in situ* with regard to their marginality in contemporary culture.

Certeau's "making do" offers both a way to read Cityside and a way to understand Cityside. Is Cityside adrift on a postmodern sea, resorting neither to certainty or subjectivity but pragmatically, yet creatively, re-reading their traditions, tactically transforming others' strategic codes and, in so doing, practising new ways of being church in relation to community, creativity and cultural connectivity?

It is the potential of Certeau's interpretive interlude that will drive the remainder of this thesis. How does Cityside embody creative, adaptive, transformative practices in relation to contemporary culture? How might they dismantle, reuse and transform the codes of their cultural milieu and their Christian tradition? Can a congregations' liturgical practices be collected and read, not as everyday practices, but as every[sun]day practices?

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[145] Certeau and Giard, *The Capture of Speech and Other Political Writings*, 109.

Excursus: A brief note on reading and writing

At this juncture of the thesis, I have spent four chapters excavating Cityside and Cityside's context and one chapter proposing Certeau's method as a way to interpret Cityside. I have read Cityside's story through survey and focus group interview and have placed this within a historical and contemporary context. Three themes have emerged as intrinsic to Cityside; community, creativity and cultural connectedness.

However, I was faced with the realisation that these three themes were each a thesis in itself. Each theme was broad enough to engulf the particularity of Cityside. Each of these could have led to a thesis on community in relation to, for example, the work of Stanley Grenz, or imagination, in relation to the work of Richard Kearney, or gospel and culture in relation to the work of Miroslav Volf. However, while isolating and exploring one theme would be prudent in terms of making a thesis focused, it would have the major disadvantage of distorting Cityside and removing the focus from the particular to the more theologically abstract. So how to remain true to Cityside, yet seek to cover the terrain of community, creativity and cultural connectedness?

I chose to employ a "sampling approach" and this is particularly evident over the next three chapters. In hindsight, I would argue that, both in my reading and writing, mine was a modification of Glaser and Strauss's method of theoretical sampling.[146] My approach was to deliberately read widely and then to deliberately introduce a wide variety of sources into the conversation. Thus, in the next three chapters, a wide range of sources are cited, or in other words, "soundbited" or "sampled." I will move swiftly over a wide terrain of history, perspective and context. While potentially weakening my depth of engagement with various authors, this has a number of advantages. It will enable me to remain true to the particularity and depth of Cityside. It will enable Cityside to juxatapose and to be enriched by a wide range of conversation partners. It will enable the thesis in its methods and written style to embody Cityside's own more postmodern "sampling" approach to gospel and culture. (I explore this

[146] A conscious varying of the data selection (in this case, people) to give a broad range of perspectives. It involves a focus not on the number of interviews but the potential of each interview to develop theoretical

argument in greater depth in Chapter Nine with reference to Cityside, exploring a "sampling" approach to the Other of gospel and culture, performed with respect for the community's of reader and author). Having alerted the reader to this approach, it is now time to explore the every[sun]day practices of community at Cityside.

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insights. For a full discussion of Glaser and Strauss's method, see Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource*, 93ff.

Chapter Seven ::: After authority: a communitarian hermeneutic

What do you value about Cityside?
"Intimacy - with others here mainly, but also the closeness with God that seems to follow."[1]

In the previous chapter I outlined the work of Michel de Certeau. I explored his use of rupture as a fault line within which people "make do" in creative, transformative practices. I applied Certeau to suggest that as Citysider's experience rupture, they too might engage in transformative practices, "making do" in response to their religious and cultural decentring, creatively transforming the strategies of their surrounding institutions. Further, Certeau advocated that this "making do" occurs in everyday practices. Applied again to Cityside, evidence of rupture and the accompanying "making do" might be evident in its every[sun]day liturgical practice.

This chapter will test this hypothesis. I have argued in Chapters Three and Four that Citysiders articulate a rupture with regard to their (EPC) religious experiences. The religious context offers a variety of notions of authority. Tradition can be evoked as an authority. Authority can be located in a particular text, an increasingly common model in modernity. This invites the question about how Citysiders articulate their rupture in response to a range of religious authorities. Further, I have also argued in Chapters Three and Four that Citysiders identify themselves as postmodern. In Chapter Five I proceeded to describe the contemporary postmodern context as one of rupture in which notions of authority are de-centred, and a fragmentation is evident with regard to identity, community and the relationship with the Other. Thus, Citysiders experience a double rupture, both with regard to their religious rupture from their EPC context and as they experience a contemporary decentring with regard to authority, identity and the relationship with the Other. So how does Cityside articulate experiences of rupture?

This chapter will explore rupture with regard to Cityside. It will apply Certeau interpretively, examining how Cityside is "making do" in response to rupture. With particular regard to life after authority (subsequent chapters will examine life after identity and life after the Other), how does Cityside "make do"? It will apply Certeau methodologically, considering their life

[1] Survey form 3.

and liturgy as an every[sun]day practice. How does Cityside live after authority? I will argue that Cityside employs a communitarian hermeneutic as a way of "making do."

Cityside as rupture

Before considering such an argument, I wish to explore the notion of rupture in regard to Cityside in greater detail. It is my contention that Cityside is part of double rupture.

Firstly, participants at Cityside identified themselves as postmodern, and thus, potentially, as part of its rupture and fragmentation. In Chapter Five, I explored fragmentation as a key dimension of postmodern experience. Through the movie adaptations of "Romeo and Juliet," I identified a cultural shift from Zeffirelli's slow pan with a lone, British, male voice, to Luhrmann's ethnic and rapid-fire montage of sight, sound and text. This hints at the deconstruction of an overarching Euro-, logo- and phallo-centric culture. Contemporary culture has become a context of multiple rupture, involving the fragmenting of linear notions of time, the implications of knowledge as constructed and a montage of plural discourses. This is a context in which, using Certeau, marginality is becoming universal.[2] From the survey data of Chapter Three, 69% of Cityside participants were recommending the artifacts of contemporary culture; books, movies, radio, television and art. Citysiders inhabit a fragmented cultural context.

Further, this link between contemporary culture and Cityside is evident in the survey data (of Chapter Three) in which 75% of Cityside participants described themselves as partly or fully postmodern. Some participants described a rupture, including from authority, as part of their understanding of postmodernism. One participant wrote, "I recognise the subjectiveness of knowledge. I *suspect authority*."[3] Another participant viewed postmodernism as "the sense of wanting to give voice to suppressed positions, narratives, modes of discourse of wanting to explore the places where meta-narratives buckle, break, leave hiatus, lacunae, *ruptures*, silence - in the culture, in the church, community, relationship, self, art."[4] Cityside participants identify with postmodernity's rupture from authority.

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[2] Adaptation of Certeau, *The Practice of Everyday Life*, xvii.
[3] Survey form 14.
[4] Survey form 44. Italics mine.

Secondly, with regard to their religious context, while 86% of Cityside participants have experienced an EPC church, many describe this as an experience of rupture. "Negative = hierarchical domination, hype, I felt disempowered. It took TEN years to find Cityside."[5] This included a rupture from authority. For instance, "Authoritarian, patriarchal church structure," "Fundamental approach had negative effect" and "tired of pat answers and formula worship style ... no room to be an individual."[6] When asked to describe how their previous religious experience (positive and negative) contributed to their move to Cityside, one survey participant wrote of a "Tight control by leadership, lack of community decision making in [the] Evangelical [church] made me interested in something more open."[7] This (EPC) religious context is, to adapt Certeau, the rift around which Cityside has begun to tremble.[8] Thus, participants at Cityside are part of a religious rupture from an EPC context, which they describe as a type of rupture with regard to authority.

Thus, I would want to set Cityside within a context of rupture within postmodernism and from a (EPC) religious context. Yet, as shown by the opening quote of this chapter, when asked to describe what they valued about Cityside, a link is made between a communal experience and an experience of God.[9] It is this link between a rupture of authority and the hint of a more communal approach to authority at Cityside that I will now discuss.

Liturgical "making do" as a communitarian narrative

In Chapter Five I argued that one of the responses to a contemporary, postmodern cultural context is a fragmenting of notions of community as nation, into community as tribal and peg. In a contemporary world, communities of choice emerge as individuals handpick their identities. So what is the place of community at Cityside and for Citysiders?

Community was what survey participants most valued about Cityside. Of the survey responses, 64% (from Chapter Three) valued community - including people, breadth, honesty, openness and participation. Mark Pierson, in describing the core values of Cityside, spoke of being

> accepting and community orientated. ... Accepting of diversity, accepting of a variety of backgrounds and expressions of faith .... we are interested in questions as well as answers, probably more than

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[5] Survey form 15.
[6] Survey forms 46, 25 and 18, respectively.
[7] Survey form 45.
[8] Adaptation of Certeau and Giard, *The Capture of Speech and Other Political Writings*, 27.
[9] See Footnote 1.

> answers .... acceptance of where people are, acknowledgement that we're on a journey together, that the Spirit is influencing us and we're influencing each other. And that our discipleship is about journey rather than stepping on an escalator.[10]

Thus, community, and its breadth, honesty, openness and participation, is deemed essential to Cityside's identity.[11]

As part of my research at Cityside, I participated in their worshipping life from October 2000 to February 2001. One of the recurring features of their life was the way that individuals constantly affirmed this value of community. Mark Pierson's vision for Cityside was evident in their practices. A few examples demonstrate this. Firstly, on Sunday 15 October, the offering prayer thanked God for the way this money would be a great help to the community, as it would help them meet on Sunday and do what they love to do.[12] The prayer set the practices of financial contribution with the rubric of the vibrancy of the Cityside community. Another example was in the "Prayers for others" segment. This was often accompanied by an introduction that affirmed the value of community. On 22 October, the segment leader stated, "I am us." On 29 October, the person leading stated that they enjoyed prayers for the church because they got to find out about participants and what was important to them. It was these liturgical practices, when placed alongside the appreciation of community in the survey forms, and the values of Mark Pierson, that caused me to reflect more deeply on the place of community within Cityside.

I began to wonder if authority had shifted at Cityside. As Cityside had been de-centred, from previous religious locations of authority in text and tradition, might Cityside be "making do" by locating authority in community?

Such an argument was congruent with the work of Certeau. He explored how a social group (in this thesis, Cityside) might profit from their sense of rupture from a dominant discourse (in Cityside's case, their religious discourse from an EPC context and their cultural experience). Certeau advocated an exploration of what "space" Cityside might construct as their culture is

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[10] Appendix 2: Interview with Mark Pierson, on page 404, 404, 407.

[11] This communal emphasis was evident in the discourse of other alt.worship communities. For example, Roberts notes that at the heart of alt.worship is "*a creative event arising from a community of Christians*. It is this emphasis on *group creativity* that accounts for the main features of alternative worship." Roberts, *Alternative Worship in the Church of England*, 14. We will discuss community in this chapter and creativity in the next chapter.

[12] "Lord, this money is a great help to us as a community. It allows us to meet on Sunday morning and to do something we love." Transcribed from tape recording of 15 October. Generally the offering prayers followed a stylised form, around themes of thanks (Thanks for good things, on October 29) or multiplication (As small as the offerings were, may they be multiplied so that God's love may be known, on October 22, December 24).

fragmented and their authorities are discredited. Certeau asked how certain "dialogical" questions, which emerge from the debris of a religious tradition (perhaps a communitarian hermeneutic) might be used against the "monological" notions of authority (of text and tradition) within Western philosophy.[13] Certeau advocated the importance of researching groups living along the borderlines, of being attentive to the interplay of the emergent along the cultural fault lines (in the case of Cityside, their [EPC] religious fault lines and their emergent postmodern fault lines).[14] Certeau's method, as an exploration of everyday practices, allowed the excavation of the "itinerary of rupture, the implementation of the unpredictable, the "poetics" of play, the disorganization of conventional arrangements ... [the] dismantling and reusing – transforming - codes."[15] Further, Certeau was optimistic that the Christian tradition can create a plural space of communal Christian existence.[16] Given Certeau's method that found meaning in everyday practices, I wish to describe and then analyse one particular liturgical fragment of Cityside. I am combining Certeau's work on rupture as the fault lines of subversive space (interpretively) and the way in which these ruptures can be read as every[sun]day practices (methodologically).

Liturgical description

On Sunday 26 November, 2000 a visual environment had been prepared. This consisted of a purple cloth draped at two levels. On one level sat a pot with a mass of green plants growing. (During the service this was introduced as "Jolinda's jungle" and the result of a previous service, in which seeds had been given out during a prayer time. People had been invited to plant these seed "prayers" and the luxurious growth of these green plants had been the result). In the midst of this plant growth was a selection of gold cards, with selected quotes written on them. Sitting on the purple cloth at a lower level was a woven basket with slips of paper and a container with pencils and a book. During the worship the congregation was asked to reflect on the year at Cityside and the significant events that affected the community; "good and bad, happy or sad."[17] Every month of the year was listed on a whiteboard. People named significant events in the life of the church and these were noted on the whiteboard under the

[13] Adaptation of Ahearne, *Michel De Certeau. Interpretation and Its Other*, 117. used in Chapter Six, footnote 42.
[14] Used in Chapter 6, footnote 53 and 57.
[15] Certeau, Giard, and Mayol, *The Practice of Everyday Life. Volume 2. Living and Cooking*. Used in Chapter Six, footnote 107.
[16] Used in Chapter 6, footnote 88.
[17] Worship leader's words.

respective month. People were then asked to note anything that was unresolved. A number of events were mentioned.

The worship leader then referenced the Church Year, which finished that Sunday. This was explained as an opportunity, both at a communal and an individual level, to reflect on life events that people might be thankful for, grieving over, carrying or might wish to leave behind. A "thanksgiving book" was introduced, which had been used at a church thanksgiving dinner the previous (Saturday) night. People were invited to reflect on the church year by writing or drawing a symbol of their year (or just to relax and enjoy the music) on the paper provided and this would be added at a later date into the Cityside "thanksgiving book."

"Praise You," a song by Fat Boy Slim, was then played.[18] Some of the song lyrics were written on the overhead transparency for all to see:

> We've come a long, long way together,
> Through the hard times and the bad
> I have to celebrate you baby
> I have to praise you like I should

People wrote and then placed their bits of paper in the provided basket at the front. The liturgy, having lasted 17 minutes, was then followed by a sermon.

Having experienced this concrete social practice, I now want to analyse how this liturgy might function within the social context of Cityside. I will suggest that this liturgy proceeds by three steps, firstly, recalling gathered memory, secondly, gathering the community in continuity and dis-continuity with various church traditions and thirdly, providing for the finding of individual meaning in this gathered community. By these three steps, this every[sun]day practice has located individual identity in Cityside's uniquely communal identity. This unique communal identity is constructed as a rupture of both Cityside's EPC heritage and as a rupture from the tradition of the liturgical church. Thus, I would argue this every[sun]day liturgical practice of Cityside voices Cityside as de-centred, living after authority and "making do" with a communitarian identity.

Liturgical analysis: Recall of gathered communal memory

The first step in this liturgy is the recall of gathered community. The liturgy started by pointing to "Jolinda's Jungle" as a visual environment. This evoked a prior act of communal

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[18] Fat Boy Slim, *Praise You* (Skint/Astralwerks, 1998), Compact Disc.

worship. As "Jolinda's Jungle" was brought back into (perhaps even ruptures) this act of worship, it reminded Cityside that on this Sunday they were part of an ongoing community. Prayers planted on a previous Sunday, growing over the weeks, now return on a Sunday. Thus, as the individual participant approached Cityside that morning, they were first faced with a recall of memory of Cityside as a prior and uniquely existing and praying Christian community.

This liturgy as a recall of gathered communal memory/ies was enhanced by the next step in this liturgical fragment. Participants were asked to reflect on the year at Cityside and the significant events that affected the community. Once again the individual identity of participants was orientated within the context of the Cityside community impacted by the events of the year. Hence, in the visual environment and in the invitation to reflect on the experiences of a year within the Cityside community, the liturgy has placed the gathered Cityside community as the ecclesiological starting point.

The gathered community as Cityside's liturgical starting point was enhanced by two other factors. Firstly, with regard to participation, the content of this liturgy was not provided by a liturgical leader, or by a traditional liturgical calendar, or by a denominational agenda. Rather, it was this gathered community, anyone present on this particular Sunday morning, who will state "the significant events that affected the community; good and bad." The liturgical work given to the community reinforces the importance of this gathered Cityside community.

Secondly, the liturgical practice advances both an implicit and explicit honesty. It was implicit in the act of inviting people to name their experiences of the year. While undoubtedly some unwritten community norms would shape what might be called out, nevertheless anything could potentially be named by anyone in this community. Secondly, and explicitly, once what had been named had been noted on the white board, people were then asked to note anything that was unresolved. In this gathered community, things could be named as unresolved. Note, again, the priority of participation. The gathered group, not the leadership, named the unresolved. Conflict identification was the task of the community. Implicitly, it suggests that conflict resolution was also the task of the gathered community. Thus, the way the liturgy is structured, seeking participation and valuing honesty, recalled and reinforced the narrative of Cityside as the gathered community. As an individual approached Cityside, this liturgical fragment orientated them within a communal identity.

Liturgical analysis: Gathered communal identity in church tradition

The liturgical fragment next located this gathered communal memory within a wider church tradition.

This was evident, firstly, when the worship leader referenced the Church Year. The gathered Cityside identity was sited in continuity with the Christian liturgical tradition and with other practising communities of faith. The link to the Church Year provided both an organic identification with the sweep of the church through history, and a very concrete identification with other communities of faith worshipping that very Sunday. Thus, Cityside as a community was placed in continuity with other gathered Christian communities.

Ironically, read at this level, identification with the Church Year simultaneously suggests not only continuity, but also a dis-continuity. The rupture of Citysiders from their EPC background needs to be noted given that a liturgical celebration of the Church Year is not widely practised within these (EPC) churches. Thus, an act of identification with the liturgy of Church Year is evidence of Cityside's rupture from the EPC stream of the church. That such rupture might be present is validated by the previous Sunday's service. "Creationtide," was introduced as part of the Church Year and the statement made that Cityside was a Baptist Church uniquely shaped by its knowledge of the church Year.[19] Thus, the act of identification with the Church Year placed Cityside in dis-continuity with EPC church communities.

It is also arguable that Cityside's liturgical identification with the Church Year was a rupture with reference to church communities who do celebrate the Church Year. At Cityside the Church Year was wrapped in the techno music of Fat Boy Slim, shaped by voices sitting on cushions on the floor and visually amplified through "Jolinda's Jungle." Therefore, the practice of the Church Year within the worship of Cityside is markedly different from other churches that will be celebrating the Church Year this very Sunday.

Thus, the liturgical link with the Church Year is multilayered; identifying with the wider church, while demonstrating a rupture both to the EPC and liturgical streams of this wider church. Continuity and dis-continuity are simultaneously affirmed.

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[19] "We [Cityside] are probably the most educated Baptist church in the country in this matter." As transcribed from notes taken of 19/11/2000 service. The comment does tend to ignore the fact that a number of other Baptist churches in New Zealand are also heavily shaped by the Church Year.

Liturgical analysis: Individual meaning in gathered community

Having located identity uniquely in the Cityside community, the next movement in this liturgical fragment was toward individual identity.

Individuals were invited to describe their individual experiences of the year. This could be in relationship either to Cityside or to life. At whatever level, they were invited to find meaning and to locate themselves individually. The importance of their individuality was reinforced, firstly through the invitation to turn thought into word and symbol, and secondly with the knowledge that their individual experience was to be placed in a "thanksgiving book." Individual experience could become a communal (Cityside) "psalm of praise."

Interestingly, the liturgy was still constructed to allow this finding of identity within a context of community. The individual act of praise was intended to be incorporated into the year of praise of the Cityside gathered community. Hence, individual praise finds meaning within the community. The liturgy has moved from the gathered community to individual meaning and now returns to re-read individual meaning in the context of the gathered community.

It is also worth noting that a liturgy, which started in a recall of gathered communal memory ended with recall of gathered communal memory. The "thanksgiving book" was used at a communal thanksgiving dinner the previous (Saturday) night. Its mention in this Sunday liturgy functioned to recall Cityside as a community that lives beyond the four walls of church on Sunday. The community has planted Sunday prayers. These "prayers" grow during the weeks. Parts of the Sunday community party together on a Saturday. At Cityside community is constructed from a recall of experiences shared beyond Sunday and in concrete interactions between individual thanksgiving-goers.

I have analysed an every[sun]day liturgical fragment. I have argued that at Cityside individual meaning is found within a gathered community. A narrative of Christian community is embodied by a three-fold movement; firstly, by a recall of gathered communal memory, secondly by a location in church tradition as an act that simultaneously identifies (reinforcing the Christian dimension of the narrative of Christian community), yet differentiates (reinforcing the uniqueness of this community). Thirdly, individuals are then encouraged to find their individual meaning within this gathered community. Thus, in this liturgy, Cityside

voices its rupture. They are employing a communitarian narrative in seeking to live after the authority of their previous religious experiences.

I have advanced the argument that Cityside is "making do" by asserting a communitarian narrative. Such a reading is evident not only with the above liturgical fragment, but is also consistent with other dimensions of their church life described earlier; the survey data, the values of the leader and other liturgical practices such as prayers for the offering and for others.

Cityside: "making do" as a communitarian hermeneutic

It is my contention that at Cityside a communitarian hermeneutic as a way of "making do" is being practised. (The use of the word "hermeneutic" will be further advanced in the next two major sections: when I argue that as Cityside lives after text and tradition, a communitarian identity functions as an interpretive hermeneutical horizon.) For sociologist, Zygmunt Bauman "when the old stories of group (communal) belonging no longer ring true, demand grows for the 'identity stories' in which 'we tell ourselves about where we came from, what we are now and where we are going.'"[20] Citysiders have gone through an EPC experience in which their old stories of group belonging no longer hold true. In inhabiting a contemporary, postmodern context, they are undergoing the decentring experience of modernity's story, no longer holding true with regard to authority, identity and relationship with the Other. They have moved to Cityside to participate in a liturgy in which they are offering a new identity story, a community of choice that enhances their search for personal meaning. Hence, Cityside's communitarian hermeneutic can be viewed as an expression of postmodernity, an amplification of the contemporary culture. It is a "making do" in a postmodern world.

Such a contention would make Cityside consistent with other contemporary cultural readings. These include the Generation X writings of Douglas Coupland. In Chapter Five I discussed the way his writings are a vision of the power of human relationships to form community and bring redemption, "to tell stories and to make our own lives worthwhile tales in the process."[21] Similarly, Citysiders have chosen to enter a similar sociological grouping in their search for meaning. Flory and Miller catalogue Generation X religious groupings in California

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[20] Bauman, *Community. Seeking Safety in an Insecure World*, 98-9. Drawing on Jeffrey Weeks, *Making Sexual History*. Cambridge: Polity Press, 2000, pp. 182, 240-3.
[21] Coupland, *Generation X. Tales for an Accelerated Culture*, 8. See footnote 100 and 181.

and argue that a key characteristic of a Generation X spirituality is community in which "personal narrative is validated only through incorporating the values of the religious community into that narrative, and in effect, making the community narrative one's own."[22] Such descriptions are congruent with the Cityside liturgical fragments described above, in which meaning is found in community, in which the "I" becomes the "us."

The sacrament of gathering: a community "making do" with shared trust

For Bauman, "[t]he trouble with new identity stories, in sharp distinction from the old stories of 'natural belonging' ... [is] that 'trust and commitment' have to be worked at in relationships that no one dictates should last unless individuals choose to make them last."[23] He writes of experimentation and notes that "the snag is that, whether enjoyable or not, the experimental products are never secure; their life expectation is admittedly short."[24] So what would make Cityside's experimentation secure and give longevity? What holds this experimental community together? I would suggest that it is the liturgical practice of Cityside's annual covenant that provides trust, commitment and security in the community. In advancing this suggestion, I will engage with another every[sun]day visual fragment at Cityside.

On Cityside's inner walls are white banners about 50 centimetres in height.[25] Each banner is dated by year and covered by personal signatures. These are a visual record of those individual members who have committed themselves to Cityside for a year of seeking "to follow Jesus Christ ... to service and ministry under the vision and mission shared by the community."[26] It is part of an annual commitment service, held on Palm Sunday, in which people walk the area around Cityside, reflecting on their inner city location and signing the banner, which remains visually with them throughout the year.

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[22] Flory and Miller, *Gen X Religion*, 238.
[23] Bauman, *Community. Seeking Safety in an Insecure World*, 99. Drawing on Jeffrey Weeks, *Making Sexual History*, 240-3.
[24] Ibid.
[25] At this juncture it is germane to consider the benefits to Cityside of having permanent premises. Many other "alternative worship" groups, both in the United Kingdom and Australasia, lack premises and thus do not enjoy the benefits such visual continuity gives to their identity. Thanks to Matthew Guest for this insight.
[26] "Cityside Baptist Church Commitment Renewal For 2002." Two options are offered. Firstly, "Individuals or Couples; I seek to follow Jesus Christ and commit myself to the community of people known as the Cityside Baptist Church and to service and ministry under the vision and mission shared by that community.." Secondly, for "Friends of Cityside; I/We wish to maintain my/our links with the Cityside Baptist Church community and to be named among the 'friends of Cityside'.." Transcript from email sent by Mark Pierson to Cityside congregants, 2002.

One way to read these banners and this annual practice is that they provide a way to "refresh" Cityside's communitarian hermeneutic. They are a visual offering, a shared expression of trust.

Perhaps in this annual sacrament of covenant, Cityside are re-reading their Baptistic covenantal traditions. The first Separatist (Baptistic) congregation founded in Gainsborough was constituted "As the Lord's free people, they joined themselves by a covenant of the Lord in a church estate, in the fellowship of the gospel, to walk in all His ways, made known or to be made known."[27] This ecclesiological understanding implies the community as gathered constitutes the church. Thus, at Cityside the act of annual commitment is a form of sacrament, a visible expression of the work of the Spirit, who constitutes as gathered the people of God.[28] The individual signatures applied to a cloth banner are an outward mark of a constitutive and relational God. Viewed through a Trinitarian lens, the act of joining is not an act of individualism but a response to the work of the Spirit, ever seeking Triune communitarian relationality.[29] This affirmation is in continuity with the earlier and extended liturgical analysis, where it is the recall of the community as gathered and in a journey together, that then enabled the individual to reflect on their own journey.

In other words, the community's narrative is primary and validates the individual's narrative. In this regard, Citysiders are reversing the order of their postmodern culture. It is not, as outlined in Chapter Five, identity, community and then the Other. Rather, at Cityside it is community, then individual identity. (Hence, the order of these three chapters, Chapter Seven on community, Chapter Eight on individual identity, Chapter Nine on the relationship with the Other, reflects Cityside's "making do.")

I have discussed the theological affirmation of church as gathered in the Gainsborough congregational statement. Of further significance is the recognition of an ecclesiology that is theologically malleable. The gathered community will develop and journey in community in new ways. Thus, a communitarian hermeneutic provides space for both the gathered

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[27] Wright, "'Koinonia' and Baptist Ecclesiology. Self-Critical Reflections from Historical and Systematic Perspectives," 366. Citing W. T. Whitley, *A History of British Baptists*, 1923, 20.
[28] I am drawing here on one of Dulles' ecclesiological models, the church as sacrament, in which sacraments are used to balance or harmonise the visible (outer) form of an invisible (inner) grace. Avery Dulles, *Models of the Church. A Critical Assessment of the Church in All Its Aspects* (United States: Gill and MacMillan, 1976).
[29] Thus Grenz, in discussing community as theology's integrative motif, notes that community is constituted because it is a shared participation in the life of the Trinity. Grenz and Franke, *Beyond Foundationalism. Shaping Theology in a Postmodern Context*, 255ff.

community and individuals to live (or "make do") in ways yet to be made known. I will explore this more in Chapter Eight with regard to the way Cityside "makes do" in imaginative space.

"Making do" as art collective and weekly communal participation

I have explored the Cityside sacrament of gathering as an experience of shared trust. Again, with regard to community, Bauman argues that the construction of new identity stories in a postmodern world includes the presence of *peg* communities as a focus for the participation of disconnected spectators, and *ethical* communities, which are built on longer-term commitments.[30] Applying Bauman's sociology, I would argue that the "alternative worship" movement, of which Cityside is a part, has two distinct ways of building and expressing a communitarian hermeneutic.

One of these I term the *art collective*. This communal type seems to be based on the amount of work required to manipulate video, provide slide images and create new liturgy and music. This approach to creativity in worship often results in the decision to run a monthly service. It is produced by a team of people, which, given the nature of their media, tend to be creative, even artistic.[31] Hence, I have coined the term, *art collective*. This process of producing worship becomes an incredibly rich experience of community for the collective. So the following: "One of the core values [of "alternative worship"] has been about the process and lots of ownership and not having any one leader and that's tended to mean that people have met together to plan and I suspect that that has been quite a deep experience of community for a lot of people."[32] This description lends itself toward Bauman's *ethical* community, in which longer-term commitments are realised as worship is collectively formed. Equally, these ethical (art collective) groups create a *peg* experience of worship; a focus, a peg, for the participation of disconnected, twenty-something spectators.[33] Little engagement with other spectators is required and, thus, the worship remains essentially individualistic. Attenders of the monthly event are seeing the product while missing the process of worship formation. Since the

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[30] This is a summary of Chapter Five, the section titled Communities of choice: Peg and ethical.

[31] A New Zealand example would be Parallel Universe that ran as part of the ministry of Cityside Baptist for a number of years. Most "alternative worship" congregations in the United Kingdom I observed or participated in were based on this model.

[32] Interview with UK alt.worship leader, June 2001.

[33] I attended a UK alt.worship experience for Trinity Sunday 2001. Participants were asked to make "friendship bracelets," three threads woven together with inset beads. These were to help them during the week to remember God. During this ritual, no links were made to other participants. We were individual "pegs" making individual bracelets, to take away to sustain our individual spiritual lives.

formation of community primarily occurs in the planning group, this means that to join this type of "alternative worship" community necessitates taking a further, unknown, step toward a group removed from the actual worship event. Thus, under the art collective model, both peg and ethical communities are present, but a distinct gap exists between the two.

The other model is that of *weekly communal participation*. This seems to occur in "alternative worship" communities that meet weekly. They often use less technically sophisticated approaches. Prior group participation is replaced by more individual prior participation. Thus, the convenor of a weekly communal participation type "alternative worship" service notes.

> What that means for me is that when I'm planning worship I'm planning something where the participation has to be in that hour, hour and a half that we're meeting together rather than anything before it. So trying to actually organise stuff that engages people there and then rather than in the process of working it out.[34]

This approach to community and worship seems to allow a dynamic of greater worship participation. It also helps build community as integral to the worshipping event. This is evident at Cityside, where the rostering of participation to various community members meant the absence of a prior worship-planning group, and resulted in worship that engendered participation in the Sunday worship experience.

It is my contention that Cityside, as an example of *weekly communal participation*, simultaneously offers both a practising *peg* community and an *ethical* community, although the link between the two was not explicit. To explore this I will draw on my own experiences within the community.[35]

Each week Cityside offered an experience of shared listening that evoked a sense of belonging. I felt a sense of belonging as I participated in a communal experience. Adapting Bauman's peg community descriptions, like the intimacy of a talk show or the public revealing of a pop star's private lives, each week various people participated publicly, offering me a glimpse into their lives.[36] The roster ensured that this was constantly re-cycled, and so a new experience of shared listening was offered every Sunday. Moreover, this offer of belonging could be participated in without requiring an engagement with other spectators. I could listen for week after week, with no compulsion to share. I could, like "Weightwatchers," *peg* my regular schedule around an interest group that dissolved when the

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[34] Interview with UK alt.worship leader, June 2001.

[35] The use of my own experience for research data is consistent with a postmodern practical theology in which the "I" of the researcher is explicitly inserted into the research project.

service ended. My experience was congruent with the postures of other listeners/participants on a Sunday morning. People often lay on the floor with their eyes closed. While they could be listening, their postures were also a perfect illustration of Bauman's *detachment, indifference, disengagement* of a peg community.[37]

Simultaneously the discourse of Cityside revealed the presence of an ethical community. The newsletter referred to Citysiders overseas, a sign of long-term commitment. Focus group interviews spoke of a deeply felt communal confidence. "Cityside is not something that happens on Sundays. Cityside is like living in this flat with people who are Citysiders, so therefore I'm in church every day. I see them on holiday. It's like, huge. It's like, do I breathe today question. It's much bigger than Sunday."[38] For participants, Cityside served as an ethical community, an identity story that gives confidence and commitment in a context of de-centred rupture.

However, while participants spoke of Cityside as an ethical community, it was not my experience. Nor was it clear to me how I might become part of this ethical community. How did one move beyond Sunday by Sunday "pegging" observation? How did one receive inalienable rights and a planned future in exchange for long-term commitment? Perhaps my stance as researcher meant that the community never offered me this pathway. More likely I was not around when their annual sacrament of gathering was enacted. Nevertheless, during my participant observation over a five-month period, a pathway from peg community to ethical community was never explicitly evident in the *peg* services that I attended.

My experience caused me to consider whether, in fact, Bauman is too rigid in his formulation of peg and ethical communities. Did my experience perhaps reveal that there is a continuum of response rather than two distinct types of postmodern community?

Such a suggestion, of a continuum of response, rather than Bauman's argument for contemporary, individualised patterns of consumption, shares continuities with the framing of the contemporary spiritual search for community as a form of pilgrimage.[39] Cohen, Ben-Yehuda and Aviad argue that in a de-centred context, individuals search for what they term an

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[36] As developed in Chapter Five, section titled Communities of choice: Peg and ethical.
[37] Bauman, *Community. Seeking Safety in an Insecure World*, 65ff.
[38] Wednesday Focus group interview. Used Chapter Five, Footnote 3.

"'elective center,' located outside the social and cultural confines of late modernity ... impregnated by the pattern of centerlessness."[40] They nuance pilgrimage as neither superficial (the mode of those in a Bauman peg community) nor a fully serious search for authenticity (the mode of those in a Bauman ethical community). Rather, Cohen, Ben-Yehuda and Aviad argue for a notion of pilgrimage that covers a five-stage continuum; recreational, diversionary, experiential, experimental and existential.[41] With regard to the later three, experiential "pilgrimage" refers to a response to feeling de-centred that looks for meaning in the life of others. Experimental "pilgrimage" refers to a genuine, seeking, quest for an alternative in which the individual "samples and compares the different alternatives."[42] Existential "pilgrimage" embraces an elective centre that sustains one's spirituality, yet remains "elective" because the pilgrim has to remain in two worlds.[43] Hence, the contemporary spiritual search for community as a continuum of pilgrimage.

My research experiences and the work of Cohen, Ben-Yehuda and Aviad suggest that Bauman overdraws the superficiality of the *pegging* community. Yes, individuals might *peg* as consumers. Equally, individuals might *peg* as pilgrims, being nourished by the experience, experimentally considering the alternatives before deciding to exist as as *existential* pilgrim. (This mode could be located in a different geographic centre and would provide another perspective on the naming of Citysiders overseas in the Cityside newsletter.) Perhaps "making do" by *pegging* in relation to a communitarian hermeneutic allows a range of modes of response. I, as an "experiential" researching pilgrim, gained from the peg community. I observed, but did not enter into the experiential life of an ethical community. A continuum of pilgrimage presents itself as a better way of reflecting on how individuals "consume" Cityside.

I have discussed Bauman in relation to how Cityside "makes do" as a church community. Pete Ward has taken the metaphors of solid and liquid modernity and applied them to the church to argue for a contextualised ecclesiology.

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[39] As discussed in Chapter Five, section titled Consumption - an individualised route of identity construction and section titled Communities of choice: Peg and ethical

[40] Cohen, Ben-Yehuda, and Aviad, "Recentering the world: the quest for 'elective' centers in a secularized universe," 322, 23.

[41] A similar argument is made with regard to spiritual practices around Glastonbury. Bowman argues that participants can be tourists, superficial and withdrawn, or pilgrims, travelling, seeking, and yet always valuing experience. Marion Bowman, "Drawn to Glastonbury," in *Pilgrimage in Popular Culture*, ed. Ian Reader and Tony Walter (London: Macmillan Press, 1993), 42.

[42] Erik Cohen, "A Phenomenology of Tourist Experiences," *Sociology* 13, no. 2 (1979): 189.

[43] An example is a person who might adopt the lifestyle of a Jew, and regularly "pilgrim" to Israel, while working in the United States.

> The irony has been that our models of church have been forged in Fordist heavy modernity. In effect our fluid worship has been neatly contained in a very solid container ... A choice of prayer styles, activities, mission challenges, opportunities for study, and music expression, would be basic to [liquid] church life. These choices of course need to be on offer at different times and in variety of locations. Membership would be replaced by participation and involvement. ... Liquid church would grasp a vision of connection and community ... located in common cause similar desires and pleasures. Liquid church would follow the fault lines of social connection based on networks.[44]

Such application has the advantage of reframing the church as provider of spiritual resources for the seeker. However, "liquid church" as presented by Ward does prompt the same question as raised by my experience of Cityside and by my application of peg and ethical to "alternative worship" communities. How does one move from a consumer, imbibing from the resources of the "liquid," to being part of an ethical community?[45] Again, the metaphor of pilgrimage might be helpful. An ethical community "make do" with a communitarian hermeneutic, aware that they need to provide a "liquid" range of participatory modes of pilgrimage (experiential, experimental and existential) in relation to "making do" in a pegging community.

In this section I have further developed my contention that Cityside is using a communitarian hermeneutic as a way of "making do." In response to the de-centred and individualised searching by postmodern pilgrims, Cityside offers a weekly communal participation as a mode of "making do" with a communitarian hermeneutic. There is evidence of both peg and ethical communities at work in Cityside's communitarian "making do." I have also suggested that Bauman's "consumptive" metaphors are perhaps too dualistic. Instead, pilgrim models would suggest a way to hold together a communitarian hermeneutic that allows pilgrims to move on a continuum between peg and ethical commitments.

Having explored Cityside in relation to the rupture of contemporary culture, I now want to discuss the notion of Cityside as "making do" with a communitarian hermeneutic, in specific reference to Cityside's religious tradition. I want to consider the communitarian hermeneutic in relation both to a life after text and after tradition. Historically Scripture and Church tradition have been authoritative referents. If at Cityside, a shift from the (EPC) authority of the text, to the tribal community as the site for the making of meaning has occurred, then

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[44] Pete Ward, *Liquid Church* (2001 [cited January 2003]); available from www.cix.co.uk/~pb/natcons2002/p-ward.pfd. For a full explanation see Pete Ward, *Liquid Church* (Massachusetts; UK: Hendrickson; Paternoster, 2003).

[45] Other questions are as follows. Does Ward's emphasis on Trinitarian perichoresis come at the expense of personhood, and is this why he privileges communication over embodied community? What is the place of Incarnation in "liquid" church and should this shape a gathered church life? What are the ethical implications of

might the hermeneutic of this gathered Christian community now be the horizon through which Scripture and Christian tradition are read? Such a consideration would further advance the argument that in response to a postmodern de-centredness with regard to external authority, whether text or tradition, Cityside is "making do" with a communitarian hermeneutic. It would also suggest that a communitarian identity could actually function as an interpretive hermeneutical horizon.

After the authorial weight of tradition

How might a communitarian hermeneutic allow Citysiders to live after tradition, either from an EPC or liturgical past? Historically, one model of the church has been as institution. This model focuses on the church as teacher, sanctifier and governor. Authority is hierarchical, with "all the tests of membership ... visible,"[46] as the church offers visible structures by which the church mediates eternal life to its members.[47]

I have already suggested that Cityside lives after the authorial and institutional weight of tradition. From my earlier extended liturgical analysis, Cityside uses the Church Year as a form of rupture from their EPC experiences, and practise the Church Year in a way that ruptures them from the authority of the liturgical tradition.[48] One of my impressions as a participant observer at Cityside was of a church with an amnesia toward tradition and toward historical corporate memory. To be fair, Cityside is not unique in such isolationist tendencies. Davies views much of contemporary society as having amnesia with regard to tradition.[49] In addition, historically, Baptist ecclesiology has been critiqued as having isolationist tendencies.[50]

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the church engaging with contemporary "consumptive" cultural forces? Who funds "liquid" church? Is "liquid" church's reliance on entrepreneurship yet a further privileging of the gender imbalance in ecclesial leadership?

[46] Dulles, *Models of the Church. A Critical Assessment of the Church in All Its Aspects*, 37.

[47] "For the proverbial old-style missionary ... success is statistically measurable: How many baptisms have been performed, how many persons have entered the Church, how many continue to come regularly to church and receive the sacraments?" Ibid., 38-9.

[48] I am referring specifically to their use of the techno music of Fat Boy Slim and the visual symbol of "Jolinda's Jungle."

[49] She argues that one of the characteristics of contemporary society is what she describes as "amnesiac societies" with a lack of regional, national and international corporate memories. Davie, "Europe: The Exception That Proves the Rule?," 81ff.

[50] "Across three and a half centuries, if Baptists had to choose between the independence of the local church and cooperation in fellowship with an association, they have chosen independence." Wright, "'Koinonia' and Baptist Ecclesiology. Self-Critical Reflections from Historical and Systematic Perspectives," 366. Citing Barrie White in D. Slater (ed.), *A Perspective on Baptist Identity*, 1987, 20. For Walton, this is due to the enculturating influence of the Enlightenment. Robert C. Walton, *The Gathered Community* (London: Carey Press, 1946). For Jay, this is due to ecclesiology. "[T]he fragmentation of Christian people into small separated sects can lead to disinterest in the unity of the Church; the claim to autonomy and the emphasis on the personal aspect of Christianity can lead

Yet the assertion that Cityside Baptist as a church with amnesia of corporate memory, with a life after tradition, must be laid alongside their use of tradition. Mark Pierson draws on the term "ancient future faith" as

> a good description of what "alternative worship" practitioners actually do. With one eye always fixed firmly on the undercurrents and eddies of their contemporary culture they plunder and pillage the Christian tradition (and other traditions) as far back as it goes, for artifacts that might be useful in assisting postmodern pilgrims in search of a New World (whether they realise it or not).[51]

This suggests a complex interplay between individual appropriation of artifacts and communal identity. The individual "alternative worship" leader "plunders" the artifacts of history, thereby expressing some continuity with the history. In doing so, they affirm their community as uniquely discontinuous. They thus reinforce their communal identity, for example, in their unique use of seeds to embody ancient disciplines of prayer, or Fat Boy Slim to celebrate the Church Year. I will examine this in more depth in Chapter Nine. Here I wish to draw attention to the commitment to engage with tradition. How to reconcile the ancient sampling of Cityside's faith alongside its evident rupture and detraditionalisation?

I wish to argue that a communitarian hermeneutic allows this seeming juxtaposition of an "ancient future faith" with a life after tradition. A communitarian hermeneutic allows this community to engage with other communities, in a mutual act of continuity and discontinuity. While this is subversive of institutional, hierarchical models of church, and subversive of the weight of tradition, it does allow a respect of the past and a vital appreciation of one's contemporary context.

Such an argument involves four steps. Firstly, Cityside's communitarian hermeneutic enables it to define itself as a unique community. Their local gathering is their ecclesiological starting point. (This is certainly prominent in the liturgical description and analysis above.) Such an ecclesiology is an echo of Volf's ecclesiology. Concerned about two trends in ecclesiology, one of rugged individualism (detraditionalisation) and the other of coercive individualism, Volf locates the church as locally gathered, "manifest concretely in the act of assembling for

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to indifference to the note of catholicity; concentration on personal holiness can lead to a contempt for those who do not attain to the standard set by the group, and weakens that sense of missionary responsibility which is essential to apostolicity. These are the dangers of a Separatist ecclesiology." Eric G. Jay, *The Church. Its Changing Image through Twenty Centuries.*, vol. 1. The First Seventeen Centuries (London: SPCK, 1978), 180.

[51] Further, "I believe the church of the future will be radically different to the church of the past. But it will also look the same in many ways. It will draw on the best of the past and recycle it in contemporary ways. Not just repeat or reuse, but truly recycle by providing new contexts and new content for some of the old rituals, patterns, and words.." Pierson, "Ancientfuture Worship," 34. He acknowledges the term "ancient future" is drawn from an article on Len Sweet's website in 1998 called "Join the Tribe of Issachar." http://www.leonardsweet.com/

worship, and this is constitutive for its ecclesiality."[52] Volf seeks to integrate notions of person and community, belonging and choice, by citing John Smyth and his ecclesiological use of Matt. 18:20; "for where two or three are gathered in my name, I am there among them."[53] "A visible communion of Saincts [sic] is two, three, or more Saincts [sic] joined together by covenant with God & themselves, freely to [use all] the holy things of God, according to the word, for their mutual edification, & God's glory ... This visible communion of Saincts [sic] is a visible Church."[54] From this is drawn the notion of the church as the gathered community, offering the immediacy of relationship of all believers with the Spirit in an intimate, transforming and mystical union.

Secondly, Cityside's mission statement affirms they are "committed to serving Christ."[55] Cityside's identity is not sourced in being an elective centre or a peg community. Instead, this gathered community is "a present participation in the Trinitarian *communio* through faith in Jesus Christ [that] anticipates in history the eschatological communion of the church with the triune God."[56] It is not that the individual chooses to peg at Cityside, but that their pegging is a participation in the life of this gathered community (as the opening liturgical description and analysis suggested). This is an echo of Volf's application of the church as gathered; a communion of persons networked in interdependent relationship with Christ and with each other, "free and equal persons as communal beings from the outset."[57] Volf wrote that it "is not that each person constitutes himself or herself into a member of the church; rather, through their common pluriform confessing all the members together are constituted into the church by the Holy Spirit."[58] This is a shift away from individual confession to communitarian identity sourced in the Trinity.

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[52] Miroslav Volf, *After Our Likeness. The Church as the Image of the Trinity* (Grand Rapids, Michigan; Cambridge, U.K.: William B. Eerdmans Publishing Company, 1998), 137.
[53] "Yet although it was the Free Church theologians who first accorded Matt. 18:20 a key systematic role in ecclesiology, this particular passage actually acquired preeminent importance quite early in church history." Ibid., 135. Volf notes the engagement of Ignatius, Tertullian and Cyprian with Matthew 18:20.
[54] John Smyth, *The Works of John Smyth*, ed. W. T. Whitley, vol. 1 (Cambridge: Cambridge University Press, 1915), 252. Matthew 18:20 is the first verse quoted. It is followed by Deuteronomy 29:29, Psalm 147:19, 149:6-9, Revelation 1:6.
[55] See Chapter One, Footnote 20.
[56] Volf, *After Our Likeness. The Church as the Image of the Trinity*, 129. "Although orthodoxly Trinitarian, the undoubted potential of this doctrine for a Congregationalist ecclesiology remained unexploited." Wright, "'Koinonia' and Baptist Ecclesiology. Self-Critical Reflections from Historical and Systematic Perspectives," 364-5. However, Trinitarian hints are present. "Ainsworth interpreted the covenant that formed a Separatist church not simply as an agreement among a group of believers, but as an agreement in which God or Christ participated as well." Edmund S. Morgan, *Visible Saints. The History of a Puritan Idea* (Ithaca; London: Cornell University Press, 1963), 55.
[57] Volf, *After Our Likeness. The Church as the Image of the Trinity*, 3.
[58] Ibid., 151-2.

Thirdly, the Christ focus serves to maintain both fluid (elective) boundaries and an ethical centre. Volf draws on the work of missiologist Paul Hiebert to assert, "the issue is to confirm the center rather than to preserve the boundaries."[59] Cityside's confession of Jesus as the centre need not necessitate a rigidity of doctrine. Indeed, Volf observes that a confession of faith "consists less in verbalising a particular theological content than in acknowledging [God] whom the content of the confession is identifying."[60] Such an understanding of community as a gathered group centred on a commitment to Christ, seems to validate Cityside's narrative of Christian community as a valid lens through which to view Scripture or tradition.

Fourthly, the initial act of defining oneself as a unique gathered community entails a recognition of other gathered communities. If Cityside can define itself as a Christ-centred gathered community, so can any other community. In the words of Miroslav Volf,

> since the eschatological gathering of the people of God will include all these churches as its own anticipations, a local church cannot alone, in isolation from other churches, claim to be the church. It must acknowledge all other churches, in time and space, as churches, and must at least be open to diachronic and synchronic communication with them.[61]

Thus, a communitarian hermeneutic as a way of "making do" in a life lived after the authorial weight of tradition includes communication with other groups, both contemporary and historic. Tradition is re-framed not as the oppressive weight of a hierarchical history, but as other gathered communities seeking to live the narrative of Jesus in their particular context.

In a similar vein, James McClendon argues for a communitarian living after tradition in which the narrative community is the home of doctrine.[62] This communitarian approach asserts that the essence of church is not in a hierarchical body [after tradition] or single theological tradition, but in the faithful church, where "church" (*ekklesia, koinonia*) means first of all congregation, local assembly or disciples."[63] Applying McClendon's narrative community, and in contrast to ecclesiologies of tradition or of text, for the church to be apostolic is to be the community faithfully living, in its own context, the original Christian story. Thus, by implication, each generation is one generation removed from the community of Jesus and one generation from extinction. Tradition is an engagement with other communities, who in also faithfully living in their own context the original Christian story, are one step removed from

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[59] Ibid., 148, Footnote 84. This is a description of the identity of people in community and not the place of church in the world.
[60] Ibid., 149.
[61] Ibid., 157.
[62] James W. McClendon, *Systematic Theology. Doctrine. Volume 2* (Abingdon: Nashville, 1994), 41.

the community of Jesus. Such engagement will be cognisant of the unique shaping influence of these communities' socio-historical context.

This notion of the gathered community as acknowledging other gathered communities, frames tradition in relational terms. As such, it has the advantage of being Trinitarian and of, perhaps, overcoming the problematic location of the Creedal belief in the Church as "one" and "universal." Volf captures the problematic well. "All churches want to be catholic, though each in its own way."[64] For if oneness is located in universality, then individual ecclesiological identities, whether they are Cityside's or any other local community's, risk being lost. A potentially abstracted and oppressive metanarrative subjects the many to the hierarchies of the dominant one.[65] Equally, if oneness is located in the many at the local level, this runs the risk of the many doing "what is right in their own eyes." The danger of individualism and schism looms.[66]

Potentially, a more fruitful location of oneness can be that of relationality.[67] Applying a social understanding of the Trinity, oneness is located not in one God, but in the *perichoresis*, the divine dance, the interrelationships of the Tri-une God.[68] Oneness is located in the relationship between the one and the many instead of the one or the many. The one and many remain essential to Trinitarian identity, "a catholicity in which the unity of all is coupled with the affirmation of the uniqueness of each person."[69] Applying this Trinitarian notion to ecclesial relationships, to church as one in perichoretic relationality, nourishes a communitarian way of "making do," both for the community of faith, and for the interrelationality of these communities of faith.

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[63] Ibid., 42.
[64] Volf, *After Our Likeness. The Church as the Image of the Trinity*, 259.
[65] The word "catholic" began to appear in Western Creeds in the late 4th century. For Kelly its insertion "gave expression to the Church's consciousness of its uniquely authoritative position *vis-à-vis* the dissident sects." J. N. D. Kelly, *Early Christian Creeds* (London: Longmans, Green and Co, Ltd, 1960), 386. Kelly argues that the appearance and use of the word "catholic" affirmed unifying doctrinal norms. So Nicholas Lash writes, "the history of Christianity is the story of the often terrifying ambiguity of a particular identity thus generally construed." Nicholas Lash, *Believing Three Ways in One God. A Reading of the Apostles Creed* (London: SCM, 1992), 87.
[66] "Church history begins with ecclesiastical units, scattered all over the world – the *oikumene*." Emilianos Timiadis, *The Nicene Creed. Our Common Faith* (Philadephia: Fortress Press, 1983), 92.
[67] "For this reason, it is advisable to dispense entirely with the one numerically identical divine nature and instead to conceive the unity of God *perichoretically*." Volf, *After Our Likeness. The Church as the Image of the Trinity*, 203.
[68] Moltmann writes that the "unity of the trinitarian Persons lies in the circulation of the divine life which they fulfill in their relations to one another. Their unity does not lie in the one lordship of God; it is found in the unity of their tri-unity." Jurgen Moltmann, *The Trinity and the Kingdom of God* (London: SCM, 1981), 175.
[69] Volf, *After Our Likeness. The Church as the Image of the Trinity*, 268.

> Like individual persons, so also do entire communities have their specific identifying characteristics ... By opening up to one another both diachronically and synchronically, local churches should enrich one another, thereby increasingly becoming catholic churches. In this way, they will also increasingly correspond to the catholicity of the triune God.[70]

An understanding of God as Trinity can energise and nourish the Cityside community. Simultaneously, the *perichoresis* of the Trinity opens Cityside to dialogue with other communities of faith. Continuity with the tradition, "plundering" of the artifacts of history, is possible, although founded on relational and contextually sensitive, rather than institutional, lines.

Further, a relational reframing of life after tradition as a communitarian "making do" allows apostolicity to be conceived backward and forward.[71] The relational life of the Trinity draws the church forward as it reaches for resources and wisdom from the past. An eschatological horizon is present as the church lives in "real anticipation ... of the eschatological gathering of the entire people of God."[72] As Cityside, or any local gathered group, claims to be completely the church, then the very making of this claim simultaneously must open itself up to the diversity of the eschatological banquet, in communication (*diachronically and synchronically*), with ancient and future gathered communities.

In summary, I have suggested that Cityside's communitarian hermeneutic gives Citysiders a strong sense of identity as a gathered, Christ-centred community, within which individual identity is then found. It is equally my contention that a communitarian hermeneutic, when seen in a Trinitarian light, reframes tradition, not as an oppressive metanarrative but as a perichoretic inter-relationality with other faith communities. Life after tradition is a communitarian "making do" in which other ancient and future faith communities are read and interpreted, in light of their unique life in their unique context. This is a hermeneutical task, a narrative reading of community life. Such an analysis moves beyond what was explicitly evident at Cityside. Nevertheless, I would argue that it is a logical application of the communitarian hermeneutic.

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[70] Ibid., 213.

[71] "Apostolicity is the link between the definitive original message and mission of the Apostles ... It refers to the dynamic continuity and spiritual faithfulness of the Church in mission." Paul Avis, *Church, State and Establishment* (London: SPCK, 2001), 2.

[72] Volf, *After Our Likeness. The Church as the Image of the Trinity*, 140.

After the authorial weight of text

From a Cityside sermon on Isaiah 21. "I want to look at the possibility that difficulties might become a means to a different kind of pleasure instead of registering them as an obstacle. This means, in part, the possibility of finding some kind of pleasure in what might at first appear to be 'non-sense.' It's a space to enjoy the collapse of meaning and still find something productive in it."[73]

I have discussed how Cityside might live after the authority of tradition, and continued to advance the thesis that Cityside is "making do" with a communitarian hermeneutic. Another common religious authority is the Biblical text. This authority draws on the historical model of the church as herald. This model emphasises faith and proclamation, with a vision of the church constituted by the word of God.[74] The identity of the local church is formed by a response of faith to the proclamation of the Christ-event. A wider unity with other churches is found in pragmatic structural links to promote interaction and is a further response to the Christ-event. A strong missionary thrust is present as the goal of the Church is to be a herald of the gospel. Murphy argues that this heraldic model has become increasingly common in modernity as a contextual response to modernity's search for foundations.[75] While the liberal programme articulated a foundation of experience, evangelicalism argued for a foundational authority in the text. The latter is the dominant tradition within which Citysiders have participated, yet have articulated a rupture from.

Cityside continues to "preach" each week.[76] Most weeks at Cityside a block of communication occurs, averaging about 15 minutes. (The regular exception is the first Sunday of the month, when communion replaces the preaching.) This can be seen, initially, as a continuity with Evangelical and heraldic models of the church.

However, the absence of a sermon once a month at communion is the first hint that Cityside is a church living after authority, applying a communitarian hermeneutic in an act that subverts the authority of the text. How might Cityside live with a de-centred text? A number of every[sun]day practices provide some insights.

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[73] See Appendix 3: Sermon, on page 418.
[74] "The Church is the congregation that is gathered together by the word - a word that ceaselessly summons it to repentance and reform." Dulles, *Models of the Church. A Critical Assessment of the Church in All Its Aspects*, 72.
[75] Murphy, *Beyond Liberalism and Fundamentalism. How Modern and Postmodern Philosophy Set the Theological Agenda*.
[76] The presence of the sermon at Cityside is in contrast to most "alternative worship" groups in the United Kingdom, who have chosen instead to employ images and liturgy. Is Cityside more likely to attract those from an EPC context because of the continuity of a sermon? Does this also mean they are attracting a less fully

The "last word" on preaching

Often the authority of the text is linked with the authority of the interpreter. Further every[sun]day tactics of decentring the text were evident. On October 22, during a sermon drawn from Ecclesiasties on the topic of work, the preacher questioned the relevancy of certain Bible texts. On December 3 the preacher critiqued a Christmas Carol, "Away in a manger." Thus, the preaching created a distance between the text and the preacher. Applying Certeau, the preaching ruptured the authorial status of the text. In both cases the preacher was Mark Pierson, the figure in whom interpretive authority as Pastor is traditionally located in an EPC context. When the preacher used the pulpit to question the weight of the text and of tradition, a subversion of authority was evident.

Another way in which Cityside "makes do" by applying a communitarian hermeneutic to the former authority of the text was the way it gave the community the right of reply. Most sermons I observed ended with some sort of open-ended response, often in listening to a song or watching a video.[77] Thus, the "last word" goes not to the preacher, but to the participants in the community. They are invited to construct links between the preaching and the song or video images.

Further, video often ran during the sermon.[78] Visual images were present to potentially "distract' the listener. In this regard, an interesting interchange occurred on October 22. The person introducing the Call to Worship segment was asked if they wanted the video off. "I always find it interesting," the person replied. The presence of concurrent visual media was welcomed. Text was not privileged but was found "interesting" alongside visual input. At other times, a symbolic action was enacted. For example, a candle was lit during a particular sermon series.[79] Such acts served to modify the essential cognitive dimensions inherent in preaching.

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postmodern person? Such questions are impossible to address, but are raised as one encounters different expressions among apparently similar "alternative worship" groups around the world.

[77] Video clips finished the sermons on 22 October and 26 November. Songs finished the sermon on 17 and 24 December.

[78] Examples included October, 3, 15, 17 and 14 December.

[79] On the topic of work, 15, 22 and 29 October.

A textual sermon as rupture

A sermon "preached" on Sunday 22 October 2001 at Cityside used rupture as a way of reading the text.[80] While occurring outside my time of participant observation, its themes are germane. The sermon drew on Isaiah 21 and sought to embrace rupture as a pathway to meaning. The author wrote that his aim was to confront Cityside with "the fact that the Bible doesn't appear to 'make (any) sense' as a way of getting *into* the same Bible."[81] The sermon identified with, and grew out of, Cityside's "EPC rupture" in relation to the authority of the Biblical text.

> Cityside ... is largely populated with people for whom the Bible is an inaccessible book. Many no longer read it, or give it only the most cursory attention. This appears to be in large part, not the loss of valuation of the Bible itself, but of inherited ways of reading it. These methods, assumptions and presuppositions no longer "speak."[82]

The sermon used a range of voices to rupture the Isaiah text and, in doing so, to encourage the notion of rupture. It used the French term *jouissance* to describe what "happens when things aren't so familiar, they're a bit or even a lot threatening, and so you've lost your bearings." [83] Another "rupturing" voice employed was that of 3rd century Jewish writer Longinus, who viewed the Bible as "great writing" that "is going to disrupt your sense of what you know and where things are."[84]

The sermon employed (and illustrated by playing on the piano) the musical concept of dissonance. It drew on the music of Bob Dylan's *All Along the WatchTower*, to assert that the Isaiah text was "the end of [a] way of *seeing* the world. The end of seeing the world through easy judgements. The end of easy systems of making sense. And the beginning, instead, of moving, with Dylan's thief, through the collapse of false, projected meanings, and even disintegration, into something else."[85] Thus, seeing rupture as the collapse and disintegration of text, for Isaiah, for preacher and for listener, is essential to living after the authority of the text. Indeed, reading the Isaiah text after authority finds that the text too emerges and extends rupture. As the sermon concludes;

> My point: we can afford to acknowledge the chaotic, dissonant, *jouissant* nature of the Bible. In beginning to process the appearance of non-meaning, even the apparent collapse of meaning in the Bible, we can begin to process unacknowledged aspects of the Biblical text, of the world outside it, and

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[80] The full text is in Appendix 3: Sermon. I have italicised the word preached because the preacher subverted the authority genre of the sermon and preacher in declaring, "this sermon is a work in progress. Talking here is a way of thinking 'out loud' in order to think things through. I don't have any special 'answers' about the text." See Appendix 3: Sermon, on page 417.
[81] Letter from Andrew Rockell to Mark Pierson, Tuesday 25 February 2003. See Appendix 3: Sermon, on page 414.
[82] Letter from Andrew Rockell to Mark Pierson, Tuesday 25 February 2003. See Appendix 3: Sermon, on page 414.
[83] See Appendix 3: Sermon, on page 417.
[84] See Appendix 3: Sermon, on page 418.
[85] See Appendix 3: Sermon, on page 426.

> of ourselves. In this way, we might ease up on forcing ourselves onto the world. We may even begin to recognise it.[86]

Thus, rupture has a hermeneutical function, uncovering the text, the world and the reader.

Further, the sermon also drew from a sermon from Zen Mountain Monastery to suggest that rupture is a process of slowing down.

> To notice and allow space for the places where meaning seems to break down and things are not so stable as they once were. And in that slowing down even further you start to notice what did not make any sense before now begins to make a different kind of sense .... Slowing down, and allowing *jouissance* and difficulty, allows us in turn, to own the dark parts of ourselves before we project them onto another. And this can, in the case of Isaiah, lead to a complete disintegration of our opening 'position.' But with that may come the beginning of our ability to recognise the reality of the other, and, as in the case of Isaiah, begin to establish a relationship with that 'other.'[87]

Thus, rupture, when embraced, opens up the potential of a re-negotiated relationship with the Other. This hermeneutic of "rupture" as a re-interpretation of the text and of the relationship with the Other parallels Chapter Six, and Certeau's "one central problematic – 'interpretation and its other'."[88] The embrace of rift and the employment of fragmented narratives (in this case, Isaiah 21) allow new and creative excavations. This is certainly what is happening in this Cityside engagement with text. (I will explore this in more detail in Chapter Nine.)

The "preacher" explores the way that Isaiah 21 "creates all sorts of 'dissonance'."[89] He does this by exploring the original text with particular attention to the way various metaphors work, or, do not work. For often the preacher was to note the metaphors created dissonance, both for the original hearer and for us today).[90] Even the choice of Bible translation is employed to increase rupture. "To add to the general dissonance, I'm going to use the King James Version of the Bible."[91] Thus, the choice of text in which to access Isaiah ruptures the contemporary listener from the text. It could be argued that Isaiah is employed as an expression of the postmodern fragmentation I outlined in Chapter Five.

> Isaiah's experiencing the dissolution of boundaries between God and self, between his gender and another, and the dissolution of the boundary between inside and outside. Isaiah is experiencing violation of his sense of self on multiple different levels all at the same time. This part of the chapter [Isaiah 21] is a total fragmentation of self.[92]

The postmodern experience of the fragmenting of identity and the resultant individualised search for roots, is now being applied to the text of Isaiah.

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[86] See Appendix 3: Sermon, on page 426.
[87] See Appendix 3: Sermon, on page 424, 424.
[88] See Chapter Six, Footnote 58.
[89] See Appendix 3: Sermon, on page 418.
[90] See Appendix 3: Sermon, on page 421.
[91] See Appendix 3: Sermon, on page 418.
[92] See Appendix 3: Sermon, on page 421.

How to live after authority and with a de-centred text? The answer, in the sermon from the text of Isaiah, is to embrace rupture. Further, how to live after authority, with a de-centred text and espouse a narrative of community? At first glance the link between text-as-rupture and my thesis in which Cityside is "making do" with a communitarian hermeneutic is not explicit.

However, I would suggest that the argument of Jean-Luc Nancy that rupture is essential to a postmodern construction of community provides a link.[93] Nancy is wary of constructions of community that seek to fuse individuals into a common substance, whether nation, people, authentic spirit or generic humanity.[94] Such constructions are a "communion" that fails to recognise the singular. Instead, Nancy seeks a "being-in-common" which is integral to the life of the singular person and thus recognises the individual. The modern individual experiences rupture and, for Nancy, the embrace of this rupture as an experience of finitude is what makes community. It is the recognition of the human finitude experienced in the impossibility of communion that makes possible the discovery of community.[95] "Nancy understands community to be a rupture of the totality of Being, a violation of the subject (individual or state). This rupture breaks the totality and 'undoes the absoluteness of the absolute', leaving community, relational and non-absolute."[96] Community becomes a space attentive to rupture. As the finite is embraced, space is created in which we are made aware of existence outside ourselves, a being-in-common.

Applying Nancy, the above sermon creates community-as-space-attentive-to-rupture.[97] As the sermon articulates rupture in the Isaiah text, a being-in-common emerges between Cityside's experiences and the Biblical text. Further, such a shared experience of what it means to be human opens up the individual to the Other. Thus, Cityside's communitarian hermeneutic as an articulation of rupture opens up the ethical horizon, of one's re-negotation of ones

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[93] Jean-Luc Nancy, *The Inoperative Community*, ed. Peter Connor, trans. Peter Connor, et al. (Minneapolis; Oxford: University of Minnesota Press, 1991). See also Paul Morris's summary of Nancy in Paul Morris, "Community Beyond Tradition," in *Detraditionalization. Critical Reflections on Authority and Identity*, ed. Paul Heelas, Scott Lash, and Paul Morris (Oxford: Blackwell Pub, 1996).

[94] See, for example, Benedict Anderson's account of the modern construction on nationhood. Benedict Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism*, 2nd and revised ed. (London: Verso, 1991).

[95] "What this community has "lost" – the immanence and the intimacy of communion – is lost only in the sense that such a "loss" is constitutive of "community" itself." Nancy, *The Inoperative Community*, 12.

[96] Morris, "Community Beyond Tradition," 235.

[97] In applying Nancy to Cityside I acknowledge that I am making an application that Nancy might not necessarily agree with. While I would read the comment that "Nancy offers us the most original and insightful re-thinking of community as the relational, differential being-in-common of innumerable singular beings" as having theological links to the life of the Trinity, and to the Trinity as the rupture of God Incarnate and of God on Easter Saturday, I

relationship with the Other. While Nancy locates Christianity as communion, Morris suggests that Christianity can be read as a tradition of community-as-space-attentive-to-rupture.

> The mass only has to be endlessly re-enacted in order to re-create the communion, time and again, *because it was, and is, interrupted* countless times by countless singular (Christian) beings. And the requirement that the communion be provisional, until its further completion and perfection beyond the world, suggests that it has yet to complete its interruption ... Christianity is the history of singular attempts to resist the totalizing of a church that all too often sought to engulf all communities.[98]

This is certainly the hermeneutical approach of the sermon, in which Isaiah is read as rupture. It locates rupture within an eschatological horizon, in which "making do" is always a contingent and partial assertion of incomplete interruption. (Or in the words of the sermon, *a complete disintegration of our opening 'position' ... to recognise the reality of the other ... [and] ... to establish a relationship with that 'other.'*) It lies in continuity with the work of Hanson, who sees the Exodus narrative as a rupture, as a voice from down under, "constructing community from the bottom up ... as a bold alternative to the oppressive societal structures of the surrounding kingdoms."[99] The Exodus narrative tells the story of a communal identity founded on a form of rupture from Egypt. Because of that founding rupture, God wants Israel's life in community to stand against any movement toward totalitarianism.[100] I will return to this theme in Chapter Nine, applying Certeau's notion of marginal creative communities to the exilic tradition and to a re-negotiated relationship with the Other.

A further link is possible between the work of Nancy and the communitarian hermeneutic of Cityside. I have argued previously that Cityside's communitarian hermeneutic functions by placing the gathered Cityside community as the ecclesiological starting point, and that this starting point is constituted by the experience of rupture.[101] Thus, the community is not driven by individualism, but by a shared rupture. This gives community a gift-like quality. In the words of Nancy: "Community is given to us – or we are given and abandoned to the community: a gift to be renewed and communicated, it is not a work to be done or produced."[102] Theological continuities emerge with the work of Volf, in which community is not formed by an individual choice to "peg" with Cityside, but a participation in the Triune

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do note that for Morris, "Nancy's community is a secularized and inverted postmodern version of Christian community." Ibid., 237.

[98] Ibid., 236. Italics by Morris.

[99] Paul D Hanson, *The People Called. The Growth of Community in the Bible* (San Francisco: Harper and Row, 1986), 66, 65.

[100] A similar argument is made by J. Richard Middleton and Brian J. Walsh, *Truth Is Stranger Than It Used to Be. Biblical Faith in a Postmodern Age* (London: SPCK, 1995).

[101] See Chapter 7, Liturgical analysis: Recall of gathered communal memory and Cityside as rupture.

[102] Nancy, *The Inoperative Community*, 35.

life of God.[103] (Note that when this Triune life is considered in light of the death and resurrection of Christ, then rupture and the embrace of finititude become constitutive of its life.)

One final point. Nancy's "being-in-common" seems to share similarities with my re-reading of tradition as a community one generation removed from Jesus and in relationship with other communities, similarly, one generation removed. Or is it that the shared rupture of being removed from the Jesus story is the "being-in-common" that might define the communion of church?

From Baptistic text to a communitarian communion

In order to clarify my argument further, I want to compare Cityside more generally with New Zealand Baptist liturgical life. Historically, Baptists have found their authority in the Bible. Thus, O'Connor, who has researched the history of New Zealand Baptist liturgical life, argues that, in the 1950s, the "use of visual art, dramatic art, symbols, incense, vestments, candles, was almost non existent. ... Baptist worship in this period may be characterized as verbal, Word and sermon centred, pastor lead [sic], stylized."[104] As a result of the Charismatic movement, sermons remained verbal, Word and pastor led, while experience became more individualised. Hence, O'Connor describes contemporary Baptist worship as "the gathering of individuals rather than the coming together of the body-corporate. When this is pushed to the limit, 'Church worship' is taken to be a spiritual experience manufactured by experts and consumed by passive worshippers."[105] New Zealand Baptist life could be summarised as text based and individually consumed.

O'Connor argues for this individuality in relation to communion. "Baptist worship practices emphasis the individual encounter with God in parallel with the Baptist emphasis on individual conversion. Commonly, the distribution of the elements leads to an individualised style of communion."[106] For New Zealand Baptist life, a charismatic individualism appropriates the authority of the text. Given this summary of Baptist life with specific regard

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[103] See Chapter 7, After the authorial weight of tradition.
[104] Steven B. O'Connor, "*Lex Orandi, Lex Credendi*: An Investigation into the Liturgy and Theology of New Zealand Baptists" (Masters thesis, University of Auckland, 2001), 31.
[105] Ibid., 51.
[106] Ibid., 50.

for authority, communion and community, let us compare an individualised "Baptist" communion with a Cityside every[sun]day communion practice.

Cityside celebrates communion monthly, and make it a focus by not having a sermon. This suggests an initial subversion of the authority of the text. On Sunday November 5, communion was set out on a round, low table in the centre of the church. Cushions were placed in circles around this table, adding to the visual symbolism of the centrality of communion. Scripture (Matthew 26) was read and a candle on the communion table was lit. Four people were invited to speak of their experiences of communion. One person spoke of a variety of communion elements encountered in a variety of cross-cultural settings, and then affirmed that communion at Cityside was most precious because it was always different, never the same and always very special. A second person spoke of the changes in his understanding of communion as he had journeyed with God. A third person read Isaiah 58. A fourth spoke of the power of symbols in communion and how symbols helped her relate to communion and thus made it meaningful. She spoke of the importance of community in her celebration of communion, especially since she had been at Cityside.

People were then asked to quietly consider their own experience of how they meet God. A set liturgy was prayed.

> We have shared bread and wine, Many times in our lives, In many places, for many reasons
> The bread we now break, And the cup we take, Are a sharing in the life of Christ
> We pray then, good and gracious God, That we may recognise you, In this breaking of bread today
> May we recognise you, Every time we join someone on a journey, Every time we share a meal, Every time we take bread in our hands.

The leader then stood over the table, read the Words of Institution, broke the bread and filled an empty glass with port. Four people served, standing around the table, holding the elements. People came up to receive, most taking the elements back to their seats. Music from contemporary musician Moby was played in the background. This piece of ritual lasted for 22 minutes.

Turning from description to liturgical analysis, community is evoked in the symbolism of a round table, placed in the centre of the room and servers who stand at four points around the table, enabling the community to gather at each of these four points. Further, when the five people contributed in a spoken manner to the liturgy, priority is placed on the members of the community articulating their experiences of communion. This could be read as both a validating of individual experience, but equally as advancing a communitarian hermeneutic.

The latter is evident in the spoken discourse, in which two people spoke of their appreciation of how communion was celebrated within the Cityside community, while one spoke specifically of the importance of the Cityside community. Community is further emphasised as people other than the five speakers serve the elements. Thus, the environment, the participation and the spoken discourse affirm the priority of community.

The saying of the set liturgy by the whole community is a further affirmation of community. The words "We have shared bread and wine, Many times in our lives, In many places, for many reasons," affirm, historically, the importance of community. "May we recognise you, Every time we join someone on a journey, Every time we share a meal, Every time we take bread in our hands," affirms community as an ongoing means of revelation. Meaning has, is, and will be, found in community.

At Cityside, rather than privilege the authority of the text through individual experience, the text is replaced by a practice of communion in which individuals find meaning in the communal. Individual storytelling validates both community as a source of revelation and the Cityside community as a place of revelation. Individuals are then offered entry into the Christian narrative of bread and wine, death and resurrection, life and hope. In the telling of stories (of individual experiences of communion), the lives of individuals and the Cityside community become, in the words of Coupland, "worthwhile tales in the process."[107]

In this section I have sought to contrast Cityside's "making do" with a communitarian hermeneutic with New Zealand Baptist life in general. A comparison of data in relation to communion practices emphasises the way that Cityside has re-negotatiated the authority of the text and is "making do" in community.

When the text ruptures: Emmaus Road as a communitarian hermeneutic

I have explored a Cityside sermon practice in which rupture is applied to the Biblical text. I have used communion practices to contrast Cityside with Baptist life in general. I want to re-read the Biblical text through the lens of living after the authority of the Biblical text. As I considered Cityside's application of a communitarian hermeneutic as a "making do" after the authority of the text, I began to wonder if the Biblical text itself proclaimed its own authority. Or had this perceived authority of text gained the cultural accretions of modernity? A number

of commentators were pointing to revelation as a communal process.[108] I want to suggest that the Emmaus narrative describes a revelation of Jesus in gathered community and so advance a communitarian hermeneutic within the Biblical text.

One caveat is necessary. In performing such a reading, I do not wish to return to Scripture as an external authority that legitimates Cityside's practice. This would negate my argument. Rather, I wish to highlight the way in which the Biblical text ruptures its own textual authority and, thereby, locate Cityside's communitarian hermeneutic within a gospel trajectory of rupture and of "making do" with a communitarian hermeneutic.

Luke presents three stories that describe life after the rupture of the Resurrection of Jesus; finding the empty tomb (24:1-12), the walk to Emmaus (24:13-35) and Jesus' appearance to all the disciples (24:36-49). The Emmaus account is unique to Luke, "one of the most dramatic stories in the Bible."[109]

Firstly, the Emmaus narrative sites revelation in community, as Jesus is "made known to them in the breaking of the bread" (24:35).[110] Johnson notes, "Luke shows us a process of community interpretation … Luke shows us how the process of telling and interpreting these diverse experiences begins not only to build a community narrative, but also actually begins to create the community itself."[111] Community is further underlined with the three-fold repetition of "with us" (29) and "with them" (29, 30). Schweizer notes that the departure of the two disciples (13-14), the coming of Jesus (15) and the failure to recognise Jesus (16), are paralleled in reverse order by recognition (31a), the disappearance of Jesus (31b) and the return of the two disciples (33-35).[112] This literary parallelism makes the meal and the conversation the centerpiece of the Emmaus narrative. The passage is literally structured to

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[107] Coupland, *Generation X. Tales for an Accelerated Culture*, 8.
[108] Paul Hanson reads the entire Biblical narrative as the development of a community of faith grounded in their experience of being called by a compassionate God. "A positive correlation between the nature of the revelatory event and the form of response is found also in the case of the communal forms and structures that arise within the people as its members asked how they could conduct their lives in a way befitting a people belonging to the holy God revealed as Deliverer of the oppressed." Hanson, *The People Called. The Growth of Community in the Bible*, 43. Similarly for Fiddes, "the [Christian] story is the *result of revelation*, without which we would not be able to tell it. I do not mean that the story has simply been spoken to us from the clouds by a heavenly story-teller. I mean that it has been formed among people as they have reflected – with the help of God's Spirit, on events in history where they have met God in a special way … it is the pattern that the community of God's people places upon the meetings of God." Paul S. Fiddes, "Telling the Christian Story in a Postmodern Culture" (Paper presented at BWA Church and Culture Commission, BWA, Dresden, 1999), page 2 of 13.
[109] Darrell L. Bock, *Luke* (Illinois, USA; Leicester, England: InterVarsity Press, 1994), 382.
[110] All references from NRSV.
[111] Luke Timothy Johnson, *The Gospel of Luke* (Collegeville, Minnesota: The Liturgical Press, 1991), 399.

place community at the heart of the narrative. Hence, Luke "provides a subtly shaded interpretation of the *mode* of Jesus' presence to humans after his resurrection ... he can be recognized in the ritual gestures of the community fellowship meal."[113] The disciples' inability to recognise Jesus is resolved in community.

In advancing this notion of Jesus made known in a communitarian hermeneutic, the Emmaus narrative offers another source of revelation other than finding God through Scripture. Schweizer plainly exceeds the Lukan text when noting that "[t]he turning point does not come through the miracle [of Resurrection] but through Scripture."[114] In fact, the opposite is the case. Even though Jesus began with "Moses and all the prophets [and] interpreted to them the things about himself in all the scriptures" (Luke 24:32), Jesus remained unrecognised through heraldic proclamation on the road to Emmaus.[115] Johnson notes that the disciple's comment, "Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures" (Luke 24:32), is "because they sensed a conflict of fact, some Latin MSS change "burning" to "veiled" or "'blinded'."[116] Given Johnson's understanding of "burning" we are faced with a focus not on the heraldic act of Scriptural preaching, but on the struggle of the disciples to integrate the words of the preaching, but unrecognizable, Jesus with the world of their experience. I do not want to deny the heraldic model, but to highlight the communitarian hermeneutic in this Emmaus narrative.[117] The gospel is "made known" in community.

Secondly, in support of a communitarian hermeneutic I want to note that the Emmaus narrative contains hints of a sacramental community. The verbs in 24:30, "took bread" (*lambano*), "blessed" (*eulogeo*), "broke" (*klao*) and "gave" (*epididomi*), provide Eucharistic hints of the last supper, in Luke 22:19, when Jesus "took" (*lambano*), "given thanks" (*eucharisteo*), "broke" (*klao*) and "gave" (*edoken*). As well as the repetition of three of the four verbs, there is the similarity of a meal setting, with friends, gathered around the table. The verbs of 24:30 also provide hints of the feeding of the hungry in Luke 9:15, "taking" (*lambano*), "looked up" (*anablepo*), "blessed" (*eulogeo*), "broke" (*klao*) and "gave"

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[112] Eduard Schweizer, *The Good News According to Luke* (Atlanta: John Knox Press, 1984), 368.
[113] Johnson, *The Gospel of Luke*, 398.
[114] Schweizer, *The Good News According to Luke*, 373.
[115] Johnson notes that "it is clear that Luke basically means here all of Torah; notice how the verse continues, "in all the Scriptures"." Johnson, *The Gospel of Luke*, 396.
[116] Ibid., 397.
[117] "Without "Moses and the prophets" they would not have had the symbols for appropriating their experience." Ibid., 399.

(*edidou*).[118] Sacrament and the gathering of community are entwined. Hence, I agree with Bock who writes, "table fellowship with the earthly or exalted Jesus is itself decisive; it is no longer possible to make a sharp distinction between an everyday meal eaten in the fellowship of faith and the Lord's Supper in the larger circle of the community."[119]

Thirdly, I wish to note the importance of an inclusive and hospitable community. This is evident given that "[p]easant villagers as a rule, however, tended to be suspicious and mistrustful of strangers, because outsiders often violate the interests of the village community."[120] This socio-contextual understanding makes more real the assertion of Lash that for the Emmaus disciples "the occasion on which things began to make sense was not some 'religious' event in a sacred space, but an act of human hospitality," as these peasant villagers overcame their cultural suspicion and offered hospitality to an unrecognised Stranger.[121]

The Emmaus narrative hints at the inclusiveness of community. For Ringe, one of those on the Emmaus Road is a woman.[122] If accurate, the gathered community includes women. An imaginative yet inclusive approach is evident in the painting, *The Moorish Kitchen Maid.*[123] The artist places the kitchen maid in the foreground, while to the right and in the background are the disciples and Jesus, gathered around table and in community. The maid's head is slightly turned, in an attentive, listening pose. The painting raises the imaginative possibility of people other than the two disciples being drawn into the community that realised the presence of the Risen Jesus.

Finally, community is reinforced by the following Resurrection narrative in which the "eleven and their companions gathered together" (33).[124] Johnson writes, "Luke uses this awkward phrasing to remind the reader that the apostolic circle of the Twelve is still broken, and that

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[118] NRSV translation.
[119] Schweizer, *The Good News According to Luke*, 373.
[120] Douglas E. Oakman. "The Countryside in Luke-Acts." Jerome H. Neyrey, ed., *The Social World of Luke-Acts. Models for Interpretation* (Peasbody, Massachusetts: Hendrickson Publishers, 1991), 166.
[121] Nicholas Lash, *Theology on the Way to Emmaus* (London: SCM, 1986), xii.
[122] "The companion of Cleopas in Luke's story is unnamed, which is a fate suffered particularly by many woman throughout history. Given that fact, the travelers may indeed represent another missionary couple in the early church (like Prisca or Priscilla and Aquila, for example)-Cleopas and "Mrs Cleopas," the woman John knows as another Mary.." Sharon H. Ringe, *Luke* (Louisville, Kentucky: Westminster John Knox Press, 1995), 287.
[123] The painting is by Diego Rodrigues de Silva y Velazquez. It appears in Susan A. Blain et al., *Imaging the Word*, vol. 2 (Cleveland: United Church Press, 1995), 191.
[124] 24:33, NRSV.

the messianic community is made up of others as well."[125] Jesus, who has been recognised in community at Emmaus, will now appear to the entire gathered community (24:36-49).

It is worth noting that such a communitarian and inclusive reading of the Emmaus narrative is consistent with the gospel of Luke, in which a theology of communitarian revelation in eating is a repeated theme. For Bock "it is in the intimacy of fellowship that Jesus is recognized. This setting is no mistake; it is a major Lukan theme."[126] Similarly, "Luke has a much larger number of meal scenes, in narrative sections as well as in parables, than have Mark and Matthew."[127] Jesus ministry and mission are clarified in a banquet after the calling of Levi (Luke 5:27-32), through teaching on the Sabbath that is initiated by the disciples eating grain (Luke 6:1ff) and as a response to the woman washing Jesus' feet during a meal (Luke 7:36-50). Luke 14 is set in the context of a meal, as Jesus challenges social stratification and tells the Parable of the Great Dinner. The parables of Luke 15 are due to conflict over who Jesus eats with (Luke 15:2b). Zaccheus announces radical monetary repentance in response to Jesus' desire to initiate hospitality (Luke 19:1-10). Then there is the feeding of the five thousand (Luke 9:10-17) and the preparation and participation in the last supper (Luke 22:7-38). Finding God in community is a consistent Lukan theme, along with the inclusiveness of the Jesus table fellowship.

Re-reading Scripture in light of Cityside's narrative of community, I have argued that the Emmaus narrative outlines revelation in community. This serves to encourage a life after authority. While there are levels of irony apparent, as the text is used to suggest a new way of "making do" after the text, nevertheless, the Emmaus narrative suggests that a communitarian hermeneutic is, subversively, located within the Christian tradition.

Making do after textual authority: Community and performance

A number of critical questions arise with regard to this communitarian hermeneutic. I want to pose five such questions and, in turn, dialogue with a number of thinkers who have made explicit Cityside's communitarian hermeneutic. I do not want to suggest that Cityside draws on these thinkers, but rather use their work to address a number of critical questions with regard to Cityside's communitarian hermeneutic.

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[125] Johnson, *The Gospel of Luke*, 397.
[126] Bock, *Luke*, 385.
[127] Halvor Moxnes, *The Economy of the Kingdom. Social Conflict and Economic Relations in Luke's Gospel* (Philadelphia: Fortress Press, 1988), 87.

A first critical question is whether a communitarian hermeneutic is actually a form of individualised subjectivism. One example of a communitarian hermeneutic outside Cityside is the work of Stanley Fish. Writing from a literary perspective, he refuses the notion of either reading a text as an objective source of authority or of a reader-response theory that asserts individual subjectivism. Instead, Fish argues that the fear of interpretation as "anarchic or totally relativistic will never be realized" because the "mistake is to think of interpretation as an activity in need of constraints, when in fact interpretation is a *structure* of constraints."[128] For Fish, the meaning of a text involves the creation of conventions of a community, of communal strategies that "exist prior to the act of reading and, therefore, determine the shape of what is read."[129] These ruptures of existing ways of reading become a space to "focus less on the text … and more on the interpretive rules, stratagems, and traditions by which we appropriate them."[130] Thus, for Fish, it is not fair to read rupture and a communitarian "making do" as a subjective approach to text.

This contention is evident in the work of a range of theologians and Biblical scholars who use Fish both to decentre existing authorial readings of the text and to urge a communitarian hermeneutic.[131] They argue that this communitarian move is not a move to subjectivity but a commitment to "doctrine," within the rubric of the faithful community.[132] Hence, the "exponents of communitarian ethics typically argue that there is truth to be discovered and practiced [sic] which is not exhausted by reference to the rules of discourse and behaviour

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[128] Stanley Fish, *Is There a Text in This Class? The Authority of Interpretive Communities* (Cambridge, Massachusetts; London, England: Harvard University Press, 1980), 356.
[129] Ibid., 171.
[130] Stephen D. Moore, "Negative Hermeneutics, Insubstantial Texts: Stanley Fish and the Biblical Interpreter," *Journal of the American Academy of Religion* 54, no. 4 (1986): 716, 17.
[131] For a theological application of Fish, see Stanley Hauerwas, *Unleashing the Scripture. Freeing the Bible from Captivity to America* (Nashville: Abingdon, 1993), 19-28. Fulkerson employs Fish to argue that "[r]elocating attention from the bible itself to the site of interpretive communities and their conventions is a good move for thinking about a feminist dilemma, namely, whether there is a non-sexist bible in the church." See Mary McClintock Fulkerson, ""Is There a (Non-Sexist) Bible in This Church?" a Feminist Case for the Priority of Interpretive Communities," *Modern Theology* 14, no. 2 (1998): 225. Stephen Moore writes of a group of biblical scholars "characterized by the presumption that believing communities are the normative site for interpreting scriptural texts." Moore, "Negative Hermeneutics, Insubstantial Texts: Stanley Fish and the Biblical Interpreter," 707. He is citing Peter Ochs, "Introduction" in *The Return to Scripture in Judaism and Christianity* NY: Paulist, 1993, 3-51.
[132] See the earlier discussion of McClendon's use of "doctrine" of narrative community. It appears as a theological example of Fish's claim that "there is no such thing as a 'mere preference' in the sense that it makes a threat to communal norms, for anything that could be experienced as a preference will derive from the norms inherent in some community." Citing Fish, "The Anti-Formalist Road," 11. Further, Fish offers "an alternative account of how the certainties that will still grip us when we are persuaded to it came to be in place." Citing Fish, "The Anti-Formalist Road," 26. For a similar argument from an entirely different perspective "[t]ruth is

governing the life of a community."[133] So, for example, Mary Fulkerson argues that since communal convictions and habits guide interpretation, a communitarian hermeneutic is, in fact, a commitment to the Christian tradition. "Faithful practice testifies to the truth of a faith, and, indirectly, of its scripture."[134] Thus, a communitarian hermeneutic should not be read as an opening for subjectivism.

Instead, it can be a taking seriously of the structural practices of the Body of Christ and the Spirit as teacher to guide and shape meaning. So the interpretive community, when viewed as constituted as the body of Christ and led by the Spirit who inhabits the community's reading practices, opens up an ontological reference beyond the subjectivity of the community.[135] The Spirit of Christ breathes the Word of Christ (the Scriptures) into life as the faith community is formed into the Body of Christ.

> The Spirit appropriates this narrative in creating a new community in the present – the fellowship of disciples who take their identity from the narrative of Jesus. By looking to the biblical story as constituting our identity, we become the contemporary embodiment of Jesus' narrative, and, hence, we are indeed "the body of Christ."[136]

The Spirit as builder of the Body of Christ negotiates a relationship between text and community that makes sense of a communitarian hermeneutic, a commitment to faithful practices and an ontological reference outside the community.

A second critical question is whether a communitarian hermeneutic allows a critical diversity, or might it lead to the capturing of text by the community? Some critics might view a communitarian hermeneutic as the domain of small, homogenous and undifferentiated communities that are thus prone to intolerance.[137] A number of observations are pertinent. Firstly, all communities are dynamic not static. As Fish notes, "within any community the

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embedded in the narratives of living communities." Robert J. Schreiter, *The New Catholicity. Theology between the Global and the Local, Faith and Cultures Series* (Maryknoll: Orbis Books, 1997), 41.

[133] David Ferguson, *Community, Liberalism and Christian Ethics* (Cambridge: Cambridge University Press, 1998), 7. He is writing in the context of Christian communitarian ethics. I can only presume he would be favourably inclined toward the work of communitarians like Stanley Fish.

[134] Fulkerson, ""Is There a (Non-Sexist) Bible in This Church?" a Feminist Case for the Priority of Interpretive Communities," 233. Citing Tilley *Story Theology*, Michael Glazier, 1985.

[135] "We read the text so that the Spirit might nurture us in the ongoing process of living as the contemporary embodiment of the paradigmatic narrative of Scripture." Grenz and Franke, *Beyond Foundationalism. Shaping Theology in a Postmodern Context*, 88. Similarly, "it is not the "meaning of the text" that interests the Church but rather how the Spirit that is found in the Eucharist is also to be seen in Scripture." Hauerwas, *Unleashing the Scripture. Freeing the Bible from Captivity to America*, 23. See also Ferguson, *Community, Liberalism and Christian Ethics*, 71. He explores a threefold stratification of the Scripture as a way of ensuring its critical voice and grounding outside the subjective faith community.

[136] Grenz and Franke, *Beyond Foundationalism. Shaping Theology in a Postmodern Context*, 80.

[137] See Seyla Benhabib, who asks how to be critical, non-conformist and communitarian. Seyla Benhabib, *Situating the Self. Gender, Community and Postmodernism in Contemporary Ethics* (Cambridge: Polity Press, 1992), 73ff. See also Ferguson, *Community, Liberalism and Christian Ethics*, 67ff.

boundaries of the acceptable are continually being redrawn."[138] Secondly, I have located Cityside within an Exodus narrative as a rupture, a bottom up theology, a voice from "down under," that ruptures dominant narratives, defines the community. Subversion of totalitarianism is of the essence of the structures of the Christian community. Further, the very act of a community declaring itself an interpretive agent means it can open itself to engagement with other communities and so face the dynamism of their interpretive readings.

Thus, a communitarian hermeneutic implies a listening, a being challenged by the diversity of interpretation. Veling writes of this as "a search for inclusive, dialogical, intentional community – for places of discourse in which we can engage in communal reflection, deliberation, and interpretive conversation; places in which we can risk and imagine, reflect and act, bringing our tradition and contemporary horizon into a vigorous and mutually critical conversation with each other."[139]

This argument is aided by research into the interrelationship between authority and community. Wuthnow argues that small groups, as a particular form of community, in fact, serve to engender theological diversity.[140] Ward notes this in New Zealand religious history, citing instances of small groups as sites for theological innovation.[141] Critical diversity is a structural ingredient of a communitarian hermeneutic.

A final response to this second critical question of diversity is to note that while Cityside, at first glance, appears to be homogenous - well educated, young and Pakeha - considerable diversity of voice is evident. Indeed, such diversity is promoted when conflict ensures. When Mark Pierson was asked to describe a conflict situation at Cityside, he cited offence taken by some within the Cityside community over the artistic expression of another community member as part of an Easter Art Installation. How to resolve individual expression in a communitarian community? As a response to this conflict, a Sunday service was used for a presentation on what art is about, the role of censorship (or otherwise), followed by a

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[138] Fish, *Is There a Text in This Class? The Authority of Interpretive Communities*, 343.
[139] Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*, 195.
[140] Robert Wuthnow, *Sharing the Journey. Support Groups and America's New Quest for Community* (New York, London, Singapore: The Free Press, 1996), 357ff.
[141] "Many New Zealand churches in the 1970s developed a variety of small groups. Conservative churches like Opawa were reluctant to do so because of their association with the charismatic movement. As we have already seen was the case with Opawa, they were often regarded as places used by charismatics to propagate and spread their own version of Christianity and so were considered subversive of the official church leadership and theology." Kevin Ward, "Losing My Religion? An Examination of Church Decline, Growth and Change in New Zealand 1960 to 1999, with Particular Reference to Christchurch" (PhD thesis, University of Otago, 2003), 128.

discussion "on the understanding that we were not to attack anyone else and anyone could have any opinion and express it if they wanted to and that we weren't looking to make a decision. We just wanted to hear the range of opinions about what was acceptable and what wasn't."[142] The result was a

> kind of a self-regulating discussion really. I think everyone went away knowing that there was a range of opinions here. And whereas before maybe they thought all Citysiders were in this stream now they realised the stream was actually a bit broader than that. And hopefully that made everyone aware of the range of stuff.[143]

Hence, a communitarian practice of listening to the diversity of voices is applied when homogeneity is threatened.[144] In other words, the rupture of diversity is promoted when a community of rupture is itself ruptured. Borrowing from Nancy, Cityside-as-community becomes a space attentive to rupture in which singularity is embraced and where one is made aware of a *being-in-common*, of the finitude of shared existence, outside the individual.

This suggests a "communitarian hermeneutic" is a sophisticated way of being. The shift from *communion* to *being-in-common* allows individuality to be encouraged and community to remain central.

A third critical question is regarding the role of the expert in a communitarian hermeneutic. Where is the place for the theologian or Biblical scholar? Fulkerson advocates a plain, rather than elitist reading of Scripture, seeking the obvious sense of the Biblical text in the community.[145] A similar call for the text as the preserve of the community rather than elite specialists is made by Volf, who is uneasy with the notion of contextualisation as the work of the theologian, rather than the community;

> What I deny is not in-culturation as a result, but inculturation as a theological programme done from the actual or presumed position of standing outside the culture ... 'Inculturation' is best done by the faithful people of God ... Inculturation takes place in that the people in their own contexts receive the one gospel of the crucified and resurrected Christ and run with it, living out and expressing the Christian difference in their own terms and symbols, and through their own practices.[146]

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[142] Appendix 2: Interview with Mark Pierson, on page 410.
[143] Appendix 2: Interview with Mark Pierson, on page 410.
[144] Some might argue that this can only be practised in a smaller community. However, Findhorn, a community of over 500 members in Scotland, has applied this communitarian hermeneutic for over 25 years. Personal comment made to author when visiting Findhorn, 2001.
[145] Fulkerson is in agreement with Lindbeck's post-liberalism communitarian hermeneutic but is critical of what she sees as a post-liberal tendency to make theologians the source of the rules of Scripture, a move that gives power to theologians rather than the community. "This communal hermeneutic [of post-liberalism] brings with it a grammar that, even though it transcends the text and is defensible as a convention of use for scripture, is *fixed*. ... [a] universal discourse; it is formalism, and it is what postliberal theology was created to correct." Fulkerson, ""Is There a (Non-Sexist) Bible in This Church?" a Feminist Case for the Priority of Interpretive Communities," 230, 31.
[146] Miroslav Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," *Evangelical Review of Theology* 22, no. 3 (1998): 205-6.

However, I would also suggest that while a communitarian hermeneutic returns a text to the community, experts can aid the interpretive community. Lash notes the value of experts.[147] He describes how their technical skills can enhance a community. For example, expert as director could aid the understanding of a community seeking to perform a play. Or, with reference to the church, experts as theologians and scholars can enhance understanding and give insight. Such input can, potentially, increase critical diversity.

A fourth critical question concerns the relationship between a communitarian hermeneutic and the outward life of the community. One helpful metaphor would be to view the church as an interpretive performer of the text, just as a theatre company or orchestra interprets and brings the text to life in performance.[148] This notion of performance also suggests a heraldic, more missionary dimension to the lived life of the community. When the Biblical text is seen as enacted by a communal performance, then text lives in a contemporary world. Jesus is embodied, not merely as a mouth speaking words, but as the concrete hands and feet and ears of the Body of Christ. Such a focus on communal interpretive performance would be consistent with notions of the Trinity as formed in participatory communion.[149]

> The Christian strategy is not to imagine that we have a point of vantage above or beyond culture, from which to survey other stories. Is it rather simply to *out-tell* others; it is the persuasive power of our story that will judge other stories. And it is not just telling; we are to out-perform others by *living* by a better story.[150]

Thus, the Christian story is proclaimed by the life of the communal narrative in a fragmented and de-centred cultural context.[151] This awareness of the particularity of the communal narrative allows a "knowledge with humility" in which the community affirms a localised and particular life, yet seeks to live out a gospel that is wholistically universal.[152] As Newbigin

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[147] Lash, *Theology on the Way to Emmaus*, 42ff.
[148] Examples taken from Ibid., 41ff. He writes that "the fundamental form of the *Christian* interpretation of scripture is the life, activity and organization of the believing community ... Christian practice, as interpretive action, consists in the *performance* of texts which are construed as 'rendering', bearing witness to, one whose words and deeds, discourse and suffering, 'rendered' the truth of God in human history."
[149] "The story then is truly about God, but it works by *participation* and not observation." Fiddes, "Telling the Christian Story in a Postmodern Culture," page 12 of 13. Further, "One God who lives in a communion of three interweaving relationships cannot be portrayed in oil paint, or etched in glass, or carved in stone. The doctrine of the Trinity makes little sense as the report of an *observer* of God. But it makes a great deal of sense as the report of a *participant* in God's life." Fiddes, "Telling the Christian Story in a Postmodern Culture," page 11 of 13. Similarly, for Grenz, "Only in community can we truly show what God is like, for God is the community of love, the eternal relational dynamic enjoyed by the three persons of the Trinity." Grenz and Franke, *Beyond Foundationalism. Shaping Theology in a Postmodern Context*, 201.
[150] Fiddes, "Telling the Christian Story in a Postmodern Culture," page 8 of 13.
[151] "Facing the challenge of our postmodern age, we should not be ashamed to tell a universal story; but we should be ashamed to tell it in a way that denies its content, and which gives credence to the postmodern suspicion that all universal stories aim to oppress." Ibid., page 13 of 13.
[152] Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader, and the Morality of Literary Knowledge*, Chapter 8. A Hermeneutic of Humility and Conviction.

wrote, the congregation is the hermeneutic of the gospel.[153] A communitarian hermeneutic, in the embrace of a performed text as a way of " making do," becomes a communally heraldic, missional voice.[154]

A fifth and final critical question is whether a communitarian hermeneutic promotes the church as community at the expense of culture. Does a communitarian hermeneutic not overlook the fact that people inhabit multiple communities? Further, is the public influence of the church weakened by a potential exclusivity in a communitarian hermeneutic?[155] However, it would be unfair to see Cityside's communitarian hermeneutic as encouraging an individual aloofness or insularity from work and leisure communities. One way to consider this question is by using Volf's gospel and culture framework.[156] Volf suggests four ways in which individuals might inhabit gospel and culture. The first three include accommodation to culture, separation from culture and the post-liberal programme (around which communitarians like Lindbeck and Hauerwas cohere).[157] With regard to the post-liberal programme, Volf critiques the notion of the Christian community that indwells the Biblical story because it does not fully appreciate the complexities by which individuals live. It overlooks the fact that while churches are " distinct communities of discourse ... they use *the existing language in a different way*."[158] Volf prefers to use Certeau's "making do" as a way of allowing Christians to inhabit a number of communities and seek multiple practices of internal distinctiveness.[159] Hence, while a communitarian hermeneutic might overlook the reality that individuals inhabit multiple communities, application of "making do" can turn a communitarian hermeneutic toward *"a complex and flexible network of small and large refusals, divergences, subversions, and more or less radical alternative proposals,*

[153] "[T]he only hermeneutic of the gospel, is a congregation of men and women who believe it and live by it." Lesslie Newbigin, *The Gospel in a Pluralist Society* (Grand Rapids: Eerdmans, 1989), 227.
[154] This is not just a theological insight. Fish argues for the importance of persuasion in applying a communal interpretive act. Fish, *Is There a Text in This Class? The Authority of Interpretive Communities*, 365ff.
[155] "If Christian action only makes sense on the basis of commitment to a particular community with its shared practices and narratives, it is hard to see on what basis any moral appeal can be made to those who choose not to belong to that community." Ferguson, *Community, Liberalism and Christian Ethics*, 169-70.
[156] Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference."
[157] For a critique of Lindbeck at this juncture see Miroslav Volf, "Theology, Meaning and Power: A Conversation with George Lindbeck on Theology and the Nature of Christian Difference," in *The Nature of Confession. Evangelicals and Postliberals in Conversation*, ed. Timothy R. Phillips and Dennis L. Okholm (Downers Grove, Illinois: InterVarsity Press, 1996). See also Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference." For a critique of Hauerwas at this juncture see Ferguson, *Community, Liberalism and Christian Ethics*, 67ff.
[158] Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 200. Italics by Volf.
[159] For Volf "churches should neither abandon nor dominate their cultural environments, but rather live differently *in* them, that their difference should be internal not simply to the cultural space, but to cultural forms." Ibid.: 203.

surrounded by the acceptance of many cultural givens .... from within [a culture]."[160] (I will explore this further in Chapter Nine.)

I have explored a number of critical questions with regard to a communitarian hermeneutic. I have argued that such a hermeneutic allows Cityside to "make do," performing the Christian story, aware of the complexity of life and drawing on experts, on other communities and on the subversive tradition of "down under" voices. Such a hermeneutic is faithful to the liberating and life-giving practices of the Spirit of Christ at work in the body of Christ.

Summary

This chapter has started to test the thesis that Cityside is an example of Christian faith "making do" in a postmodern world. It has used Certeau methodologically to explore fragments of Cityside's worshipping life. It has used Certeau interpretively to "excavate" Cityside's practices as emerging from a rupture both with regard to Citysiders EPC religious heritage and as part of their immersion in a postmodern context. It has argued that Cityside is "making do" by applying a communitarian hermeneutic in which Cityside, as a distinct gathered community, provides identity. As the old stories (EPC and modern) no longer make sense, Cityside offers a community of choice in which individual lives are made worthwhile stories. This formation of communal identity is developed by an annual sacrament of gathering and can be described in Bauman's typologies of peg and ethical communities as representative of our fragmented, liquid, contemporary context.

This argument has then been developed with reference to life after the authority of tradition and text. With regard to tradition, the act of gathering as a relational community one generation removed from the Jesus community, can open up a way of moving beyond the oppression of tradition, to appreciate and respect the resources of other gathered communities one generation removed from tradition. Trinitarian relationality is introduced to argue for a communitarian hermeutic respectful of one and many, past, present and future. This offers a way of "making do" in which tradition is re-read through a communitarian hermeneutic.

With regard to text, Cityside "makes do" with a number of practices that subvert the authority of both text and interpreter. One particular sermon viewed rupture as a mechanism to embrace

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[160] Ibid.: 204. Italics by Volf.

text. The work of Nancy offers a way in which this embrace of rupture can form community. Such a communitarian hermeneutic is suggested by the Emmaus text. While open to a range of critical questions, it is unfair to depict a communitarian hermeneutic as leading to a subjectivism or lacking in critical diversity. Instead, it offers a way of proclaiming through performance a diverse life of "making do" in a contemporary context.

This chapter has suggested that Cityside is "making do" in the application of a communitarian hermeneutic. The next chapter will extend this argument, and examine how rupture and a distinct community life allow a "making do" through a creation of imaginative space.

Chapter Eight ::: After identity: imaginative space

"It is in this work on the social imaginary that the contradictions ... can be mediated."[1]

My previous chapter applied Certeau, both methodologically and interpretively, to Cityside. Interpretively I argued that Cityside, in the face of rupture, is "making do" with a communitarian hermeneutic. Methodologically, I used every[sun]day practices to "excavate" this communitarian "making do." In doing so, I argued that Cityside is in continuity with gospel and culture, yet also finds that its "making do" presents a re-reading or a re-theologising of faith and action.

In this chapter I will continue to apply Certeau both methodologically and interpretively. In Chapter Five, I argued that postmodern rupture was evident with regard to authority, identity and the ethical relationship with the Other. Having explored life after authority in relation to community in the previous chapter, this chapter will engage with identity, with being human. It will argue for the place of *imaginative space*, both individual and communal, as a "making do" at Cityside.[2] I have argued that in response to rupture, Cityside lives after authority by advancing a communitarian hermeneutic. In this chapter I will explain how this provides a *space* for individuals to explore their identity; firstly, as individuals are given space to "play" in shaping worship and, secondly, as individual's imagination is given the space to "play" as they "peg," listening to the imaginative "play" of others. Further, a communitarian hermeneutic offers communitarian *imaginative space* and so the Cityside community explores the shape of ecclesial life in a postmodern context. Thus "making do" as *imaginative space* is predicated on a communitarian hermeneutic.

This argument for imaginative space will be advanced (methodologically) by exploring Cityside's every[sun]day practices. It will be advanced (interpretively) by exploring these every[sun]day practices – liturgical fragments, labyrinth, art images, storytelling - as an

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[1] Paul Ricoeur, "Imagination in Discourse and in Action," in *Analecta Husserliana. The Human Being in Action. The Irreducible Element in Man. Part II*, ed. Anna-Teresa Tymieniecka (Dordrecht, Holland: D. Reidel Publishing Company, 1978), 22.

[2] In using the term "imaginative space," I am not arguing for a literal space, but for the human possibility of constructing new ways to think and be. I will use "imaginative space" in a similar way to Frei's "breathing space" in which he advocates interpretation that always allows room for something more, something to bother the interpreter, something still to be interpreted. Hans Frei, "Conflicts in Interpretation: Resolution, Armistice, or Co-Existence," in *Theology and Narrative. Selected Essays*, ed. George Hunsinger and William C Placher (Oxford: Oxford University Press, 1993), 162. I also note that Jurgen Moltmann uses space in creation in relation to God's world presence and the openness of human beings to God. Jurgen Moltmann, *God in Creation. A New Theology of Creation and the Spirit of God* (Minneapolis: Fortress Press, 1993), 140-57.

imaginative "making do." I will advance my argument by applying concepts of rupture, fragmentation and play in relation to imagination. Or, as noted in the introductory quotation, I will explore how in "making do," the contradictions, the rifts and ruptures enhance the imagination and thus the sociality of being human and being community. The chapter will finish by attempting to sketch an anthropology of imaginative space, using rupture and imagination as a way of being human. As with the previous chapter, this will present a re-theologising of faith, in which gospel and contemporary culture will be re-read in both continuity and dis-continuity.

Imagination in history

Before I examine these themes of rupture, fragmentation and play in relation to an imaginative "making do," I will briefly survey the place of imagination in history. This will also introduce themes that I will return to at the end of this chapter when I re-read the gospel and contemporary culture. I will be drawing mainly on Kearney's extensive discussion of the historical development of the imagination.[3] He summarised imagination in history as a move from the ***mirror*** to the ***lamp*** to a ***labyrinth of mirrors***.

Hebraic and Hellenistic thought saw imagination as a ***mirror***, reflecting a greater divine power. Both cultures expressed an ambiguity in relation to the human ability to mirror the transcendent. Thus, while Hebraic thought viewed imagination as a dimension of being made in the image of God, it also viewed imagination as offering possibilities for both good and evil. Imagination allowed humanity to realise their creative potential in partnership with God and God's creation, yet it was equally a tool that enhanced the drive toward idolatry.[4]

In the Hellenistic Promethean myth, imagination, in the form of fire, was stolen from the gods. Thus, like Hebraic thought, imagination was linked to a greater divine power. As with fire, it offered possibilities for good. Yet, because it was stolen, a certain ambiguity was present when humans used it. Kearney summarised Plato as having viewed imagination as "the Promethean art of creation [that] leads to the ruin of mankind [sic]."[5] Kearney also

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[3] Richard Kearney, *The Wake of Imagination. Toward a Postmodern Culture* (London: Routledge, 1994).
[4] "At best, the Old Testament treatment of the 'image of God' theme may be seen as allowing for the possibility of man [sic] becoming a creative vicar of God on earth. At worst, it may be read as a stern warning against man's [sic] idolatrous impulses to set himself [sic] up as a rival of God. The fact that both readings are tenable is perhaps what is most significant." Ibid., 65. We will explore the place of image in the Hebraic world view later in this chapter.
[5] Ibid., 90.

summarised Aristotle as having viewed the imagination as a human mental representation that mirrored, or served an intermediary (rather than creative) role between sensation and reason.[6]

The medieval period continued this trend of viewing imagination as a representation, a re-productive mirroring, of the divine by a flawed humanity. Bonaventure described imagination as a mirror.[7] Kearney summarised Aquinas as having considered that "[a]ll uses of imagination are subordinate to the superior claims of both reality and reason."[8] Thus, there was in the medieval period a basic antipathy to imagination. "As such, it takes little or no account of the vibrant life of imagination at the very level of popular folk and vernacular culture."[9]

For Kearney, during modernity, the imagination, increasingly, became viewed not as a mirror but as a ***lamp***.[10] Imagination became a projection of an inner light that radiated brilliance to the world. Imagination was viewed as being productive rather than re-productive, and creativity became essential to being human. Immanuel Kant developed the concept of a "transcendental imagination" in which imagination came to have a primary, active and spontaneous role as the "constructor," or synthesiser, between intellectual understanding and sensory appreciation. Imagination was viewed as giving coherence to the outer, objective world.[11] In *Critique of Judgment*, Kant argued for a notion of beauty that saw the imagination as providing an autonomous freedom. This was imagination as creative lamp, rather than reflective mirror, in the beholding of an object.[12] Imagination could give pleasure as humans applied a "reflective judgment," imposing their experiences on to an object and thus deriving enormous satisfaction.[13] Thus, imagination was removed from relationship with an external

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[6] "For both [Plato and Aristotle] these founding fathers of Greek philosophy, imagination remains largely a *reproductive* rather than a *productive* activity, a servant rather than a master of meaning, imitation rather than origin." Ibid., 113.
[7] Ibid., 125ff.
[8] Ibid., 129.
[9] Ibid., 131. See, for example, Roger Chartier, "Culture as Appropriation: Popular Cultural Uses in Early Modern France," in *Understanding Popular Culture. Europe from the Middle Ages to the Nineteenth Century*, ed. Steve L. Kaplan (Berlin; New York; Amsterdam: Mouton Publishers, 1984). He uses Certeau to argue for a creative, transformative popular culture.
[10] For further discussion see James Engell, *The Creative Imagination* (Cambridge, Massachusetts; London, England: Harvard University Press, 1981). See also Mary Warnock, *Imagination* (London: Faber and Faber, 1976).
[11] To use Mary Warnock's term. Warnock, *Imagination*, 30.
[12] Immanuel Kant, *Critique of Judgement*, trans. J. C. Meredith (Oxford: Oxford University Press, 1952). I have used summaries by Warnock, *Imagination* and Kearney, *The Wake of Imagination. Toward a Postmodern Culture*.
[13] Warnock, *Imagination*, 43ff.

divine or transcendent God and internalised into what Kant called "the free play of imagination."[14]

The Romantics and German idealists further polished this lamp of the imagination. They saw imagination as the supreme human faculty, "creating and recreating itself in an endless play of freedom."[15] A fine example of this period is Samuel Coleridge, who considered humankind's greatest faculty was the imagination. It allowed a creative interpretation and synthesis of one's world.[16] Imagination was "the faculty by which the multiform reality of the world is seen in relationship."[17]

In the nineteenth century, imagination continued to be the lamp of humanity. However the idealism of the Romantic period was to be in sharp contrast to an Existential view. Imagination was now a lamp projecting not human creativity but human finitude.[18] Kearney views Sartre as bringing "the modern philosophy of imagination to its ultimate humanist conclusions."[19] For Sartre, the imagination was an act (not a thing) of human consciousness. It attended to the object in a free, spontaneous and active manner, creating meaning out of its image perceptions.[20] However if the image was not be confused with the real world, it required the images formed by imagination's perceiving of an object to be a nothingness, a no-thing. For Satre, imagination became an act of human negation.[21]

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[14] Kant, *Critique of Judgement*, 244. Cited in Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 172.

[15] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 181. See also Garrett Green, *Imagining God. Theology and the Religious Imagination*, 1st ed. (San Francisco: Harper & Row, 1989), 18ff. For detailed discussion of imagination in the Romantic period see Engell, *The Creative Imagination.*

[16] Engel's summary of imagination in relation to the Romantic period considers Coleridge the high point. Engell, *The Creative Imagination.* For Coleridge, "The primary IMAGINATION I hold to be the living Power and prime Agent of all human Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary I consider as an echo of the former, co-existing with the conscious will, yet still as identical with the primary in the *kind* of its agency, and differing only in *degree* and in the *mode* of its operation." Samuel Coleridge, *Biographia Literaria*, ed. George Wilson, Published 1975 ed. (London; Melbourne: Dent, 1817), 167.

[17] J. Robert Barth, "Theological Implications of Coleridge's Theory of Imagination," in *Coleridge's Theory of Imagination Today*, ed. Christine Gallant (New York: AMS Press, 1989), 11.

[18] "The collapse of imagination's dream before the encroaching realities of historical existence, is the point where romantic idealism ends and existentialism begins." Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 188.

[19] "Sartre brings the modern philosophy of imagination to its ultimate humanist conclusions." Ibid., 218.

[20] "Imagination is a spontaneity of free subjectivity left entirely to its own devices." Ibid., 227.

[21] For Sartre, imagination constructs "an object on the fringe of the whole of reality, which means therefore to hold the real at a distance, to free oneself from it, in a word, to deny it." Sartre, *The Psychology of Imagination*, p. 266. Cited in B. Keith Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion" (PhD thesis, Southwestern Baptist Theological Seminary, 1985), 37.

In modernity the imagination came to be considered privileged as a creative, productive synthesiser. Yet, as imagination was further considered in relation to the internal world of humanity, it came to be viewed as a lamp that expressed and allowed "the issue of nothingness to be discussed meaningfully."[22]

Turning to imagination in a postmodern world, technological advances have allowed the human subject to be bombarbed by images. Kearney warns of the "imminent demise of imagination" as postmodernism "casts a suspecting glance on the modernist cult of creative originality" and has resorted to a "replay of quotations from the Past."[23] Green writes of a postmodern imagination that "has triumphed, but only at the price of losing its purchase on reality."[24]

> In a technologized culture where the human subject is reduced to 'a pure screen for all the networks of influence' (Baudrillard), to a stimulating play of commercialized images, one is compelled to wonder if the very idea of resistance is not absurd. Do not the very postmodern efforts to contest the dominance of a fetishized system of representation themselves fall victim to the system? Do they not confirm, despite themselves, the culture of pastiche they intend to mock?[25]

The imagination in postmodernity is viewed as ***a labyrinth of mirrors***, reflecting deconstructed human meanings and the de-centred human self, all with an ironic grin.[26] This makes significant an exploration of the role of imagination in a contemporary community in dialogue with human identity. At a local level, how might Cityside "make do" in response to such warnings? Is the de-centred and often ironic response of Cityside to an EPC environment merely pastiche, or something more imaginative?

Imagination as Rupture

This focus on imagination is deliberate. It is easy for debates over creativity to fracture into word against image, rational against irrational. By using the term imagination, I hope to avoid such dualisms.[27] After all, imagination is present both in word and image, in the visual arts and in the words and works of storyteller and writer. Imagination allows "one to say that both the prophet and the painter develop and communicate redescriptions of reality by means of the imagination."[28]

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[22] Ibid., 33.
[23] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 3, 12, 25.
[24] Garrett Green, *Theology, Hermeneutics, and Imagination. The Crisis of Interpretation at the End of Modernity* (Cambridge: Cambridge University Press, 2000).
[25] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 32.
[26] Ibid., Chapter one.
[27] "Few discussions of the relative merits of words and images get far without someone raising the question of imagination." Stephens, *The Rise of the Image, the Fall of the Word*, 104.
[28] Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 200.

However, a focus on imagination in relation to Christianity is contentious. The opponents of imagination are strong. Karl Barth barked "nein" to any notion of a human contact point for revelation. He argued that images and symbols "have no place at all in a building designed for Protestant worship."[29] Torrance wrote, "knowledge of God is essentially a *rational event*."[30] For McIntyre, any attempt, including mine, to "re-constitute and re-establish imagination within religion and theology, [is to run] counter to the theological tide of the ages."[31] Baillie points out the privileging of rationality rather than imagination in the theological enterprise.[32] Begbie notes that "the Church has often left the arts to one side ... especially in the last two or three centuries, theology ... has been wary of allowing the arts too much room."[33] The Cityside focus on imaginative space, and its implications for being human as well as the revelation of God are, to some measure, discontinuous with recent theological trajectories.

Yet, an increasing number of writers argue that imagination is essential to faith seeking understanding.[34] For Green, imagination has "emerged recently as a prominent focus of theological attention."[35] He wrote, "imagination is the anthropological point of contact for divine revelation."[36] For McIntryre, "imagination is the form which faith takes in the face of

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[29] Karl Barth, "The architectural problem of Protestant places of worship." In *Architecture in Worship. The Christian Place of Worship* edited by Andre Bieler, Edinburgh and London: Oliver and Boyd, 1965, p. 93. Cited in John Dillenberger, *A Theology of Artistic Sensibilities. The Visual Arts and the Church* (New York: Crossroad, 1986), 217. Green notes that as "a battering ram against *Kulturprotestantismus* this was effective polemics. But it was another matter to construct an adequate positive account of revelation, of the relation of the Word of God to the word of man [sic] ... Barth never denies that there *is* a point of contact for revelation: the issue is whether we can *first* establish the existence of [a point at which Divine makes contact with human nature] and *then* understand revelation or whether the point of contact is itself real and knowable only as the basis for revelation." Green, *Imagining God. Theology and the Religious Imagination*, 30-1, 32.

[30] Thomas F. Torrance, *Theological Science* (London: Oxford University Press, 1969), 10.

[31] John McIntyre, *Faith, Theology, and Imagination* (Edinburgh: Handsel Press, 1987), 8.

[32] "I have long been of the opinion that the part played by the imagination in the soul's dealings with God ... has never been given proper place in Christian theology, which has been too much ruled by intellectualist preconceptions." John Baillie, *Our Knowledge of God* (London: Oxford University Press, 1939), 77.

[33] Jeremy Begbie, "Introduction," in *Beholding the Glory. Incarnation through the Arts*, ed. Jeremy Begbie (Grand Rapids: Baker Books, 2000), xii. This is a valid generalisation. However, there are exceptions. Kearney writes that Nicholas of Cusa "asserts that the investigation into the ineffable nature of the Creator requires man [sic] to use *imaginatio*. Defying the orthodox scholastic distrust of images and imagining, Cusanus maintains that the 'world is the *imago* of that Beauty whose truth is ineffable' and that the unknowable Creator reveals himself to the world 'in imagery and symbolism'." Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 78. It is these exceptions that allow a recovery of repressed voices of imagination in the Christian tradition, as I will outline at the end of this chapter.

[34] For example David Tracy, *The Analogical Imagination. Christian Theology and the Culture of Pluralism* (New York: Crossroad, 1981). Austin Farrar, *The Glass of Vision* (London: Dacre Press, A & C Black, 1958). Amos Wilder, *Theopoetics. Theology and the Religious Imagination* (Philadelphia: Fortress, 1976). Edward S. Casey, *Imagining. A Phenomenological Study* (Bloomington; London: Indiana University Press, 1976).

[35] Green, *Imagining God. Theology and the Religious Imagination*, 9.

[36] Ibid., 40. Horne agrees, "I cannot think of a single Western theologian before the eighteenth century who might have constructed a theory of the image of God in terms of biosociative activity [the capacity to act creatively]." Brian L. Horne, "Divine and Human Creativity," in *The Doctrine of Creation*, ed. Colin Gunton (Edinburgh: T & T Clark, 1997), 139.

the unknown."[37] For Hart, "[i]magination is a key category for making sense of this hopeful living towards God's future."[38] Kelsey explores the way Scripture is used by theologians as diverse as Warfield, Barth and Tillich and argues that their use of Scripture is based on an "imaginative construal of the mode of God's presence."[39]

A number of Christian writers see the imagination as essential to Christianity's cultural connectedness. "Much cultural theory would suggest that in the decades to come, the arts will play an ever more active role in shaping the way we come to terms with the world."[40] Or Wilder, "if it was the question of evangelism in the twentieth century, no more crucial engagement could be formed than at the point of the symbolic media and images of the age."[41] As the tide retreats on a modern rationality, the imaginative aridity of much contemporary ecclesial architecture and liturgy threatens to emasculate the vitality of Christian faith. Thus, a creation of imaginative space at Cityside could be considered an essential part of its contextualisation in a postmodern world.

Having briefly surveyed the contentious place of imagination in Christian theology, I would like to consider imagination and Cityside more closely. The first hint of the development of imaginative space comes with the awareness of Cityside as a rupture. This is, firstly, with regard to Citysiders' sense of being de-centred from their EPC heritage.[42] One of the dimensions of this religious (EPC) heritage is a priority on rationality. Sallie McFague has described Protestant theology as "agonizingly, painfully, verbal and linguistic."[43] Equally, for Evangelical scholar, Tom Wright, "The Word became flesh, said St John, and the Church has turned the flesh back into words."[44] Thus, a use of creativity or imagination within Cityside

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[37] McIntyre, *Faith, Theology, and Imagination*, 17. Further, "What we dare not think is that somehow we have a choice – to use or not to use the imagination and its media, images, in religion and in theology. Whether we acknowledge it or not, we have been employing imagination in our religion and in our theology, ever since we first became involved in these practices. It is a question, then, not of whether we employ it or not, but of how good, how irreproachable we can, by the grace of God, make our employment of it." McIntyre, *Faith, Theology, and Imagination*, 175-76.
[38] Trevor Hart, "Imagination for the Kingdom of God," in *God Will Be All in All. The Eschatology of Jurgen Moltmann*, ed. Richard Bauckham (Edinburgh: T & T Clark, 1999), 54.
[39] David H. Kelsey, *The Uses of Scripture in Recent Theology* (London: SCM Press, 1975), 163. He concludes that "[I]n short: at the root of a theological position there is an imaginative act in which a theologian tries to catch up in a single metaphorical judgement the full complexity of God's presence." Similarly, "the work of our greatest theologians has always been shot through with the imagination." Wilder, *Theopoetics. Theology and the Religious Imagination*, 3.
[40] Begbie, "Introduction," xiii.
[41] Wilder, *Theopoetics. Theology and the Religious Imagination*, 45.
[42] Chapter Three.
[43] McFague, *Speaking in Parables. A Study of Metaphor and Theology*, 27.
[44] Tom Wright, *The Crown and the Fire* (London: SPCK, 1992), 61.

represents a de-centred rupture from a more rational, logocentric way of being Christian. It is easy to come away from an "alternative worship" experience impressed, overwhelmed even, by the use of visual images and aware of a challenge to rational Enlightenment approaches to theological construction.[45] This is a surface analysis that would place Cityside in continuity with the culture – they both use visual images. However, this surface reading threatens to miss what will be argued in this chapter, that the creation of images is built upon the creation of an imaginative space to play and that this space is caused by a rupture.[46]

Alongside Cityside's religious rupture and subsequent decentring, it shares the rupture of our contemporary cultural context. Mitchell Stephens writes of Western culture as having previously had an "almost biblical allegiance to the word," accompanied by an "antagonism toward images."[47] Yet the context in which Citysiders now identify themselves as postmodern, has been described as a "Civilization of the Image."[48] I described, in Chapter Five, how images decentre identity.[49] Cityside is immersed in a context of images that rupture modern notions of the rational, autonomous self. Cultural questions are theological questions, of how to be human in today's image-eyed world. Thus, Cityside is experiencing a religious and cultural rupture.

However, rupture need not be feared. Indeed, applying Certeau as an interpretive key, rupture initiates a "making do." It opens up new possibilities; the opportunity to listen to previously unheard questions and unspoken answers, to enable new ways of being and to redraw our conceptual maps.[50] Sartre suggested, "the ability to imagine is identical with the ability to detach ourselves from our actual situation." [51] Kearney notes, "the imagination realizes that it is forever in *crisis*; and that this very crisis of conscience is a revelatory symptom."[52] For

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[45] For a visual impression of "alternative worship," see Figure Two, on page 30.
[46] I note Roberts' assertion that although "alternative worship" uses contemporary music, lighting and multi-media, "it has a wider agenda that embraces theology, the nature of church life, and how the gospel is applied in Christian proclamation and personal life." Roberts, *Alternative Worship in the Church of England*, 3.
[47] Stephens, *The Rise of the Image, the Fall of the Word*, 60ff.
[48] Term used by Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 1. Similarly, "[o]ur culture is very much a visual culture." Artist Nelia Justa, Artist in residence at Elam School of Fine Arts. Interviewed by Deborah Diaz. *The New Zealand Herald*, Monday, August 21, 2000, B4.
[49] See Chapter Five, section titled Fragmentation into individual lifestyle identity.
[50] "Metaphors are locomotives of meaning. They bear the freight of insight from place to place. They roll into the settled cities of our ideas ... The arrival of a powerful metaphor alters the geography of our thoughts and forces us to redraw our conceptual maps." Terrence W. Tilley, *Story Theology* (Wilmington, Delaware: Michael Glazier, 1985), 1.
[51] Warnock summarising Sartre. Warnock, *Imagination*, 197.
[52] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 396. I have used the quote to focus on the link between rupture and imaginative possibility. Kearney goes on to discuss the possibilities for recovery of

Warnock, "all human beings [have] a capacity to go beyond what is immediately in front of their noses."[53] She suggests that the imagination is at work tidying up the chaos of our sense experience. Yet, is it also untidying.[54] Deacon argues that for the human being to work symbolically requires learning and unlearning.[55] This untidiness, this unlearning, this rupture, is thus an essential dimension of imagination. Citysiders' double rupture might be a gift to help them learn and unlearn what it means to be human today.

Aware of Cityside's experiences of rupture, I will now seek to establish how imagination functions. In doing so, I will bring to the foreground the priority of rupture in creating new possibilities.

The links between rupture and imagination are clearly developed in the work of Paul Ricoeur. **Firstly**, imagination involved a "seeing" that "effects the shift in logical distance, the rapprochement itself."[56] Ricoeur called this "predictive assimilation," "a specific kind of tension … between semantic incongruence and congruence. The insight into likeness is the perception of the conflict between the previous incompatibility *through* the new compatibility."[57] Ricoeur constructed his anthropology around concepts of finitude and infinitude. The human person is limited, always working from a particular perspective.

This ensures an awareness of finitude. Equally, being aware of one's finitude initiates a search for infinitude. This is a rupture from the particularity of what is.[58] For Ricoeur, the imagination synthesises this tension of being human.[59] Hence, for Ricoeur, rupture is a

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strands of the premodern and modern imagination. The specific nature of such a recovery will be outlined toward the end of this chapter.

[53] Warnock, *Imagination*, 201.

[54] "If, below the level of consciousness, our imagination is at work tidying up the chaos of sense experience, at a different level it may, as it were, untidy it again. It may suggest that there are vast unexplored areas, huge spaces of which we may get only an occasional awe-inspiring glimpse, questions raised by experience about whose answers we can only with hesitation speculate." Ibid., 208.

[55] Terrence William Deacon, *The Symbolic Species. The Co-Evolution of Language and the Brain*, 1st ed. (New York; London: W.W. Norton, 1997), 92ff.

[56] Paul Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," in *On Métaphor*, ed. Sheldon Sacks (Chicago; London: University of Chicago Press, 1978), 145.

[57] Ibid., 146. Ricoeur has written extensively, yet never provided a complete work on imagination. Due to the breadth of Riceour I have relied on Putt's reading of Riceour. Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion."

[58] Putt summarises Ricoeur, "This act of suspending literal descriptions of existence is the work of the imagination … After the negation, fiction fills the space with new configurations of existence and human possibilities." Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 116.

[59] "As the imagination allows the transcending of the point of view toward the totality within language, so also it allows the transcending of character and desire toward the whole." Ibid., 74.

precursor to the imagination intrinsic in predictive assimilation. Citysiders' experience of a *previous incompatibility* of their EPC world and of the autonomous self of modernity can become the starting point for other perspectives. Equally, Cityside itself then serves as an imaginative space. It both suggests, and allows individuals to suggest, *new ways of seeing reality*. Hence, Cityside's rupture is an important part of finding *imaginative space.*

Secondly, Ricoeur posited a "pictorial dimension" to imagination.[60] A mental image is not a mental picture, but the "concrete milieu in which and through which we see similarities. To imagine, then, is not to have a mental picture of something but to display relations in a depicting mode."[61] Imagination is thus a relational act, not an ontological state. Framed like this, imagination does not need to be discussed in relation to reality or fantasy. Rather, it enhances one's grasp of reality.[62] Like Kant, Ricoeur bracketed aesthetic appreciation from the world of phenomena in order to release the imagination to take the mind beyond sensory experience. Unlike Kant, Ricoeur then bracketed this imaginative journey as "a referential capacity implicit in the imagination that creates new meanings and structures new ways of "seeing" reality."[63] As Cityside experiences and embraces rupture, so it can imaginatively create new meanings, new ways of grasping reality.

Thirdly, Ricoeur suggested a "suspension," a moment of "split reference" which mediated between the emergence of a new meaning from the ruins of the former meanings.[64] Imagination thus contributes concretely to the ordinary and the new, maintaining, "the ordinary vision in tension with the new one it suggests."[65] It both suspends (ruptures) what is, and provides new ways of reading what is. Thus, imagination opens up new horizons of reality and finds new ways of being in the world, allowing "the emergence of a more radical way of looking at things." [66] For Ricoeur, the "desire for a whole, a "world" that can unify and

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[60] Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," 147. Riceour does this with reference to Kant's view of imagination as schematising a synthetic operation. It is a method for giving an image to a concept. Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," 145ff. For a contemporary validation of the symbols as schematised, see Deacon, *The Symbolic Species. The Co-Evolution of Language and the Brain.*
[61] Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," 148.
[62] "Imagination turns out to be not the opposite of reality but rather the means by which manifold forms of both reality and illusion are mediated to us." Green, *Imagining God. Theology and the Religious Imagination*, 83.
[63] Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 93.
[64] Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," 149, 51.
[65] Ibid., 152.
[66] Ibid. At this point Ricoeur is departing from Sartre's notion of imagination as an act of negation to instead argue that imagination projects new possibilities. For a much fuller exploration of this, see Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion."

give meaning, depends upon the ability to imagine."[67] He notes the value of the term "space" in relation to the imaginative role metaphor.

> Here the metaphor of space is useful. It is as though a change of distance between meanings occurred within a logical space. The *new* pertinence or congruence proper to a meaningful utterance proceeds from the kind of semantic proximity which suddenly obtains between terms in spite of their distance. Things or ideas which were remote appear now as close.[68]

This new way of seeing and being in the world can be described as the finding of *imaginative space*. With reference to Cityside, its "making do" is a space in which new meanings and ways of being can be explored.

From fragmentation ...

I have used Ricoeur to explore the way that the rupture essential to Cityside's experience can be an essential stepping-stone on the way to the construction of imaginative space as a way of being human. I now want to place this notion of rupture as creating imaginative space alongside the notion of play and apply it to the fragmented montage of contemporary culture.

I argued, in Chapter Five, that fragmentation is essential to contemporary experience. I illustrated this in the contemporary practice of montage, the placing of fragments of text and image side by side. It is possible to read this as distracting at best, deconstructive at worst.[69] Yet, it is equally possible to read fragmentation as a move to play, a move toward enabling the creation of an imaginative space. Such a reading appreciates the way in which montage allows multiple meanings. Fragmentation then forces a search for connections between multiple projections of image and text and thus actually pushes the individual toward imaginative space.

Montage, as descriptive of Cityside, is possible in a number of ways. Firstly, the rupture from EPC patterns of experiencing God had opened up at Cityside the possibility of different ways of being spiritually connected. This included evening spirituality options such as storytelling, labyrinth and the quiet service. These can be read as providing a montage of spiritual options. Secondly, the number of different people up front at Cityside on Sunday mornings, at times, felt like a montage. The constant cycling of different individuals had the effect of fragmenting the progressive liturgical flow. Thirdly, the attention paid to the visual and audio environment

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[67] Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 88.
[68] Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," 145.

at Cityside created a form of montage. Alongside the words from the front, a worship participant could watch a video loop, view the art of the wall or often listen to an ambient music track playing in the background. Thus, Cityside's worship and life can be read as a montage on a range of levels.

The fragmentation inherent in montage can function in a manner similar to metaphor. Ricoeur argued that metaphor enabled multiple meanings, what he called "polysemy."[70] Ricoeur saw language as flexible and contextual and allowing a plurality of meanings according to its context. Similarly, montage places different images side by side. This placement automatically changes context. Hence, montage creates multiple meanings and so *polysemy* opens the possibility of metaphor, of imaginative play. The work of Slavoj Zizek can be applied to make a similar link between montage and imaginative space.[71] He argued that the process of transformation of fragments of the real into a cinematic montage produced a leftover, a surplus. Such a "surplus" is yet another way of viewing the rupture that takes humanity beyond our finitude to consider the infinitude that is imagination.

Thus, I would suggest that Cityside's every[sun]day practices are a form of montage. The inherent fragmentation facilitates a search for connections and, in fact, opens up a "surplus," a multiplicity of meanings. Fragmentation encourages creative play and generates imaginative space.

… to play

I have considered how rupture and fragmentation serve in relation to the imagination. I now want to consider play, again in relation to imagination and to Cityside.

Ricoeur describes imagination as "a free play of possibilities in a state of uninvolvement with respect to the world of perception or action. It is in this state of uninvolvement that we try out

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[69] As was discussed in Chapter Five, what Tate described Radiohead's videos as "agents of disassembly, leading consumers into a labyrinthine network of hyperbolic images that pastiche commodification." Tate, *Radiohead's Antivideos. Works of Art in the Age of Electronic Reproduction* ([cited).

[70] Paul Ricoeur, *The Rule of Metaphor. Multi-Disciplinary Studies of the Creation of Meaning in Language*, trans. Robert Czerny with Kathleen McLaughlin and John Costello (London; Henley: Routledge; Kegan Paul, 1978), 114ff. Note that Ricoeur regarded polysemy as a trait of language that permitted metaphor and thus serves as a sort of precondition. Rather than increase vagueness, polysemy aids precision as it orders, or schematises language.

[71] Slavoj Zizek, "Reading Images," ed. Julia Thomas (Hampshire; New York: Palgrave, 2001).

new ideas, new values, new ways of being in the world."[72] Following its experiences of rupture, might Cityside provide an imaginative space in which people play with new ways of being in the world? Ricoeur's use of the word "uninvolvement" should not be read as a final detachment from action. Rather, rupture enables a disconnected space in which play can occur. For Ricoeur, after rupture comes an "anticipatory imagining of action that I "try out" different possible courses of action and that I "play" – in the literal sense of the word – with practical possibilities .... it is in the realm of the imaginary that I try out my capacity to do something, that I take the measure of "I can."[73] Thus, rupture allows play. This play can be construed as the creation of *imaginative space*. After rupture, through montage and play, Cityside and Citysiders get to "try out" different courses of action, to "play" with practical possibilities. This is a "making do" through imaginative space.

The term "play" does conjure up childhood images. Indeed, Deacon argues that children are most adept at symbol learning.[74] It is precisely this sense of embodied, enjoyable, imaginative learning (rather than pure frivolity) and in contrast to more rational ways of learning, which I wish to evoke by using the term play.

I would argue that this notion of play as intuitive exploration has been instrumental in the development of Cityside. For Mark Pierson; "I've always operated intuitively rather than from any clear strategy. Things have just kind of slid in and out and have evolved and grown rather than we make this big change this week for the future."[75]

Mark's sense of intuitive exploration can be viewed as a type of ecclesiological play. Things just kind of slid in and out, have developed and grown, because Cityside, fragmented from an EPC context, was willing to develop playfully, as an *imaginative space*. A similar sentiment was expressed among some "alternative worship" groups in the United Kingdom. When asked to consider their relationship to the contemporary context, a person from one group replied, "[E]ssentially it's that gut level thing ... That's really the only level it functions or how it plays out in the group. It's an intuitive response to the world around us."[76] Similarly, in another interview with a UK "alternative worship" leader, the actual word "play" was used to describe the creation of "alternative worship" in the UK.

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[72] Ricoeur, "Imagination in Discourse and in Action," 9.
[73] Ibid., 12.
[74] Deacon, *The Symbolic Species. The Co-Evolution of Language and the Brain*, 135ff.
[75] Appendix 2: Interview with Mark Pierson, on page 403.

> I think people often did not know what the service was going to feel like until it happened ... But people were willing to play around and to say, well who knows what will happen when if we run this video clip or commercial next to this 16th century religious painting and if we play, you know, *Black Flag* or some weird band underneath it. That's certainly things that we were doing some of the time in Glasgow. And what will it feel like? Well let's try it and see. And so that kind of playful approach was also, I think, postmodern.[77]

Thus, the development of "alternative worship" and Cityside is based on this sense of play. This embodies a dynamic, rather than static approach to ecclesiological development. It fits with the notion of imagination as an act, a way of being, rather than an abstract notion.[78]

This sense of play as a facet of the creation of imaginative space at a corporate level is also echoed at an individual level. The worship at Cityside follows a set liturgical pattern and different people are rostered on and take responsibility for each part.[79] Thus, each segment provides the opportunity for the individual to "play." Mark noted, "[the segments of worship are] not something that someone else has prepared that you get up and read. But you are shaping it, you're making it your own."[80] Play is encouraged by a statement in the newsletter each week, "Each person leading a particular segment of worship can do so in whatever form, style, medium, level of creativity that s/he wishes to. Variety is encouraged."[81] Thus, each week, the formation of creative space at Cityside gives rostered individuals the opportunity to play.

The benefit of this for spiritual vitality became evident in a focus group interview.

> So it's my experience that when I'm rostered on that in the time leading up to the Sunday that I'm to do something there's, whether I need to, or I want to or I choose to, I end up thinking about God more and some aspect as part of the preparation for participating. So that's part of the reason I enjoy being on the roster.[82]

By offering to undertake a segment, to (playfully) shape and make it your own, the benefit of this imaginative space is recognised.

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76 Interview with five people from Grace, London, June 2001.
77 Interview with UK "alternative worship" person, June 2001.
78 "For Riceour, imagination is an act." Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 58.
79 Call to worship; Sung or meditative worship; Prayer of confession and words of forgiveness; Sermon and response; Bringing of offerings and tithes; Concerns of the church; Prayers for others; Benediction; Morning tea.
80 Appendix 2: Interview with Mark Pierson, on page 406.
81 Full statement reads "We are committed to maximum participation and to the development of the creativity, gifts and relationships among the community that is Cityside Church, so our services generally involve a number of different people leading us in different ways. ... Each person leading a particular segment of worship can do so in whatever form, style, medium, level of creativity that s/he wishes to. Variety is encouraged." Cityside Church Notice Sheet, Sunday 15 October, 2000. This explanation is in the Notice sheet most weeks.
82 Wednesday evening focus group. This was discussed in Chapter Four, see Footnote 24.

While the theme of play is not a characteristic of EPC religiousity, the play at Cityside shares continuities with various strands of Godplay in the Christian tradition.

> *God plays with creation.*
> All that is play that the deity gives itself:
> It has imagined the creature for its pleasure.[83]

Play has a role to play (pun intended) in Divine creation.

There are a number of Biblical linkages between imagination, play and the Divine. In Proverbs 8:30, *Sophia* plays like a child on the eve of creation. Kearney notes that such "creative play of *Sophia* is the pre-figuration of the world's genesis which, itself, serves as prelude to the eschatological kingdom still to come."[84] Jerome described the Messianic age prophesied in Zechariah as a "play between young men and women" where the "joy of the Spirit will manifest itself in the harmonious gestures of its children who dance together, repeating David's boast that he will dance and play before the face of the Lord."[85]

Other early church fathers play (pun intended) with this theme. For Gregory of Nyssa, God "always plays as he [sic] turns the world to and fro."[86] In response to this Divine creative play, for Clement of Alexandria, those who (like Cityside) bear witness to the Messiah "participate in the mystical play of children."[87] Maximus the Confessor linked play with Creation and imago dei. "Truly, we should consider our life as a game played by children before God."[88] Worship and ecclesiological exploration can be considered as play within imaginative space, an embodied, enjoyable and intuitive learning. It is this way of being, this possibility of imaginative space, which is created by the rupture into montage at Cityside.

At Godly play: constructive natality/deconstructive mortality

I have placed Cityside's rupture and play within a context of imaginative space. This suggests their experience of rupture has, through the metaphor of play, allowed a "making do" of imaginative space. However, having explored this notion of Godplay, I would want to add one caveat with regard to Cityside. I want to discuss the work of Grace Jantzen, who applies

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[83] Extract of a poem by Angelus Silesius. Cited and with commentary in Jacques Derrida, "Post-Scriptum: Aporias, Ways and Voices," in *Derrida and Negative Theology*, ed. Harold Coward and Toby Foshay (Albany: State University of New York Press, 1992), 313ff. Italics preserved from original.
[84] Richard Kearney, *The God Who May Be. A Hermeneutics of Religion* (Bloomington, Indianapolis: Indiana University Press, 2001), 107.
[85] Jerome, *Commentarius in Zacharium*, II, 8, cited in Ibid.
[86] *Carmina* 1, 2, 2. Ibid.
[87] *Paedagogus* I, 5, 22, 1. Ibid.

Hannah Arendt's image of natality to religious practice.[89] Jantzen argues that the Western symbolic is fascinated with death, as evidenced by war, by the prominence of military metaphors in language, in the *via negativa* of monastic spiritualities and by the concern for an afterlife. "In view of the West's heavy investment in necrophilia, the suggestion of a symbolic of natality comes like a breath of fresh air, a creative shifting of the ground."[90] Natality references birth as beginnings.[91] Jantzen argues that natality opens up a narrative of uniqueness grounded in empathy and thus allows a spirituality that is embodied, ethical and relational.

I have argued above that the play at Cityside is based on rupture. One of the interesting facets of Cityside was the way in which images of life were juxtaposed with images of death (or necrophilia, to use Jantzen's term). This was most poignant in a liturgical segment on 18 February 2001. The person leading Songs/meditations of praise and worship read an excerpt from Matthew Fox on the *via positiva*. They then introduced a song and asked the congregation to sing. The lyrics were

> Blessing, honour
> Glory to the lamb

The juxtaposition between the life of the *via postiva* and the lamb, traditionally imaged in Christianity as a *via negativa*, an image of sacrifice, presents a dis-continuity with regard to the creation spirituality expounded by Matthew Fox.[92]

Further examples of this clash of life and death, natality and necrophilia were evident. For instance, in the service of 3 December 2000 a similar juxtaposition between segments was evident. A short (eight minute) sermon focused on the text of Colossians 1, *The Message*, in which Christ was described as the integrator. The life-giving potential of this very human baby was emphasised. The person leading Songs/meditations of praise and worship then introduced the hymn, "When I survey the wondrous cross." The service had suddenly fast-forwarded 33 years, from life to death.

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[88] *Ambigua* 261-262a. Ibid.

[89] Grace M. Jantzen, "Necrophilia and Natality. What Does It Mean to Be Religious?," *Scottish Journal of Religious Studies* 19, no. 1 (1998).

[90] Ibid.: 109.

[91] "Because he [sic] *is* a beginning, man [sic] can begin: ... God created man [sic] to introduce into the world the faculty of beginning." Hannah Arendt, *Between Past and Future. Six Exercises in Political Thought* (London: Faber and Faber, 1961), 167.

[92] For Fox's autobiography see Fox, *Confessions. The Making of a Post-Denominational Priest.* For Fox on the via positiva and via negativa, see Matthew Fox, *Original Blessing. A Primer in Creation Spirituality. Presented in Four Paths, Twenty-Six Themes, and Two Questions* (Sante Fe, New Mexico: Bear & Co., 1983).

It is interesting to reflect on the dominant symbolic motif of a religious community.[93] Cityside's dominant external representation is their Easter art exhibition, Stations of the Cross. In the Stations of the Cross, their creative "making do" through imaginative space involves various members creating a contemporary artwork, a contemporary Station of the Cross, as a re-reading of Jesus' journey to the cross. This is a major public arena for Cityside's play. The death of Christ is the dominant symbolic. Baptism is a dominant Christian symbol of new birth, of natality, yet baptisms have been rare at Cityside.[94] Eucharist can be portrayed as a symbol of necrophilia when it is enacted as an exclusive focus on the death of Christ, yet it can equally emerge as a symbol of natality when sited as a participation in the life of Christ. The Eucharist described above symbolised natality, but was then juxtaposed with necrophilia.

Consideration of Cityside's symbolic suggests that Cityside's "play" is often sourced from deconstructive necrophilia. Veling notes that marginal religious groups "expend much frustrated energy in trying to escape rather than engage that to which they belong. They see their suspicions, their critiques, their doubts leading them further and further away from tradition, rather than recognise that their critical reading is part of the ongoing process of interpretation."[95] This is certainly a mode that is evident in the discourse of Cityside.

Deconstruction need not be an endpoint. Consider natality in relation to play. For Drane, natality "opens out possibilities of who we might become, rather than dwelling on who we have been."[96] Perhaps natality as a birth metaphor allows one to hold together both rupture and new ways of being. Birth involves the rupture of the womb as an essential part of the journey toward new ways of being. Interestingly, Hammer places birth and death within a framework of Easter. She argues that the Greek word *odinas* in Acts 2:24 should be translated as "birth pangs or pains." Thus, having loosed the birth pains of death, Jesus was raised from death to life. "This is a powerful message: Jesus has gone before us through the very depths of

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[93] Thanks to John Drane for his insights on the various facets of a Christian symbolic.
[94] There have been two baptisms at Cityside Baptist in the nine years since they became Cityside. One was in 1992-1993. The other was in 2001-2002. In the ten years prior, there were seven baptisms. These figures need to be considered alongside the fact that Cityside primarily consists of 20 to 30 year olds and that it is my observation that most baptisms in New Zealand Baptist churches occur in teenage years.
[95] Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*, 54.
[96] Drane, *The McDonaldization of the Church. Spirituality, Creativity, and the Future of the Church*, 178. He continues "In that sense, a [birth image] has built into it the eschatological element of Christian hope and expectation, that has sometimes been lost in past methodologies of mission, with their over-emphasis on past failures and consequent minimizing of future possibilities."

birthing – and risen to its joys."[97] A birthing metaphor is associated with the rupture and death of the Triune Godhead. Rupture is enclosed in life. Further, Hammer argues that medieval mystics used this metaphor and that "in their hands it yields provocative insights into Christ's life-giving labour on the cross."[98] The symbol of birth can encompass rupture within a new way of being alive.

In this major section I have explored the way in which rupture and fragmentation allow play, and thus create imaginative space. I have applied this to Cityside, and explored the way in which rupture and montage capture dimensions of their life. I have introduced a caveat, arguing that play is more life-giving if focused on natality rather than necrophilia. I now want to describe an every[sun]day liturgical fragment at Cityside and analyse the way these themes of rupture, fragmentation, montage and play can be a "making do" through imaginative space.

The liturgical creation of imaginative space

The worship space at Cityside normally consists of cushions scattered over the floor, with pews around the circumference of the room. This engenders an atmosphere of relaxed informality. On Sunday 19 November 2002, I entered to find a black, wrought iron candle stand approximately one metre high placed in the centre of the room. It was topped by a red candle and wrapped in a green vine that trailed onto and over a large black bowl. This bowl sat on the floor and contained a mixture of large green leaves. It was a striking mix of colours and a simple, yet profoundly visual, symbol.[99]

As part of the worship, a lay member of the congregation enacted the following piece of ritual. A number of black boxes were produced, with words like Lent, Easter, Advent, Christmas inscribed in white chalk. These boxes were arranged in order and used to introduce the Church Year.[100] According to the ritual leader, "[Citysiders] were probably the most educated Baptists in the country in this matter." Further, he explained that the use of the Church Year was important to Cityside "because we don't get the redemption through creation." The worship leader then introduced a "new festival of the Church Year." The word "Creationtide"

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[97] Margaret L. Hammer, *Giving Birth. Reclaiming Biblical Metaphor for Pastoral Practice* (Louisville, Kentucky: Westminster/John Knox Press, 1994), 66.
[98] Ibid., 65.
[99] Yes, a symbol of life, and thus affirming a symbolic of natality.
[100] The Church Year is a way of focusing on prominent Christian themes on an annual basis. In recent years there has been a move within mainline churches to include "Creationtide' as a separate theme within the Ordinary Sundays, in order to focus on the theme of creation.

was written on a box in green chalk and it was explained that this recent innovation to the Church Year was intended to give more prominence to the Christian understanding of creation.

Three different people then read three creation stories. They either stood or sat, and spoke from various points around the worship space. One of the creation stories was a Hopi (Native American) Indian creation story, obtained from the Internet. Another was a Maori creation story. The third was the Biblical story in Genesis 1.

The ritual leader then introduced the visual environment. People were asked to take a leaf from the black bowl and to look at it, to reflect on creation and consider their relationship with God and the earth. There was active participation, as virtually all the people around the room took a leaf. I observed that many in the room used their senses of touch and smell to explore their chosen leaf. A song, "Karikari," by Crowded House was introduced as about "one of our most beautiful beaches" and played in the background.[101]

The ritual leader then asked the congregation if they had been "struck by anything they wanted to share." Five people shared. One reflected on the challenge to deal with compostable rubbish. Another shared about how, in contrast to human buildings, natural lines are never straight. So while humans like to build human structures that box things, God wants us, in our search for truth, to rise beyond being boxed in. A third person acknowledged the great hair colour of two of the congregational participants. A fourth person spoke about his struggle to prepare a submission for the Commission on Genetic Engineering and how it seemed so arrogant to take something complex and "fiddle around with it." A fifth person marvelled at the complexity of their leaf with its six layers of structure.

The worship leader introduced a 12th century woman theologian, Hildegard of Bingen and her theology of *viriditas* or greening power. He read the in the footnote below.[102] *Viriditas* could

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[101] Crowded House. "Karikari," *Together Alone.* [sound recording] Capitol Records, 1993.

[102] Excerpts are used from *Illuminations of Hildegard of Bingen.* Text by Hildegard of Bingen with commentary by Matthew Fox. Santa Fe, New Mexico: Bear and Co, 1985. Chapter 3. "Viriditas: Greening Power," pp. 30-33. The full reading is as follows; "One of the most wonderful concepts that Hildegard gifts us with is a term .... [called] *viriditas* or greening power .... She talks of "the exquisite greening of trees and grasses," of "earth's lush greening." She says that all of creation and humanity in particular is "showered with greening refreshment, the vitality to bear fruit." Clearly creativity and greening power are intimately connected here. She says that "greening love hastens to the aid of all. With the passion of heavenly yearning, people who breathe this dew produce rich fruit." .... She believes that Christ brings "lush greenness" to "shriveled and wilted" people and institutions. She celebrates the Divine Word or Dabhar in this fashion: "The word is all verdant greening, all

be summarised as a theological concept which sees the greening of creation as a symbol of what the Spirit of God wants to do in human lives, in contrast to the sin of drying up, in which a person or culture loses its ability to create. Humans are called to be creative, a "greening" work.[103]

Someone spoke from the floor, "You should teach the song – Greening one." I am aware that she is the worship leader's wife. People were asked to stand and a song was chanted.

> We are greening with life, greening with life,
> We bear our fruit for all creation (repeat)
> Limitless life, Flooding all, loving all

This closed the "creation" liturgical fragment and the worship service continued.

Analysis

Having described this every[sun]day liturgy, I will explore how elements of rupture, fragmentation, montage and play are present.

Rupture occurs on a range of levels. The visual environment, unique to that Sunday and placed in the middle of the room, inserts itself into the worship. It stands silent, a promise of something, as yet undisclosed. The introduction of the Church Year includes the sourcing of Cityside's identity as "most educated Baptists." This comment probably serves as a self-conscious reference to the uniqueness of their identity within an EPC religious stream and thus directly references their sense of rupture from an EPC context. The place of Creationtide is referenced as a "new festival of the Church Year" and in this newness there is a further rupture of the historicity and continuity of the Church Year. Yet another layer of rupture occurs with the reading of the three creation stories. The Hopi story and the Maori creation story would probably be rare within Christian worship, and rarer still with an EPC stream. Thus, this storytelling acts to decentre the predominance of the Judeo-Christian metanarrative

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creativity." She calls God "the purest spring" .... For Hildegard, the Holy Spirit is greening power in motion, making all things grow, expand, celebrate .... "In the beginning all creatures were green and vital; they flourished amidst flowers. Later the green figure itself came down." Thus Jesus is called Greeness Incarnate." .... What else is viriditas? It is God's freshness that humans receive in their spiritual and physical life-forces. It is the power of springtime, a germinating force, a fruitfulness that comes from God and permeates all creation .... "the soul is the freshness of the flesh, for the body grows and thrives through it just as the earth becomes fruitful through moisture." .... Hildegard contrasts greening power or wetness with the sin of drying up. A dried-up person and dried-up culture lose their ability to create. This is why drying up is so grave a sin for Hildegard – it interferes with our exalted vocation to create." .... Our work is meant to be a green work, a greening work, a creative work. But to be so, it is necessary that we be as wet and moist as God. Our baptism is not a baptism *through* water but *into* moistness. It is a commitment on our part to stay wet and green. Like God."

[103] A symbol of life and natality.

within Cityside. The links with the environment, in Creationtide, in participant feedback on compostable rubbish and a submission for the Commission on Genetic Engineering also reference the rupturing of modernity by the environmental movement.[104] Thus, at a number of levels, rupture is at work.

Fragmentation occurs primarily in the storytelling. One of the interesting dimensions of this liturgy is that no creation story is privileged. Neither storytellers nor the worship leader offered any interpretive comment.[105] Each of these stories thus hang; three stories, three fragments. It is interesting to consider this in light of the concept of montage and the Ricoerian notion of "polysemy." Each creation story thus can be read as part of a "creation montage." In this reading, their fragmentation creates multiple meanings. It invites a search for connections and so opens the possibility of imaginative space. Tilley notes how stories ensure "multiplicity in Christianity."[106] While not wanting to apply Tilley to argue that these creation stories from other traditions should be co-opted as part of a Christian discourse, it is worth exploring how through montage these three stories do provide a provocative multiplicity.

It must have been very tempting for the worship leader to seek to verbally privilege one of the creation stories. This was, after all, a Christian worship service. Was this lack of privileging, therefore, an example of pluralism and tolerance? Was the absence, the silence, a denial of the Judeo-Christian tradition within which Cityside is placed? It certainly represents a further rupture from an EPC tradition that remains word-bound and defensive toward its interpretation of Christianity.

Another way to interpret the silence is to consider the assertion of Slavoj Zizek and his argument that the process of transformation of fragments of the real into montage produces a leftover, a surplus. To do this we must ask what is the "creation montage" surplus that could inhabit the imaginative space of Cityside?

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[104] We have discussed in Chapter Five the manner in which environmentalist discourse highlights the dualisms of rationalism and the autonomous modern self. See section titled Environmentalism - an individualised, yet wholistic identity construction.

[105] I listened particularly carefully for this. My "approaching the city" in Chapter One introduced me as a Christian minister. Thus, I have a heightened awareness of audience sensitivity to material from diverse religious traditions. Therefore, I listened very carefully to how these stories were introduced and summarised at Cityside.

[106] Tilley, *Story Theology*, 16.

Certainly it is unfair to view story telling as a privileging of tolerance. The opposite is true. Stories provide standards by which to judge truth. This includes both the truth in a story and the truth of the story, because the "more accurate a story is in pointing to, denoting, an actor, a place, an event, the more reason to call it true."[107] Therefore, a story creates a "truth telling" surplus. A story asks a range of questions of the listener: Does the story uncover the hidden and thus more truthfully reveal reality? Does it correspond to the facts? Does it show a way of living authentically? Does it provide a model for seeking to tell the truth?[108]

By offering no comment, the listeners are invited into imaginative space, to consider which story corresponds to reality and to the facts of "creation," which story shows a way of living authentically and a way of telling the truth. This "truth telling" surplus creates a space for a deep and critical reflection on the creation stories each Citysider lives by. For Tilley, "if a story can contribute to our overcoming our tendency to conceal the truth, it will help us *to become more authentic human beings*."[109] Each individual at Cityside lives with competing "creation" stories. They are educationally informed by the evolution creation story. If they have engaged with other cultures, they will be aware of competing indigenous creation stories. It is tempting for a Christian discourse to ignore such narratives, and the impact they have outside the walls of Sunday ritual, on individual faith formation. Yet, if Cityside refuses to conceal these narratives, it is arguable that a more authentic faith development is being facilitated. Following the Anselmian definition of theology as "faith seeking understanding," it is arguable that the fragmenting into montage enhances individual reflection on the doctrine of creation, through the vehicle of imaginative space.

Play. Analysis of the development of imaginative space through processes of rupture and fragmentation continues when one considers the role of play in this liturgical fragment.

The leaves, as a simple tactile object, are an important element in the play of imaginative space. Individuals were given a leaf and an open-ended task; to consider their leaf and their relationship with God and the earth. I observed many participants "playing" with their leaf, turning it over and over, feeling the texture, tracing the veins, and smelling it. Kearney notes the way that Heidegger drew on the simple things; a pair of shoes in a Van Gogh painting, or a meal of bread and wine in a poem by Trakl. These work to enable participation in the "play of

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[107] Ibid., 192.
[108] These questions are my re-shaping of five criteria for the truth of narrative offered by Ibid., Chapter 9.

the world" and to open up new possibilities as they are transfigured within an environment of imaginative space.[110] The tactile and playful experience of feeling the leaves can thus be read as the play of imaginative space.

This liturgical fragment is not just a tactile and visual experience but is also an aural experience, with the playing (pun intended) of the music of Crowded House. This wholistic exploration underlines the wholism of being human. Kelly notes of multi-media, "the message is discovered rather than dispatched, and is as much to do with intuition as intellect."[111] In the multi-media of physical objects and music, a relationship with God and the earth is intuitively discovered. As Aldrich writes, "the biblical worldview introduces a stunning dialectic – if one slows down long enough to contemplate the nature and beauty of the material world, its structures and eccentricity are revelatory of an underlying 'text'."[112] This is the power of imaginative space. As such, in this ritual, it reinforces the wholistic nature of what it means to be made in the image of God; sensory people intuitively considering their relational connections to God, among a Cityside community and as a participant in God's earth.

So what were individuals thinking, how were they "making do" as they participated in the "making do," as they listened to the music and "played" with their leaves? Some evidence is available in the five verbal replies. Connections were made as individual's relational participation in relation to God (God wants us in our search for truth to rise beyond being boxed in), to the earth (the complexity of the leaf, dealing with compostable rubbish and making a submission for the Commission on Genetic Engineering), and to the Cityside community (the great hair colour of two of the congregational participants). Tilley argues that awareness and consciousness (or God or earth or community) should be considered as active skills, as ways of reaching out to the world. The intuitive connections made in the play of imaginative space enable individual Citysiders "to spell out the connections from where one is to other times and places and to make explicit the connections."[113] Cityside is at play. The

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[109] Ibid., 196. Emphasis mine for effect.
[110] "In a number of later texts, Heidegger describes the interrelationship between mortals and gods within the fourfold of Being as a mirror-game. Citing a pair of peasant shoes painted by Van Gogh or a meal of bread and wine epiphanized in Trakl's poem "A Winter Evening," Heidegger seeks to demonstrate how even the most simple things may participate in the ontological "play of the world" once transfigured by the poet or artist." Kearney, *The God Who May Be. A Hermeneutics of Religion*, 106. referring to his *Poetique du possible: Phenomenologie hermeneutique de la figuration*. Paris: Beauchesne, 1984, 260-67.
[111] Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 101.
[112] Lynn Aldrich, "Through Sculpture. What's the Matter with Matter?," in *Beholding the Glory. Incarnation through the Arts*, ed. Jeremy Begbie (Grand Rapids: Baker Books, 2000), 102.
[113] Tilley, *Story Theology*, 197.

leaves, as well as the "creation montage," encourage active skills and allow a reconsideration of what it means to be in the world.

The practices of imaginative space

In the previous section I analysed a liturgical fragment from a Cityside worship experience. I have explored how notions of rupture, montage, fragmentation and play work to create imaginative space. I will further consider imaginative space at Cityside and the role of imaginative practices - the labyrinth, art images, and storytelling - play.[114] How do these enhance Cityside's "making do" as an imaginative space? In discussing these practices in relation to the imagination, themes of rupture and play are repeated. Further, themes of what it means to be human will start to emerge more clearly.

Labyrinth

"Most people come out of the labyrinth wanting to maintain a nonverbal state."[115]

A labyrinth is a purposeful circular path that moves the participant from the edge to the centre and out again. It is often used as a tool for prayer and meditation.[116] Once a month, on a Sunday evening, Cityside offers a "Labyrinth Prayer Path." It is described as an "[ancient] walking meditation form."[117] At Cityside, it is often set up in a contextualised manner.[118]

The labyrinth has a number of symbolic applications. The path can be viewed as a metaphor for life. The circular nature of the labyrinth symbolises a search for unity and wholeness. Artress argues that the labyrinth "captures the essence of the medieval reality: a highly sensate world that was not plagued with so many splits between reason and imagination, thought and feeling, psyche and Spirit."[119] She sees the labyrinth as a practice that encourages intuition and helps recapture creativity and the imagination. The priority of imagination is a recurring

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[114] After coining the phrase "imaginative practices," I discovered the identical phrase used by Ricoeur. Ricoeur, "Imagination in Discourse and in Action," 16.
[115] Lauren Artress, *Walking a Sacred Path. Rediscovering the Labyrinth as a Spiritual Tool* (New York: Riverhead Books, 1995), 113.
[116] For a thorough examination of the labyrinth as a postmodern spiritual practice see Jonny Baker, "The Labyrinth. Ritualisation as Strategic Practice in Postmodern Times" (Masters thesis, University of London, 2000).
[117] Church newsletter.
[118] At Cityside the labyrinth is recreated every time it is used. Various artifacts are used. These include wool, flowers, leaves and stones.
[119] Artress, *Walking a Sacred Path. Rediscovering the Labyrinth as a Spiritual Tool*, xiii.

theme for Artress.[120] Hence, its use at Cityside can be read as an imaginative practice and a further dimension of its "making do" with imaginative space.

This argument is further advanced when one considers that the circular path of the labyrinth disrupts (ruptures even) notions of linearity, as it twists and turns, towards and away from the centre. The walking involves the body in prayer.[121] Artress views the labyrinth as a response to a rational trend characteristic of modernity and then suggests that the labyrinth encourages what she calls a more feminine spirituality.[122] This feminine spirituality is thus configured as imaginative, relational and wholistic. As such, it shares continuities with the environmentalism of Spretnak and Gablink, described in Chapter Five, and thus is a response to a de-centred postmodern context.[123] The labyrinth can be viewed as one of the ways that Cityside is "making do," offering an intuitive, wholistic path in response to a de-centred context.

One of the strengths of the labyrinth is its accessibility. It requires no knowledge of church liturgy or religious practices. Artress frames this as a move from a spirituality of transcendence to a spirituality of immanence. "It redefines the journey to God: from a vertical perspective that goes from earth up to heaven, to a horizontal perspective in which we are all walking the same path together."[124] It is interesting to note how one's spiritual practices can change one's modes of apprehension. (Or to use theological language, our understanding of revelation.) As Artress walks a circular path inward and then outward, her theology of revelation becomes immanent (*horizontal*) and communal (*all walking the same path together*).[125]

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[120] "[Institutions] mistakenly thought that the intellect was the avenue to experiencing the Sacred, to nourish the soul. We discounted the imagination and our other faculties of knowing mystery." Artress, *Walking a Sacred Path. Rediscovering the Labyrinth as a Spiritual Tool*, 8-9. "The product of the creative imagination … this is what people are discovering in the labyrinth." Ibid., 17. She notes that a renewed imagination is one of the two recurring themes emerging from participants (the other is a more feminine approach). Ibid., 106ff. "The labyrinth can bring the imagination out of exile." Ibid., 112.

[121] "Walking the labyrinth is a body prayer." Ibid., 141.

[122] "The labyrinth stands with a tradition that recaptures the feminine sense of the Source. It utilizes the imagination and the pattern-discerning part of our nature. It invites relationship and offers a new way of living." Ibid., 14.

[123] See Chapter Five, section titled Environmentalism - an individualised, yet wholistic identity construction.

[124] Ibid., 43.

[125] Artress should not be read as necessarily advocating an immanence that denies historical Christian affirmations, but as one seeking to recover lost emphases. This is seen as she argues that an Immanent God of the still small voice "is found in Christian Scripture." Ibid., 136.

Another dimension of walking the labyrinth is that it becomes an expression of metaphorical pilgrimage.[126] I have set Cityside within a de-centred context. Equally, disruption is a key element in the development of practices of pilgrimage.[127] Cohen argues for a number of types of tourist; from recreational and diversionary, through to experiential, experimental and existential.[128] He views the latter three types as a form of spirituality he describes as a pilgrimage. Experiential "pilgrims" search for meaning in the other as a response to feeling de-centred from the culture. Experimental "pilgrims," or what Cohen calls seekers, sample different alternatives in the hope of finding meaning. Existential "pilgrims" have experienced a sense of rupture from their current reality and become committed to another spiritual centre. In each of these, de-centredness is essential to pilgrimage. For Coleman, "pilgrimage is an act of returning the displaced self to a sacred centre."[129] Similarly, Turner argues that pilgrimage is a "liminal" experience and suggests a correlation between the contemporary experience of de-centredness and contemporary interest in pilgrimage.[130] Further, for Turner, this marginal state of liminality is rich in meaning that is "conveyed largely by nonverbal symbols."[131] The Cityside labyrinth, when viewed as pilgrimage, offers an intuitive, wholistic path in which to process these experiences of de-centredness. Thus, at Cityside, the labyrinth can be interpreted as an imaginative practice in response to a de-centred context. It becomes a "making do" in which an ancient path is appropriated to centre identity in urban Auckland. All of this remains in the rubric of "making do" through imaginative space, as pilgrims "reconstruct[s] the sacred journey in the imagination."[132]

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[126] Coleman and Elsner argue that pilgrimage can be metaphorical as well as physically geographic. They use the labyrinth as an example of metaphorical pilgrimage. Simon Coleman and John Elsner, *Pilgrimage. Past and Present in the World Religions* (London: British Museum Press, 1995).
[127] According to Reader and Walter, eds., *Pilgrimage in Popular Culture*.
[128] Cohen, "A Phenomenology of Tourist Experiences." See earlier discussion of Cohen et al in Chapter Two and Chapter Seven. For another perspective on tourism as spiritual, see Nelson Graburn, "Tourism: The Sacred Journey," in *Hosts and Guests. The Anthropology of Tourism*, ed. Valence L. Smith (Philadelphia: University of Pennsylvania Press, 1989). For a discussion of Protestant pilgrimage, see Gwen Kennedy Neville, *Kinship and Pilgrimage. Rituals of Reunion in American Protestant Culture* (New York; Oxford: Oxford University Press, 1987).
[129] Coleman and Elsner, *Pilgrimage. Past and Present in the World Religions*, 35. They describe the labyrinth at Chartres, a pattern that Cityside's labyrinth draws from, as "a symbol of the pilgrim's path in this life and of the road to salvation in the next." Coleman and Elsner, *Pilgrimage. Past and Present in the World Religions*, 112.
[130] Victor Witter Turner, "The Centre out There: Pilgrim's Goal," *History of Religions* 12 (1973). For a critique of Turner, see M. J. Sallnow, "Communitas Reconsidered: The Sociology of Andean Pilgrimage," *Man* 16 (1981).
[131] Turner, "The Centre out There: Pilgrim's Goal," 213. We will explore the importance of images at Cityside in the next section. A further correlation between Turner's work on pilgrimage and Cityside presents itself. For Turner, the shrines of pilgrimage are often present on the outskirts of a city. We will explore Cityside in relation to marginality in the next chapter.
[132] Coleman and Elsner, *Pilgrimage. Past and Present in the World Religions*, 6.

Art Images

"[A]rt can remain the most persuasive harbinger of a *poetics of the possible.*"[133]

Having viewed the labyrinth as an imaginative practice and as an intuitive response to a de-centred context, I want to now explore art images as imaginative practice at Cityside. One of the features of Cityside is its use of images. Art created by the community adorns the walls. Some has been created for Cityside's annual "Stations of the Cross." This is an art exhibition that invites congregational members to choose an historic Christian Station and to present this in a contemporary fashion.[134] This art is presented publicly from the Wednesday until the Saturday of Easter week. Again, we see imaginative play, as artists are asked to engage with the Christian story and the Christian tradition, but in a way that invites them to creatively play. Another example of art as imaginative practice at Cityside is "Art in Advent," which uses art images to enhance the journey to Christmas. Artists in the congregation select an historical art piece and they then use the "preaching slot" to describe the art piece. The Christmas story is revealed through art image.

Images present a number of practical advantages. They are more broadly accessible than word-based communication, especially to the illiterate and those from other languages.[135] Schreiter notes that psychologists in the United States have estimated that over 90% of people think in images.[136] If a picture is worth a thousand words, then images are an extremely efficient means of communication. Indeed, contemporary communication's mix of picture, narration, music and text allow a large amount of information to be communicated very quickly.[137] Further, images are able to convey understandings difficult to put into words. They have the power to evoke emotions and stimulate the senses. Consider how video provides multiple images, which are then able, through juxtaposition, to sustain contradictory

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[133] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 371.

[134] For photos of Stations of the Cross art in 2000, see Appendix Four :: Stations of the Cross. I recognise that a whole thesis chapter could be written on this art in relation to "making do."

[135] Thus for Gregory the Great, "For what scripture shows to those who read, a picture shows to the illiterate people as they see it." *Ad Serenum Episcopum Massiliensem ep* 11.10. Cited in David Freedberg, *The Power of Images. Studies in the History and Theory of Response* (Chicago; London: University of Chicago Press, 1989), 398.

[136] Robert Schreiter, "Theology in the Congregation: Discovering and Doing" in Ammerman, *Studying Congregations. A New Handbook*, 27.

[137] "We frequently bemoan the shrinking of attention spans; we almost never celebrate its corollary, which is the expansion in the amount of information or impressions that can be taken in in a short span of time." Stephens, *The Rise of the Image, the Fall of the Word*, 154.

thoughts.[138] Similarly, Apple's Quick Time VR allows the user to change the point of view.[139] Such technologies use images to increase one's exposure to new perspectives and enhance one's ability to grasp complex ideas. The disadvantages of images include the fact that in their very richness of meaning they can say too much. Further, a succession of images can lack an organising structure and thus fail to communicate ideas.[140]

The use of images invites a different way of being human. Firstly, images can be placed within the argument of this chapter, that they rupture existing ways of being human. "This is the great irony of [images]: The realer images become, the less real reality seems."[141] Images are thus subversive of reality; they have a "revelatory, narrative-challenging, character-debunking, seemingly illogical, unvirtuous, graceless, surreal quickness."[142] Secondly, as they rupture existing ways of viewing the world, they invite new ways of being in the world. Again, we hear Ricoeurian echoes, with rupture essential to new ways of "seeing" reality. For Stephens, "Print enforces a certain kind of logic: one-thing-at-a-time, one-thing-leads-directly-to-another-logic, if/then, cause/effect – the logic most of us have internalized ... However, it proved difficult to locate this reality in [an image]."[143] Thus, the images around Cityside invite a new way of being human. Similarly, for Kelly,

> If the enthronement of reason in 1789 was the central act of modernity's birth, then the shift to postmodernity will raise questions about the place of reason in our lives. And if reason and logic are no longer the doorkeepers of experience, a post-modern generation will want to open and explore other, neglected, ways of knowing ...[and] a greater openness to ideas presented in non-rational forms and to experiences rooted in non-empirical reality.[144]

Images provide a new way to seeing. This, in turn, invites a reconsideration of the place of revelation. God can no longer be only apprehended rationally.

Art historian, David Freedberg, argues that images challenge rationality.[145] He outlines the power of images and demonstrates how humans repress this power. He argues that humans

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[138] "Much of the potential of the new video as an artistic and intellectual tool lies in these ... juxtapositions. And the ease and frequency with which they arrive in fast-cut moving images opens up the possibility that more profound concepts might arise and longer arguments might be assembled. It opens up the possibility of ... "intellectual" video." Ibid., 182.

[139] See James Monaco, *How to Read a Film. The Art, Technology, Language, History, and Theory of Film and Media*, rev. ed. (New York: Oxford University Press, 1981), 559. While interactivity and the mixing of text, image and sound is not new, new technologies have made this widely available.

[140] "[T]he true "curse" upon those who make images may be their difficulty communicating abstract thought." Stephens, *The Rise of the Image, the Fall of the Word*, 100. Although he notes that progress is being made, and cites recent examples on MTV of video art exploring racism, censorship, militarism, and the aesthetics of sampling.

[141] Ibid., 79-80.

[142] Ibid., 82.

[143] Ibid., 78-79.

[144] Kelly, *Get a Grip on the Future without Losing Your Hold on the Past*, 139.

have historically been reluctant to engage with images because it would lead to a re-instating of "emotion as part of cognition."[146] So how do we as humans comprehend God? Emotionally or rationally? For Freedberg, art is not a representation, but a reality that addresses the viewer. With reference to photography, Roland Barthes wrote of the "voice of the singular," generating an emotion which belongs only to the viewer.[147] Barthes develops this notion of art as addressing the viewer and the presence of an emotional cognition, in religious tones. "Perhaps this astonishment [produced by the photographic image], this persistence reaches down into the religious substance out of which I am molded; nothing for it: Photography has something to do with resurrection."[148] Viewed this way, we have a distinctly postmodern addition to the Christian understanding of revelation. Images emotionally address those made in the image of God. In more explicitly theological terms, Buber makes a similar point, seeing the creation of a work of art as a connective activity, and an event of relationship.[149] Similarly, Schemann sees symbols as "a means of participation."[150] Barthes' linking of images with Resurrection echoes the argument of this chapter, of the importance of rupture (death of Christ) in the creation of imaginative space.

This dimension of revelation through images that, in turn, address the viewer can be developed further. For Thomas, "Spectatorship, then, is more about how the subject is positioned by the visual than about how it has any agency to position itself."[151] This idea is captured by Lacan's gaze, in which he argues for "seeing" as a dialogue. "Seeing is, after all, a way of negotiating the relation between the self and the things that surround it, and Lacan contends that it is in this relation that the idea of selfhood is created."[152] To present an image to view is to create the space for a re-negotiation of individual identity. Images, as a practice of imaginative space, invite a new way of being human. This presents another perspective on Bauman's notion of peg communities. Pegging is not merely "consumptive". To peg, to

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[145] Freedberg, *The Power of Images. Studies in the History and Theory of Response.*
[146] Ibid., 430.
[147] Roland Barthes, *Camera Lucida. Reflections on Photography*, trans. Richard Howard (New York: Vintage, 1981), 76.
[148] Ibid., 82.
[149] For Buber, art is not the impression of natural objectivity or spiritual subjectivity but a relational event that takes place between two entities. See Martin Buber, *The Knowledge of Man. Selected Essays* (New York: Harper and Row, 1966), 148-65. Man and His Image-Work.
[150] He wrote, "the symbol being not only the way to perceive and understand reality, a means of cognition, but also a means of participation." Alexander Schmemann, *For the Life of the World* (Crestwood, New York: St Vladimir's Seminary Press, 1973), 139.
[151] Julia Thomas, "Introduction," in *Reading Images*, ed. Julia Thomas (Hampshire; New York: Palgrave, 2001), 2.
[152] Ibid. To read Lacan see Jacques Lacan, "Of the Gaze as *Objet Petit A*," in *Reading Images*, ed. Julia Thomas (Hampshire; New York: Palgrave, 2001).

spectate, at Cityside, will reveal something about how the individual is positioned by Cityside. Thus, viewers not only look at images, but images "look" at the viewer.

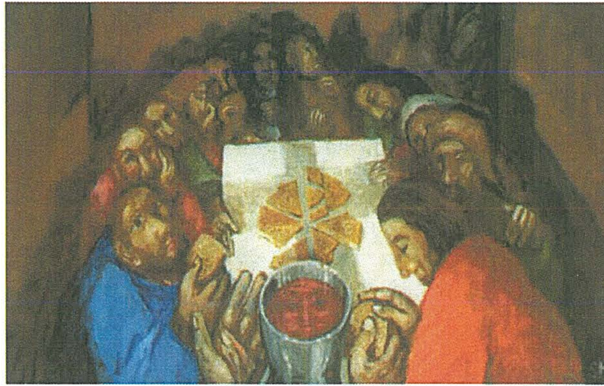

Figure 12: *The Last Supper by Sieger Koder*[153]

This notion of the image addressing us is represented visually in the contemporary art of Sieger Koder. In his painting *Last Supper* a human face is in the communion cup. The face cannot be any of the participants. The hands of the server are visible. Perhaps the hands and face are that of the viewer? If so, the image is inviting the viewer to participate in communion? And thus the image re-negotiates and addresses the viewer's identity.[154]

One of the critiques of contextual theology concerns the potential to make God in one's own image. Might contextual images of God be laid on the Procrustean bed of one's cultural context? Yet, applying Barthes, Lacan or Koder, images look back at us. Images address, re-negotiate, they invite us to re-create our notions of self-hood. To look at an art image of God invites God to look back at us.

The discussion of art images raises the issue of the place of images in Christian theology, a thorny and contentious issue throughout Christian history.[155] One of the ironies of the historical debate is that what was revelatory in Eastern theology was deemed idolatrous in Western theology.[156] This Western understanding hardened in the Reformation. Arts were

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[153] Downloaded from www.painsley.org.uk/chapel/ and www.pauline-uk.org/productgroup1.asp?id=1884. Permission sought.

[154] Sieger Koder, *Last Supper*, 1989. Similarly, faces appear in the water being used to wash feet in *The Washing of Feet*, and in *Insight*, in which a woman looking into a well sees two faces looking back. See www.painsley.org.uk/chapel/ and www.pauline-uk.org/productgroup1.asp?id=1884.

[155] Benedict warns that the place of arts in Christian history has been one of diverse movements. Phillip Benedict, "Calvinism as Culture? Preliminary Remarks on Calvinism and the Visual Arts," in *Seeing Beyond the Word. Visual Arts and the Calvinist Tradition*, ed. Paul Corby Finney (Grand Rapids: Eerdmans, 1999).

[156] Daniel W. Hardy, "Calvinism and the Visual Arts: A Theological Introduction," in *Seeing Beyond the Word. Visual Arts and the Calvinist Tradition* (Grand Rapids, Mich.: W.B. Eerdmans Pub., 1999).

treated with great suspicion and "textuality [became] the medium of truth."[157] However, this needs to be placed alongside evidence that Luther and Zwingli allowed paintings of Old Testament narratives and that large numbers of converts to Calvinism were artists who continued to paint for Catholic clients.[158]

It is instructive to explore the place of art, as an expression of imagination, within Christian theology through the lens of the Byzantine icon dispute, given Freedberg's assertion that the dispute touches "on almost every issue that is ever raised again."[159] At the centre of the debate on image is the question of revelation.[160] What can God use and how is God to be known? "*[W]hat in the world* can and should be used to represent the work of God in the world?"[161]

Opponents of images noted that in the Ten Commandments, "You shall not make for yourself an idol."[162] They observed that the Exodus narrative of the Golden Calf linked idolatry, iconoclasm and sensuality with sin.[163] Does this mean that sight is a pathway toward idolatory? What is the place of human creativity in light of God's creativity?[164] However, such questions seemed to be undergirded by a dualistic distaste for the created world, in which revelation is somehow tainted by what God in Genesis declared was good.

Supporters of images argued for the use of art in Christian tradition. These include the statue of Jesus outside the house of the woman healed of continuous bleeding, Luke as an icon

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[157] Ibid., 8.
[158] "If Reformation warnings against idolatory should not be underestimated, neither should they be taken to constitute a blanket consideration of all use or enjoyment of the visual arts." Benedict, "Calvinism as Culture? Preliminary Remarks on Calvinism and the Visual Arts," 31. Benedict cites the case of artists in Geneva who even though they converted to Calvinism and heard the warnings against the visual arts, still continued their work as artists. Freedberg, *The Power of Images. Studies in the History and Theory of Response.* and Hans Belting, *Likeness and Presence. A History of the Image before the Era of Art*, trans. Edmund Jephcott (Chicago and London: University of Chicago Press, 1994), 14. documents Luther's allowance of images for didactic purposes.
[159] Freedberg, *The Power of Images. Studies in the History and Theory of Response*, 392.
[160] "The number and complexity of the arguments [for and against images] are stupefying, in their pedantry, profundity, scope and – above all – in their quantity." Ibid., 386.
[161] Hardy, "Calvinism and the Visual Arts: A Theological Introduction," 5.
[162] Exodus 20:4, NRSV.
[163] Exodus 32:1-29.
[164] This has echoes of a Greek and Platonic understanding in which the body's materiality was a problem. "The beauty of manmade [sic] objects could only seduce and corrupt the senses, and usurp the role of the spiritual and intellectual." Freedberg, *The Power of Images. Studies in the History and Theory of Response*, 397. For a critique of this understanding in light of the Incarnation, see Trevor Hart, "Through the Arts: Hearing, Seeing and Touching the Truth," in *Beholding the Glory. Incarnation through the Arts* (Grand Rapids: Baker Books, 2000). Savage argues that this "prejudice against the body was not an inevitable product of Christianity, but more an 'accidental' result of Christianity's early inculturation, especially into high Greek culture." Sara B Savage, "Through Dance: Fully Human, Fully Alive," in *Beholding the Glory. Incarnation through the Arts*, ed. Jeremy Begbie (Grand Rapids: Baker Books, 2000), 70.

painter and the art in the catacombs.[165] John of Damascus argued that if the Son is the image (*eikon*) of the Father, then to not honour images would be a failure to honour the Son of God.[166] This was linked with the Genesis' creation narrative, which describes humans as made in the image of God.

> Therefore human forms are what painters transfer to the canvas using various colours, adding suitable and harmonious tints to the image, trying with precision to capture the beauty of its archetype ... Therefore if the Son of God assumed the form of man taking the form of a servant, and coming in man's likeness, why should His image not be used.[167]

Theodore the Studite differentiated between Christ as the embodiment of the image of God, and art images as a reflection of the image of God.[168] Similarly, for John of Damascus,

> When he who is bodiless and without form, immeasurable in the boundlessness of His own nature, existing in the form of God, empties Himself and takes the form of a servant in substance and in stature and is found in a body of flesh, then you may draw His image and show it to anyone willing to gaze upon it.[169]

If Christ indwelt created matter, then revelation through created matter is a logical conclusion. Hence, John of Damascus wrote that "I worship the Creator of matter, who became matter for me, taking up His abode in matter ... I salute matter and I approach it with reverence and I worship that through which my salvation has come."[170] Forest argues that the ecclesial affirmations of images were repeatedly tied to a healthy Incarnational theology.[171] For the Byzantine scholars of the 9th century, the theology of revelation that underlay their use of icons was "a full-scale acceptance of everything in the created world as in principle an image of the Incarnate God."[172]

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[165] Jim Forest, "Through Icons: Word and Image Together," in *Beholding the Glory. Incarnation through the Arts*, ed. Jeremy Begbie (Grand Rapids: Baker, 2000), 84ff. He also cites Eusebius who wrote of seeing many portraits of Christ. Eusebius, Chapter 7, sec 18.

[166] John of Damascus, *On the Divine Images. Three Apologies against Those Who Attack the Divine Images*, trans. David Anderson (Crestwood, New York: St. Vladimer's Seminary Press, 1980), 75. *Oratio* III, 18

[167] Ibid., 40. *Oratio* I. John of Damascus first cites Gregory of Nyssa and then proceeds to add his own commentary.

[168] Cited in Freedberg, *The Power of Images. Studies in the History and Theory of Response*, 395.

[169] Damascus, *On the Divine Images. Three Apologies against Those Who Attack the Divine Images*, 18. *Oratio* I, 8.

[170] Ibid., 61. *Oratio* II, 14

[171] "It is especially instructive to notice that those who were reluctant to accept that Christ was God incarnate were often also opponents of icons ... each Church assembly which affirmed the icon was doing so primarily to assert that God had become fully human, accessible and visible to us." Forest, "Through Icons: Word and Image Together," 87, 88.

[172] Coleman and Elsner, *Pilgrimage. Past and Present in the World Religions*, 120-1. To discuss images at Cityside in relation to icons might distort significant differences with regard to individual creativity. Iconographers followed strict guidelines. Icons were never allowed to express human creativity or personality. Iconic theology was strictly circumscribed, as were iconic conventions. Interestingly, iconography is not set in stone. It changes with context. . Forest notes, "in generation after generation iconographers have sought to make faithful, though not slavish, copies of earlier icons ... shifts in culture, style, aesthetic sensibility." Forest, "Through Icons: Word and Image Together," 87.

Opponents of images are concerned about the range of interpretations presented by an art image. However, the same argument can be applied to the reading and interpreting words. Any preacher can attest to the wide range of interpretations taken from a Sunday exposition. In fact, it can be argued that sight is more direct and, hence,, that "images [are] *less* prone to misinterpretation than sermons (or holy texts)."[173]

This discussion is not to privilege image over word. Supporters of images can point to "whoever has seen me has seen the Father," and "blessed are your eyes, for they see, and your ears, for they hear." [174] Supporters of words can affirm that "Blessed are those who have not yet seen and yet have come to believe," or that faith is "the conviction of things not seen." [175] Jesus, "the Word became flesh and lived among us" is "the image of the invisible God." [176] "Christ the Word is also Christ the Image: Logos and Ikon ... And today we meet him not only with our ears but also with our eyes."[177] Rather, I have wanted to bring to the foreground revelation and Incarnation in relation to the use of images. It is a theme I will return to later in this chapter.

Storytelling

> "Telling stories results in unique possibilities for human existence,
> since narratives suspend ordinary reality in order to present a new configuration."[178]

Cityside offers a monthly "Sunday night of the week" evening storytelling service. This is described as "storytelling" and offers the chance to "Read, tell any story or poetry that you want to. Favourites, originals. Any style. Listeners welcome."[179]

Storytelling can be considered a practice of imaginative space for a number of reasons. Firstly, Ricoeur argues that the consideration of narrative is an exploration of imagination.[180]

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[173] Freedberg, *The Power of Images. Studies in the History and Theory of Response*, 400.
[174] John 14:9, Matthew 13:16, NRSV.
[175] John 20:29, Hebrews 11:1, NRSV.
[176] John 1:14, Colossians 1:15, NRSV.
[177] Forest, "Through Icons: Word and Image Together," 84. At this point I disagree with Green, who argues that "The ear is the organ of faith; the eye is reserved for the Eschaton.." Green, *Imagining God. Theology and the Religious Imagination*, 98. He locates a "faithful imagination" as a focus on the Scriptures and places a priority on hearing and on rationality. Thus the potential of his location of imagination as the divine-human point of contact is narrowed and becomes for one's "ears only."
[178] Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 156.
[179] Church newsletter, collected during participant observation phase.
[180] "Whereas the analysis of creative imagination dealt with creativity in its prospective or futural aspect, the analysis of narrativity deals with it in a retrospective fashion." Richard Kearney, *Dialogues with Contemporary Continental Thinkers. The Phenomenological Heritage.* (Manchester: Manchester University Press, 1984), 21.

Secondly, Deacon argues that the "ability to interpret narrative as a sort of simulated experience often requires the generation of complex mental imagery."[181] So storytelling exists as a practice of imaginative space.

Further, storytelling can be considered in light of rupture. It suspends ordinary reality and presents new configurations of being human. Storytelling invites a "new way to explore, transform and proclaim Christian faith."[182] For Kearney:

> Telling stories is as basic to human beings as eating .... They are what make our condition *human* ... "Every life is in search of narrative ... In our own postmodern era of fragmentation and fracture, I shall be arguing that narrative provides us with one of our most viable forms of *identity* – individual and communal.[183]

Thus, in a de-centred context, narrative offers a way of configuring identity that allows the fragmented moments of past, present and future to be named, clarified and shaped into a pattern.[184] I want to articulate narrative as essential to identity, to the articulation of a narrative of self-identity.[185] As Bonhoeffer wrote from his prison cell, "We should give up the foolish task of trying to be saints, and get on with the more important task of trying to be human."[186] Storytelling allows us to explore our human lives, past, present and a new future, as a narrative of being made in the image of God.

Storytelling invites a more relational way of being. It builds community through creating a shared world between teller, story, listener and world.[187] Tilley notes, "once we have a story, a *good* one, we have to share it, and community is born."[188] I have already discussed in Chapter Five the redemptive link that Douglas Coupland makes between community and narrative, as he writes of Generation X going into the desert to tell stories and make their lives worthwhile tales. Telling a story allows people to share themselves with the Other. Hearing a story enables the Other to receive the personhood of another. This has parallels with the Trinitarian

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[181] Deacon, *The Symbolic Species. The Co-Evolution of Language and the Brain*, 430.
[182] Tilley, *Story Theology*, xvii.
[183] Kearney, *On Stories. Thinking in Action*, 3, 4.
[184] "[W]ithout a story that is both faithful to our ongoing experiences and actions, and examined critically for its truthfulness, we cannot be fully human." Tilley, *Story Theology*, 26.
[185] Kearney draws on Richard Rorty who "has recently argued for a society inspired by narrative imagination rather than doctrinal sermons or abstract treatises." Kearney, *On Stories. Thinking in Action*, 154. See also Paul Ricoeur, "Life in Quest of Narrative," in *On Paul Ricoeur. Narrative and Interpretation*, ed. David Wood (London; New York: Routledge, 1991).
[186] Cited in Drane, *Rebuilding the Household of Faith. Being Spiritual, Being Human, and Christian in Today's World* ([cited).
[187] "A critical hermeneutics which holds all four coordinates [teller/story/listener/world] of the narrative world in balance ... Without this interplay of agency I believe that we would no longer possess that sense of narrative *identity* which provides us with a particular experience of *selfhood* indispensable to any kind of moral responsibility." Kearney, *On Stories. Thinking in Action*, 151.
[188] Tilley, *Story Theology*, xv.

notion of *perichoresis*, the divine dance in which the three persons of the Trinity give of themselves to each other while retaining their unique identity. To share stories is to echo the sharing of the Divine life.

Storytelling invites a more participatory way of being; the human person is shaped by storytelling's intrinsic interactivity, as an autonomous agent becomes an embodied participant as hearer and teller.[189] Storytelling asks for a response and, hence, promotes the possibility of an ethical response to the Other.[190] Stories can be shaped by the ever-changing particularity of one's context.[191] Storytelling is a form of narrated truth and, thus, deconstructs binary oppositions between literality and truthfulness.[192] Truth is enfleshed, embodied, able to participate in story.

Storytelling invites a more imaginative way of being. "Someone, somewhere, sometime, took it into his [sic] head to utter the words 'once upon a time'; and in so doing, lit bonfires in the imagination of his [sic] listeners."[193] To tell stories is to enter into the "bonfire" of imaginative space as a way of being human. I have argued, using Riceour at the start of this chapter, that the move from finitude to imagination occurs through rupture. A similar pattern is evident in the way stories work. Kearney argues for a five-stage process of plot, re-creation, release, wisdom and ethics.[194] The creation of imaginative space as a "making do" parallels the way plot works in narratives; marking, organising and clarifying experiences "as a way of making our lives into life-stories."[195] Re-creation is an imaginative re-making that re-describes (and, if told well, potentially universalises) particular experiences. This involves a sense of rupture, or in Kearney's words, "the very contrivance and artifice of *mimesis* [re-creation] detaches us from the action unfolding before us, affording us sufficient distance to

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[189] Kearney writes of the way that stories require empathy. By application, to tell a story allows the empathetic hearer to become an embodied participant. Kearney, *On Stories. Thinking in Action*, 138ff.
[190] "There is no narrated action that does not involve some response of approval or disapproval relative to some scale of goodness or justice." Ibid., 155.
[191] "So while they [stories] are the same, they are also just that little bit *different* at each telling." Ibid., 8-9. Each different telling is based on the changing particularity of the teller and the teller's context. It is interesting that Tilley argues that this different telling is a crucial task of theology that allows the tradition to be expressed meaningfully in new contexts. Tilley, *Story Theology*, 11ff.
[192] Kearney argues that all truth is narrated in the sense that it is presented in a selected sequence. Truthful narration is achieved because credibility is based on the authenticity of the selection. Kearney, *On Stories. Thinking in Action*, 134ff. A similar argument as to the ability of story to be narrated truth is made by Tilley with specific reference to Christianity when he argues, "Christian stories provide the central and distinctive structure and content of Christian faith." Tilley, *Story Theology*, xvii.
[193] Kearney, *On Stories. Thinking in Action*, 5.
[194] Ibid., Chapter 11.
[195] Ibid., 129.

grasp the meaning of it all."[196] Kearney writes of a re-creative *gap* between the living and recounting of a story, that "stops us in our tracks, throws us off kilter, de-worlds us."[197] This gap can then be viewed as a Ricoeurian rupture between living and telling, between reality and meaning, between the particular experience and style of telling and the universal themes accessed by the experience. It is in this gap that imagination is at work, as "[o]ur exposure to new possibilities of being refigures our everyday being-in-the world."[198]

This notion of rupture that allows us to consider our place in the world can be extended. Is storytelling a "theology from below"? Storytelling is an articulation of the particular, the embodied work of the Spirit in the world. The act of storytelling involves a move from particular to universal, from teller to hearers. As different stories are told, so a bigger thread emerges, that of the Spirit present in our local context. And so a contextual theology can be traced in sorytelling.

Thus, storytelling is a practical way of creating imaginative space. The route of rupture promotes an imaginative space, and a relational and participatory "down under" way of forming identity at Cityside.

There are facets of the contemporary context that can enhance storytelling as an imaginative way of being in the world. The success of movies and books such as the Harry Potter series and the *Lord of the Rings* is evidence of the continuing power of story in our contemporary context. Poster argues for a contemporary "explosion of narrativity," pointing to the inundation of stories in electronic mail, bulletin boards and in video.[199] A second consideration is to re-iterate the argument of Chapter Five, that the fragmenting of overarching metanarratives such as enlightenment progress, revolutionary liberation or Judeo-Christian redemption, point not to the end of storytelling but to the end of certain ways of remembering.[200] A third consideration is that "the new technologies of virtualized and digitized imagining, far from eradicating narrative, may actually open up novel modes of storytelling, quite inconceivable in our former cultures."[201] Stephens makes a similar

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[196] Ibid., 138. Kearney uses the word *mimesis* and re-creation interchangeably.
[197] Ibid.
[198] Ibid., 132-3. He references Ricouer's *prefiguring* of our life world, *configuring* in the act of story telling, followed by *refiguring* of existence as we return from narrative to action.
[199] Poster, "Postmodern Virtualities," 91.
[200] See Chapter Five, on page 146. See also Kearney, *On Stories. Thinking in Action*, Chapter 11.
[201] Ibid., 11.

argument writing, "when video is set to the task, it can tell stories with impressive effectiveness in remarkably short periods of time."[202] Contemporary technologies enable storytelling to have multiple plots, multiple voices, and multiple media.[203] The possibilities of more interactive and non-linear narratives await us. We are seeing stories being told backwards and simultaneously (for example, see *Memento*). Contemporary stories are playing with the relationship between memory and reality (for example, see *Mulholand Drive*). Storytelling as a way of forming a narrative identity shares continuities with previous premodern ways of being. However, contemporary media present an invitation to imaginatively explore in storytelling the multiplicity of angles inherent in reality.[204]

In this section I have examined three ongoing liturgical practices at Cityside. I have described how the labyrinth, art images and storytelling function. In doing so, themes have reappeared, including rupture as intrinsic to new ways of being and seeing. The labyrinth suggests the creation of imaginative space that intuitively integrates the experiences of de-centredness. Images suggest a new way of seeing that includes emotional cognition; revelation as present in creation and that invites the viewer to re-negotiate their identity. Storytelling configures identity as relational, participatory and imaginative. Various facets of being human have also emerged; specifically, a wholistic, relational and embodied identity.

Being Human: an anthropology of imaginative space

"The use of arts in Christianity goes to the core of what Christian faith is, to the nature of God and God's activity in Christ, how these appear in the world, and how they involve the spatio-temporal character of human life in the world ... visual arts ... press these issues home."[205]

In this final section I want to sketch an anthropology of being human. For Putt;

> the imagination can project a new world, a world that is neither merely emotive or non-cognitive, nor totally subjective, but a world that emanates from the critical, objective structures of the text and actually refers to reality, allowing reality to appear as it is or can be. When the interpreter imaginatively enters this world, variations of the ego are possible that can result in the interpreter's coming to a clearer self-understanding. Consequently, the linguistic imagination can contribute new models of reality and of the self.[206]

I want to use the "making do" of Cityside and my argued notion of imaginative space to

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[202] Stephens, *The Rise of the Image, the Fall of the Word*, 188.
[203] G. Davenport et al., "Synergistic Storyscapes and Constructionist Cinematic Sharing," *IBM Systems Journal* 39, no. 3 & 4 (2000), G. Davenport and M. Murtuagh, "Automatist Storyteller Systems and the Shifting Sands of Story," *IBM Systems Journal* 36, no. 3 (1997).
[204] Given this understanding, I agree with Tilley's assertion that storytelling is as old as faith itself, while wanting to maintain that the contemporary context will enhance the nature of storytelling. Tilley, *Story Theology*, xv.
[205] Hardy, "Calvinism and the Visual Arts: A Theological Introduction," 15.
[206] Putt, "The Constructive Possibilities of Imagination as Prolegomena to Philosophy of Religion," 163.

re-read the theological discourse around the *imago dei*. I do this very aware of Belting's complaint that theologians and their words and schemas can strip images of their power, yet wanting to explore the possibilities that "making do" with imaginative space might offer human identity.[207] I wish to offer ten statements.

Firstly, creation is play amid the beginning of imaginative space. Genesis needs to be read as a text of creativity and possibility.[208] In this act of creative possibility, God opens a "place in his triune life for others than the three whose mutual life he is ... God "*makes room*."[209] Imagination is intrinsic to the dimension of this Divine room-making.[210] Macquarrie writes, "the image of God in man [sic] should be understood as the human share in the mystery of creativity."[211] Hence, by extension, the human person is "meant to be, called to be, must be, the artist of the world.[212] This combination of text, creation and imagination results in my first statement that creation is play amid imaginative space.

Secondly, the God of the possible creates creation as an ongoing imaginative space.[213] For McIntyre, "the Holy Spirit is God's imagination let loose and working with all the freedom of God in the world, and in the lives, the words and actions, of the men and women of our time."[214] For Berdyaev, creation is ongoing; the "creative activity" is a power "to carry on the creation of the world" and to "anticipate" and "prepare" its transfiguration.[215] This view is emphasised when viewed from an eschatological perspective. "The status of the future of the verb is at the core of existence. It shapes the image we carry of the meaning of life, and of our

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[207] Belting, *Likeness and Presence. A History of the Image before the Era of Art*, 1.
[208] Westermann hints at this when he writes "[b]ut when it is recognized that Gen 1:26f. is not primarily concerned with human nature, but with the process of the creation of human beings, then the discussion takes a new starting point." Claus Westermann, *Genesis 1-11. A Commentary*, trans. John J. Scullion (Minneapolis: Augsburg Publishing House, 1984), 156. For an extensive discussion see Kearney, *The God Who May Be. A Hermeneutics of Religion*.
[209] Robert W. Jensen, "Aspects of a Doctrine of Creation," in *The Doctrine of Creation*, ed. Colin Gunton (Edinburgh: T & T Clark, 1997), 24.
[210] For Nicolai Berdyaev, "God created the world by imagination." Horne, "Divine and Human Creativity," 140. Citing Sayers, *The Mind of the Maker*, London, Methuen, 1941, p. 23.
[211] John Macquarrie, *In Search of Humanity* (London: SCM Press, 1982), 23-24.
[212] Horne, "Divine and Human Creativity," 141-2. Citing Bulgakov, *Religion and Art in The Church of God*. ed E. L. Mascal. London, SPCK, 1934, 175.
[213] This is the theme of Biblical Wisdom literature, in which God is portrayed as the sustainer of the world. Christopher Schwobel, "Christology and Trinitarian Thought," in *Trinitarian Theology Today. Essays on Divine Being and Act*, ed. Christopher Schwobel (Edinbugh: T & T Clark, 1995).
[214] McIntyre, *Faith, Theology, and Imagination*, 64.
[215] Nucho Fuad, *Berdyaev's Philosophy. The Existential Paradox of Freedom and Necessity* (London: Victor Gollancz, 1967), 110. Citing Berdyaev, *The Beginning and the End*, 174, 192.

personal place in that meaning."[216] Creation opens imaginative space within which the Spirit of God continues to creatively maintain life.

Thirdly, humans are created by God as "symbolic species" (made in the image of God), to participate in imaginative space.[217] Humans are prefigured to imagine. We are image factories. God as the verb of playful possibility invites humanity to find identity as participants in the imaginative space of play. God of the verb invites us to add our verbs. This imaginative space is one of the factors that mark humanity as unique.[218] All humans have an imaginative space, although not all will choose to use it, develop it, or express it in a manner that is life-giving.[219] The narrative of human fallibility in Genesis 2-3 is demonstrative of this.[220] The task of being fully human is to re-configure pre-figured imagination as the Imagination of Christ, ensuring that one's imaginative space is connected to Life.[221] To be made in the image of God means that God is imaginable for the human image factory. [222]

Fourthly, it would be a mistake to read this imaginative space as a move toward human self-autonomy. The Hebrew verb *bara* has a sense of derivation that suggests that humans are fully human as they participate in God.[223] This makes sense of Hart's claim that "the proper question is not, and must never be, about the latent capacities of the created, but rather about

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[216] George Steiner, *After Babel. Aspects of Language and Translation* (London: Oxford University Press, 1975), 138. Reference from Hart, "Imagination for the Kingdom of God."
[217] The title of a book by Terrence Deacon on language and the brain. Deacon, *The Symbolic Species. The Co-Evolution of Language and the Brain.*
[218] "The carefully constructed narrative indicates in various ways that the creation of the image-bearer is the supreme moment of the work of the six days. Not only does it come at the finish, but the verb 'create' which the writer uses so sparingly appears three times." Henri Blocher, *In the Beginning. The Opening Chapters of Genesis* (Leicester, England; Downers Grove, Illinois, USA: IVP, 1984), 83. See also Brian Horne, "it is precisely here at this point of apparent gratuitiousness, that the human being becomes human and is distinguished from the rest of the created order." Brian L. Horne, "Arts: A Trinitarian Imperative?," in *Trinitarian Theology Today. Essays on Divine Being and Act*, ed. Christopher Schwobel (Edinburgh: T & T Clark, 1995), 85.
[219] Horne places this in a Trinitarian framework to argue that in "the human being there is this same drive to move out of the self in order to find the self, the compulsion to self-expression and self-knowledge. This is the basis of all art." Horne, "Arts: A Trinitarian Imperative?," 87.
[220] I note Westermann's assertion that the "Fall" is an interpretation placed on the text. "It is a part of human existence that a person is fallible. One cannot be a human being other than a fallible human being. This is the context of the limitation of human existence; not indeed that death is the penalty for the offense committed by a first man." Westermann, *Genesis 1-11. A Commentary*, 277. With specific regard to the imagination, while humans retain their ability to image, their view of the prefigured pattern (God) is obscured.
[221] This introduction of Christ follows Gunton, who is concerned about the neglect of the New Testament in many formulation's of a doctrine of creation. Colin Gunton, "Between Allegory and Myth: The Language of the Spirituality of Genesis," in *The Doctrine of Creation*, ed. Colin Gunton (Edinburgh: T & T Clark, 1997), 61.
[222] Imagination is based on a transcendental pre-figuring, a paradigm inserted, in view of being made in the image of God. This paradigmatic pre-figuring avoids the Barthian critique, whereby revelation is the anthropologising of revelation. Green, *Imagining God. Theology and the Religious Imagination*, 84ff.
[223] "One may well imagine images that are exact replicas, but the verb 'create' excludes that idea from Genesis." Blocher, *In the Beginning. The Opening Chapters of Genesis*, 82.

the capacities of the God of the future."[224] Equally, Gunton argues that the doctrine of the Trinity is needed alongside a doctrine of creation, as it keeps creation autonomous while allowing for the suggestion of a trajectory between God and the *imago dei.*[225] Jantzen argues that humans begin out of a bodily existence and, thus, while they have a capacity for new possibilities because of birth, "are not gods who can create *ex nihilo*."[226] Those made in the image of God re-create, playfully participating with imaginative space, out of relationship with God.[227]

Fifthly, the practices of imaginative space – including images, storytelling, labyrinth, and drama – can activate this human imaginative space. Such practices invite the human person to move beyond their finitude. This causes a gap, a rupture, between what is and what might be. Entering into imaginative space, for example viewing art, is to enter into possibility. As I have argued in relation to art images, the imaginative practice will address the viewer. The practices of imaginative space evoke personal knowledge, emotional cognition and the possibility of being more than what one is. It is in this "gap" that the Spirit can work.[228]

Sixthly, the Spirit makes the engagement with the practices of imaginative space a transformative practice as She works in the gap and opens up the possibility of transformation.[229] Thus, the Spirit is not portrayed as "consequent" to the Christ-event, but "constitutive," as the Life-giver of creation.[230] Imagination re-presents what is absent.[231] This

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[224] Hart, "Imagination for the Kingdom of God," 68.

[225] Thus "stressing a trinitarian way of construing the relation of Creator and creation is that it enables us to understand both the past and the continuing divine agency toward the world without closing the space between God and the created order." Colin Gunton, "The End of Causality? The Reformers and Their Predecessors.," in *The Doctrine of Creation*, ed. Colin Gunton (T & T Clark: Edinburgh, 1997), 81. See also Alan J. Torrance, "*Creatio Ex Nihilo* and the Spatio-Temporal Dimensions, with Special Reference to Jurgen Moltmann and D. C, Williams," in *The Doctrine of Creation*, ed. Colin Gunton (Edinburgh: T & T Clark, 1997).

[226] Jantzen, "Necrophilia and Natality. What Does It Mean to Be Religious?," 110.

[227] Note, that at this point, I am not separating image and likeness in Genesis 1:27. My approach follows Westermann who notes the widespread abandonment of any distinction between image and likeness. Westermann, *Genesis 1-11. A Commentary*, 149. For more on this see Patrick Pye, "The Pope's *Letter to Artists*," *Irish Theological Quarterly* 65, no. 2 (2000).

[228] As the Spirit works in this "gap" between the finitude of kenosis and the Infinitude of the Father, so the Spirit works in the "gap" between finitude and infinitude of the human person. "His [the Spirit's] work unfolds as a consequence of the bringing about of a 'distance' between the Father and the Son in the kenosis." Hans Urs von Balthasar, *The Glory of the Lord. A Theological Aesthetics*, vol. 7 (Edinburgh: T & T Clark, 1989), 389.

[229] Green argues that seeing the imagination as the point of divine-human contact does justice both to revelation as act of grace (in accord with Barth's "nein" to natural theology) and as a human act of faith (in accord with Brunner's questions of Karl Barth). Green, *Imagining God. Theology and the Religious Imagination*, 40. However, while convinced of imagination as a point of divine-human contact, I am uneasy with Green's view of imagination as "locus," preferring rather the Ricoeurian notion of imagination as "act," and thus introducing dimensions of God as "possibility."

[230] Schwobel, "Christology and Trinitarian Thought," 125. See also Horne, who argues that "a theory of art cannot be merely christological ... the argument for the possibility of art, or potentiality, of artistic creation is lodged in the doctrine of the image (creation); the propriety of artistic creation is lodged in the doctrine of the

does not mean that the practices of imaginative space, including labyrinth, art or story, are special or representational of another reality, but are a vehicle that makes possible the creation of imaginative space.

Seventhly, the Incarnation of Jesus Christ shows us what it is to be fully human, to realise the full transformative potential of imaginative space.[232] As humans, we are being called, invited, to journey to be re-configured in Christlikeness, to fully indwell imaginative space.[233] This is a journey of possibility. This gives the creation of imaginative space an ontological and transcendent reference point. It also provides an ethical dimension, in that imaginative space will be re-configured in the life-giving, Other focused, life of Christ.

If revelation is concerned with God's self-communication, then to reduce it to verbal and rational propositions becomes a distortion of revelation. Begbie describes the "extraordinary integrative power of the arts, their ability to reunite the intellect with the other facets of our human make-up – our bodies, wills, emotional life, and so on."[234] The Triune God is an interpersonal relational act, grounded in Jesus, in human materiality. By derivation, the "transcendental for us is always somehow embodied, mediated concretely and historically."[235] The way knowledge is apprehended should be consistent with how God is revealed and humanity is made. If humans are whole people, and if God is revealed in a human person, then knowledge through the senses is consistent with the nature of revelation. Hence, imagination is not some sort of concession or extra, but is profoundly rooted in the nature of God.[236]

Incarnation; and the necessity or inevitability of artistic creation is lodged in the doctrine of the Spirit." Horne, "Arts: A Trinitarian Imperative?," 89-90.

[231] For Green, This occurs at three levels, as a precondition of experience (transcendental), grasping the whole (perception) and discerning patterns (interpretation). Green, *Imagining God. Theology and the Religious Imagination*, Chapter four.

[232] "The human likeness to God, worn away by sin, has been newly "minted" in the humanity of Christ." Ibid., 105. See also Schwobel, "Christology and Trinitarian Thought." He discusses Jesus Christ as restoration of *imago dei* within a Trinitarian relationality.

[233] Linking Incarnation, revelation and creativity, Hart argues that creativity is "an unconditional obligation laid upon us and called forth by God's gracious speaking to humankind in the life, death, and resurrection of his Son." Hart, "Through the Arts: Hearing, Seeing and Touching the Truth," 18.

[234] Begbie, "Introduction," xiii.

[235] Richard Viladesau, *Theology and the Arts. Encountering God through Music, Art, and Rhetoric* (New York: Paulist Press, 2000), 222.

[236] "[A]rt should not be conceived as something to be added onto a theological message to make it palatable or more easily understood, but as an intrinsic part of the theology's nature and object." Ibid. See also Francesca Aran Murphy, *Christ the Form of Beauty. A Study in Theology and Literature* (Edinburgh: T & T Clark, 1995).

While the Old Testament prohibited images, Jesus was presented as the *eikon*, the image, of God.[237] God's image bearer shows us that revelation must be material.[238] Further, in Incarnation, theology is embodied.[239] Such embodiment is integral to universality.[240] Equally, Incarnation is an expression of person knowledge, in continuity with Michael Polanyi's notion of "personal knowledge," intrinsic to all knowing, always "making use of the creative imagination."[241] Such notions of embodiment imply that the Incarnation as imagination space is grounded, accountable to a coherence with cultural reality.[242]

The Incarnation ruptures human imaginative space. This is the Divine Infinitude breaking into human finitude. "The unexpected, the unpredictable, stands in that gap; and it is there that the imagination of God does that which far exceeds our aspirations ... I know of no better argument for placing imagination at the heart of God's dealings with us than the single, unique, unpredicted and unpredictable event of the Incarnation."[243] The Incarnation has opened imaginative space in humanity. The Incarnation as rupture also becomes an affirmation of mystery. The very finitude of Jesus' humanity is a locus for meaning beyond finite reality.[244] Again, we see continuities with the Ricoeurian understanding of imagination as enabling the move from finite to infinite. The finite of Jesus allows the imaginative space in which the infinite of God is embodied.

Eighthly, the Resurrection is a further rupture of humanity. It is another creation of transformative imaginative space. Hart questions if there are any ways in which art can have a

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[237] As Hart argues, "through a recreative adaptation and transfiguring, it [human nature] becomes the site of God's own world and habitation." Hart, "Through the Arts: Hearing, Seeing and Touching the Truth," 21.
[238] "Christian faith is rooted in the Incarnation and mediated by the Scriptures. It is vitally important that Christian theology recognizes its need of aesthetic categories to appropriate this heritage." Hilary Anne-Marie Mooney, "Bernard Lonegan and the Role of the Aesthetic in Theology," *Irish Theological Quarterly* 63 (1998): 378. Similarly, see Orthodox scholars such as Leonide Ouspensky, *Theology of the Icon* (Crestwood, New York: St. Vladimir's Seminary Press, 1978).
[239] Forrester notes, "embodiment ... points us to the performative, incarnational nature of all theology." Forrester, "Theology in Fragments: Practical Theology and the Challenge of Post-Modernity," 79.
[240] "It is the peculiar quality of the image at once to be particular, specific and private, and also to have the universalizing function to which I refer, that of lifting an experience, or an aspect of the faith, out of the immediate consciousness of one person, and placing it at the disposal of all and sundry." McIntyre, *Faith, Theology, and Imagination*, 172.
[241] Harry Prosch, *Michael Polanyi. A Critical Exposition* (Albany: State University of New York Press, 1986), 136.
[242] "[A]s the culture changes, what is seriously imaginable may change." Kelsey, *The Uses of Scripture in Recent Theology*, 172.
[243] McIntyre, *Faith, Theology, and Imagination*, 55. Similarly, Murphy draws on von Balthasar to note that "Christ's free entrance into death creates a space in which human persons are given an irreplaceable form." Murphy, *Christ the Form of Beauty. A Study in Theology and Literature*, 133.
[244] For discussion of this notion of the cross as a hiddenness of revelation, see Balthasar, *The Glory of the Lord. A Theological Aesthetics*, 318-85.

transformative capacity and thus, align itself not only with the celebration of matter in the embodiment of the Incarnation, but also in the redemptive activity of God.[245] In response, the Ricoeurian notion of rupture is insightful. On Easter Friday and Saturday God is absent. The Triune Godhead is ruptured. Aldrich wonders if one of the reasons that Christianity has struggled to embrace a truly embodied faith is because it is a religion birthed with the search for a body and in which in Eucharist the "body of Christ" is consumed.[246] However, in resurrection, rupture is not the last word. Rather, rupture is the precursor to resurrection. God creates imaginative space, a new way to be human in the resurrected Christ. Humans are invited to participate in this space through the experience of rupture.[247] The viewer, made in the image of God, is invited, through the creation of imaginative space, to participate in resurrection.

Ninthly, humans, as possessors of a prefigured imagination, can create the practices of imaginative space. This is a deeply fulfilling process because it is an echo of what humans are made to be, fully imaginative. The potential for creating transformative art (practices of imaginative space) is enhanced by the willingness of the creator of the practice – the artist, the storyteller – to let their imaginative space be energised by the Spirit. This does not mean that all humans will create something of beauty. Nor does it mean an understanding of humanity that might exclude those who are disabled in various ways. Rather, it asks individuals to enter their imaginative space.

Lastly, with regard to the Scriptures, these are apprehended, as are all texts or images or creation, through the imagination. As described above (Statement Six), the Spirit works in the reader's imaginative space, to enable life transformation. Christian tradition affirms that the Spirit is also at work in the Scriptural writer, energising their imaginative space.[248] Equally, Christian tradition affirms that the Scriptures have been life-giving in the Church, building the imaginative space of the communities of God through history. It is this tripartite imaginative space – writer, community, and reader – that gives Scripture its title as "special revelation."

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[245] Hart, "Through the Arts: Hearing, Seeing and Touching the Truth," 21.
[246] Aldrich, "Through Sculpture. What's the Matter with Matter?."
[247] See the discussion earlier in this chapter in which Roland Barthes sees art not as representational but as real and thus as causing a resurrection in the human viewer. This notion of art as real is aided by the Polanyian notion of real as "an entity that may be expected to continue to affect our perceptions and actions in the future in those ways in which it has done so already, as well as in unpredictable ways that will reveal further aspects of itself." Prosch, *Michael Polanyi. A Critical Exposition*, 70-1.
[248] While acknowledging that as humans their imaginative space is in a process of transformation and this affects their writings.

In summary, I have attempted to re-read the Christian gospel in view of the creation of imaginative space. I would suggest that it provides a relational, imaginative and participatory way of being human. It is not my argument that Cityside, explicitly, articulates this anthropology. Rather, I have explored how rupture is instrumental in Cityside's "making do" in the creation of both communal and individual imaginative space. I have described an every[sun]day liturgical practice and practices of storytelling, art images and the labyrinth in terms of themes of rupture, fragmentation and play. In turn, this has led me to re-theologise, on the place of imagination in the human person. Such an anthropology, implicit at Cityside, and explicit in this section, represents a dis-continuity from the more rational, word-based EPC context that Citysiders inhabited.

Gathering the threads: imagination old and new

I have used imaginative space to re-read Christian theology. I now want to re-read the postmodern imagination. In doing so, I am following Kearney who, rather than remain with the parodic play of postmodernity, re-reads the postmodern imagination and urges a fresh appreciation of imagination as both ethical and poetical.[249] His reading is neither a return to the pre-modern imagination nor the rational nor inner experiential imagination of modernity.

> To respond to the ethical [and poetical] dimension of images does not mean turning one's back on the postmodern condition. There is no return ticket to the humanisms of yesterday – short of ignoring the present time in which we live. Nor would such a return be desirable. The humanist cult of autonomous subjectivity tended to exclude the other to the point where the self was ultimately defined as an act of pure negation (e.g. Sartre). A more fitting response to the postmodern dilemma is to radically reinterpret the role of imagination as a relationship between the self and the other.[250]

In this re-reading **poetical imagination** will play a part.[251] Kearney describes the metaphor of play as privileged in postmodern philosophy and art.[252] The decentring of postmodernity allows us to imagine new ways of being human. Kearney describes this as the **poetical imagination**, in which imaginative play becomes a gift to our understanding of being human in a postmodern world. Human identity, as imaginative play, shares continuity with, but significantly develops, the Hebraic understanding of imagination. Human imagination is a

[249] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 359-97. "Rather than construing the premodern and modern interpretations of imagination as *either/or* alternatives, our postmodern hermeneutic would seek ways of integrating them – combining the ethical emphasis of the former with the poetical emphasis of the latter .... the hidden or officially neglected dimensions of each paradigm (premodern and modern) might converge and breathe new life into an ostensibly dying imagination." Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 392.
[250] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 363.
[251] For Kearney, the imagination "needs to play." Ibid., 366.
[252] With regard to philosophy he cites Derrida, Lyotard, Lacan and Barthes. With regard to art he cites the *Endgame* by Beckett and the place of the clown in *The Clown* by Boll, *Paris* and *Texas* by Wenders, *The Tin Drum* by Grass, *Mephisto* by Mann, *Ginger and Fred* by Fellini and *The Ballad of Bruno* by Herzog. Ibid., 367.

participation in the ongoing creative space of God, the possible. However, in dis-continuity, Kearney is not content with play as merely deconstructive. Thus, there are parallels with Jantzen's work on natality.[253]

In further dis-continuity with the postmodern imagination, Kearney urges that play be grounded in ethics.[254] Play, as natality, could become a portal to an **ethical imagination**, in which the possibility of the imagination opens the "I" to the possibility of the Other, to imagine *otherwise*.[255] This **ethical imagination** shares continuity with the deconstructive turn of postmodernity in the appreciation of the necessity to decentre the rational, autonomous self. But in a movement of dis-continuity, it will insist on being human in relationship, so that one is de-centred in order to recognise the Other.[256] Such an ethical imagination could draw on the Ricoeurian notion of a "transfer in the imagination of my "here" to your "there" as the root of what we call empathy."[257] For Kearney, all available (contemporary) technologies should be employed to open our horizons, to raise awareness and to pursue this concern for the Other.[258] In this respect, the ethical imagination opens up the narrative of individual identity to a communal identity.[259]

Imagination, as poetical and ethical, draws from the pre-modern understandings of imagination. However it will value imagination as a response to any Other and not just the transcendent Other. Further, the poetical and ethical imagination, unlike the pre-modern imagination, will realise that our readings of the Other can be culturally conditioned and repressive.[260]

Imagination, as poetical and ethical, draws from the modern understandings of the imagination to encourage a personal responsibility for enquiry and action, while refusing to

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[253] See also Hammer, *Giving Birth. Reclaiming Biblical Metaphor for Pastoral Practice.*
[254] Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 387.
[255] Ibid., 394.
[256] For a considered discussion of the complexities of making ethical choice in a postmodern context of competing truth claims, see Richard Kearney, *Poetics of Imagining. Modern to Post-Modern* (New York: Fordham University Press, 1998), 225ff. For another perspective, see Miroslav Volf, *Exclusion and Embrace. A Theological Exploration of Identity, Otherness, and Reconciliation* (Nashville: Abingdon Press, 1996).
[257] Ricoeur, "Imagination in Discourse and in Action," 15.
[258] See Davenport et al., "Synergistic Storyscapes and Constructionist Cinematic Sharing.," Davenport and Murtuagh, "Automatist Storyteller Systems and the Shifting Sands of Story."
[259] We return to the communitarian hermeneutic that guides Cityside, while noting that this communal identity at Cityside tends to serve their communal identity and not the Other.
[260] "[I]magination undertakes a hermeneutic reading of its own geneaology: one which critically reassesses its own traditions, retells its own stories ... such a hermeneutic reading would brush this tradition against the grain,

remain autonomously objective. As, poetical and ethical, imagination will resist an ironic, parodic stance awash in a sea of postmodern images. Instead, it will seek to draw from the contemporary priority of images, an awareness of a shared imaginistic world.

This is, arguably, postmodernism at its best, re-reading and re-combining both pre-modern and modern understandings of imagination. It respects a plurality of traditions as it recovers the imaginative dimensions of the pre-modern, Hebraic narrative and affirms the possibility of the modern imagination. Further, in its attempt to recover the playful dimensions of a tradition, it liberates repressed voices and refuses to totalise history or invoke a metanarrative. It is contextual as it combines diverse traditions to meet the particular needs of particular cultures.[261] It is also "making do" at its best, poaching, re-employing, dismantling and re-using, making innumerable transformations of, and within, the dominant economies of EPC religiosity and postmodernity.

Summary

This chapter has argued for imaginative space as a way of "making do" in response to a de-centred contemporary context. Rupture, fragmentation and play have been used to describe how, in response to the rupture of a de-centred context, Cityside is at play with the resulting fragments. This argument was grounded in an every[sun]day liturgical analysis and was developed with a discussion of imaginative practices of labyrinth, images and storytelling. The labyrinth suggests a creation of imaginative space that integrates the intuitive and the experiences of de-centredness. Images suggest a new way of seeing that includes emotional cognition and that invites the viewer to re-negotiate their identity. Storytelling configures identity as relational, participatory and imaginative. This discussion of imaginative practices raised theological issues in relation to the notion of being human. An anthropology of imaginative space was constructed and a theological re-reading of Christian tradition through the lens of imaginative space. Finally, a poetical and ethical imagination was offered. This was a re-reading of the deconstructive tendencies of the postmodern imagination.

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allowing repressed voices to speak out, neglected texts to get a hearing." Kearney, *The Wake of Imagination. Toward a Postmodern Culture*, 390.

[261] "The identity of the narrative self is, consequently, one that cannot be taken for granted. It must be ceaselessly reinterpreted by imagination. To reply to the question 'who?', is to tell one's story to the other. And the story is always one which narrates a relation to the other, a tale of creation and obligation that never comes to an end." Ibid., 395.

It is the argument of this chapter that Cityside demonstrates a poetical imagination, providing a place of play as a way of "making do" in response to a de-centred context. (However, this play is arguably sited in deconstruction rather than natality.) The extent of Cityside's embrace of an ethical imagination is the task of the next chapter, in which the relationship of Cityside to the Other, becomes my focus. In this chapter I have argued for a "making do" using an interpretive framework of rupture and imagination. I have also used the labyrinth as an imaginative practice. So, it is worth marking this chapter transition with a quote from Kearney. "It is here and now, in the very darkness of the postmodern labyrinth that we must begin again to listen to the story of imagination. For it is perhaps in its tale of the self relating to the other, that we will discover a golden thread which leads beyond the labyrinth."[262] How might Cityside's "making do" through imaginative space enable it to ethically respond to the Other?

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[262] Ibid., 396.

Chapter Nine ::: After Otherness: DJ sampling

The preceding two chapters have described and analysed Cityside's liturgical life. The argument has been advanced that Cityside is "making do," firstly through employing a communitarian hermeneutic and, secondly, through imaginative space.

This chapter will continue this liturgical analysis and will advance the argument that Cityside is an embodiment of Christian faith "making do" in a postmodern world. In this Chapter I will explore Cityside's relationship with the Other, how it re-negotiates its local yet global cultural context. I will argue that Cityside is "making do" through the tactic of sampling, a practice congruent with contemporary disc jockey (DJ) practice. Such an embodying of a contemporary cultural practice will be another demonstration of Cityside's "making do" that, I will argue, allows for a vibrant relationship with gospel and culture. It allows Cityside to move beyond separatist or accommodationist polarities. It enables Citysiders to be authentic producers of marginalia (notes from the margins) who are re-theologising in continuity with the Christian tradition.

To make this argument, I will firstly analyse selected liturgical practices in relation to cultural connectedness. I will demonstrate how Cityside's continuous employment of contemporary culture in the practice of sampling allows participants to make multiple responses; amplifying, subverting, juxtaposing gospel and culture. This practice of sampling will be further evident in Cityside's ability to *glocalise*, to sample from both local and global sources as Citysiders re-negotiate their relationship with the Other.

Then, I will argue that sampling is a sophisticated theological response to gospel and culture. It allows Cityside to move beyond simplistic dichotomies of separation or accommodation. It allows a simultaneous plurality of practice in an increasingly fragmented society, an acceptance of partiality in a contemporary culture uncomfortable with externally prescribed metanarratives and an embrace of difference in a postmodern context that celebrates the margins. Thus, sampling as an act of "making do" informs Cityside's response to gospel and culture and is a deeply embodied and enculturated stance.

Finally, the chapter will explore the vitality of sampling in relation to Christian thought and practice. Within a club and DJ culture, the value of authenticity is paramount and guides the practices of sampling. The notion of authenticity generates continuities with the Christian

tradition, of which Cityside is a part, and can inform Cityside's employment of artifacts, both global and local, from other cultural sites. The notion of Cityside as a marginal creative community will be explored. I will suggest that sampling enhances a practice of marginalia, of a community creatively writing notes from the margins. Sampling is consistent with the formation of the Christian canon, in which an exilic community faced with the problematic notions of authority, identity and relationships with the Other, chooses to embrace their context, their experiences of rupture. Such acceptance of the reality of being de-centred and marginal, and the resultant "making do" through sampling, in fact, becomes a creative re-reading of tradition. Fragments of tradition are sampled under the criterion of what is, authentically, life giving to the everyday experience of exile. Pleasingly, the criteria of liturgy being authentic to those within the Cityside community will return us to the communitarian hermeneutic which I have already argued is part of Cityside's "making do."

Thus, this chapter will conclude that "making do" by sampling both gospel and culture is not only a pragmatic response to a de-centred context, but also allows a vibrant and glocalised relationship with the Other and a re-theologising in continuity with the Christian tradition.

Introduction to DJ as sampler

A helpful metaphor for understanding Cityside's liturgical practice is that of "sampling." It is a metaphor drawn from the world of club culture and the practice of contemporary DJs. The contemporary cultural practice of DJ sampling involves separating a piece of music from its original context, setting it in a different musical context and thus, creating new meanings. Song lyrics from a recent DJ album are illustrative;

> Plug it in an we begin
> Crowd up de centa
> de watch
> Watch the way we drop in a mix timing
> Rise and amplifying when we come in wit de swing ....
> That's how we drop it
> One time lyrics that must tick on your mind
> Pop a bass line.[1]

The use of sampling is seen in the phrases "watch the way we drop in a mix timing, rise and amplifying when we come in wit de swing" and "pop a bass line." DJing samples a bass beat from one record and a vocal from another vinyl. In so doing, they create a new mix. Thornton argues that the rise of a DJ and club culture in the 1990s was a global expression of

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[1] Groove Armada, *Goodbye Country (Hello Nightclub)* (Zomba records Ltd, 2001). Lyrics from www.lyricstop.com/s/superstylin-groovearmada.html.

contemporary culture, predominantly among the 15-24 age demographic.[2] Given this assertion of a global practice among young adults and Cityside's predominantly twenty-something demography, it is logical to explore the potential connections between the contemporary practice of sampling and the life and liturgy of Cityside.

It is my contention that sampling is a contemporary cultural practice illustrative of Certeau's theory of "making do." I have outlined, in Chapter Six, Certeau's concept of "making do," whereby people are not passive in the face of popular culture, but are engaged in a transformative process, poaching from and creatively subverting the influence of popular culture, in countless ways. He differentiated between *strategies*; the way that institutions organise reality and, *tactics*, what people actually do with these strategies. Tactics were a way of operating in everyday life and described the way people transform from within the dominant culture in light of their own interests. "Making do" calls for a research methodology that explores scattered fragments, the stories of how people use the elements of popular culture in everyday practices.

Returning to the metaphor of sampling in light of this brief re-summarising of Certeau, it can be viewed as a transformative practice in which material from popular music is creatively adapted and reshaped. The DJ is "making do," poaching, through a *tactic* of transforming the *strategies* of the musical recording institution. The sampling metaphor remains consistent with Certeau's focus, not on the representation (music), but on its manipulation by users (DJs or Citysiders) who are not its makers.[3] Applying "making do" as a research methodology to explore the scattered fragments of liturgical life, Cityside's every[sun]day practices are potentially a creative subversion of the material from the institutions of church tradition and popular culture. Thus, the practice of sampling allows us to focus on Cityside's worshipping life as the every[sun]day manipulations of ecclesial and cultural material.

This means that Certeau's notion "making do" and his categories of *strategies* and *tactics* becomes a window onto the relationship between gospel and culture. It suggests a move beyond notions of either a separation from, or an accommodation to, contemporary culture.

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[2] Sarah Thornton, *Club Cultures. Music, Media, and Subcultural Capital* (Cambridge, UK: Polity Press, 1995), 3, 16.

[3] Certeau, *The Practice of Everyday Life*, xiii. Thus for Frow; "[r]ather than defining popular culture as a domain of texts and artifacts, [Michel de Certeau] understands it as a set of practices or operations performed on textual or text-like structures ... They have in common, however, that they are *uses* of representations in their own right." Frow, "Michel De Certeau and the Practice of Representation," 52.

Instead, it invites the consideration of an embodied stance and an exploration of whether a Christian community can transform from within a culture. (Or, as Cityside's mission statement states, "maintaining a heart that is committed to serving Christ through engagement with contemporary society.") If Cityside is "making do," then the two poles of gospel life and cultural resources are being creatively poached and transformed.

Cityside as sampler

It has earlier been established that culture is important to the life of Cityside. In Chapter Three, I argued that Citysiders identified themselves as postmodern in their cultural connectedness.[4] Of Cityside participants, 75% described themselves as partly or fully postmodern, while 66% of participants identified an engagement with the cultural world consisting of contemporary movies, books, music, TV programmes, magazines, radio stations and art.[5] Further, Cityside participants said that an important reason for coming to Cityside was a desire to connect their faith with their cultural context.[6]

When interviewed about the values of Cityside, Pastor Mark Pierson referred to the importance of contemporary cultural connectedness.

> "[A]s a community we have a commitment to engaging with, reflecting on, participating in, not seeing as evil, questioning, reframing contemporary culture. So we would use without any apology contemporary movies, music, experiences .... [C]ontemporary culture .... It's the air [Citysiders] breathe .... Our desire to find a way of being a community of faith, being church, of presenting the gospel in a contemporary framework, in a postmodern context."[7]

Thus, for Mark Pierson, Cityside should see the postmodern contemporary cultural context in a positive light, as a site for theological reflection and, perhaps, even as a source of theological vitality.

This commitment to cultural connectedness was evident in Cityside's liturgical practices. Of the ten services I participated in at Cityside, a total of twenty "not explicitly Christian" music tracks (an average of two per service) were used. Similarly, a total of eleven videos (an average of one per service) were used. Church discourse repeatedly mentioned events of the week; a music concert, a contemporary New Zealand magazine, a New Zealand short story

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[4] See Chapter Three, section titled Postmodern in identification of their cultural connectedness.
[5] In response to the question "What movies, books, music, TV programmes, magazines, radio stations, art are you currently recommending?," the majority of Citysiders (69%) indicated they were inhabiting a popular cultural world, books, music, radio, TV, art.
[6] See Chapter Three, section titled Previous church experience and the move to Cityside.
[7] Appendix 2: Interview with Mark Pierson, on page 404, 404, 406.

and contemporary literature. The newsletter regularly advertised artistic events. The following table (Table 20) outlines this liturgical engagement with contemporary culture.[8]

***Table 20**: Contemporary cultural connections at Cityside services*

Date	Music	Video	Events of the week
15/10 2000	*Turn, Turn, Turn:* Byrds; *Your choice:* Groove Armada ("Vertigo" album)	Koyaanisquatsi.[9]	Thanks to God that the Ricky Martin concert was cancelled. ***Newsletter:*** *"invite to the Solo Performance of Alex Moffat AKA the EEL" "Andy & Soren Sorensen band play."*
22/10 2000	Tracks from ("Lorica and Other Chants" album);[10] *Haere Mai:* Bill Wolfgramm and His Islanders (from Qantas tvc).	Koyaanisquatsi; "Don't worry, be happy" music video.	Reading group to discuss Pratchet's *Witches Abroad.* ***Newsletter:*** *"Andy & Soren Sorensen band play."*
29/10 2000	*One Tree Hill:* U2.	News footage of a child being shot in Palestine (looped).	Notices: a New Zealand short story, "Heaven" was read. ***Newsletter:*** *"Mark and Brenda on tour"; "Evening of Original Acoustic Music & Spoken Word"; "Andy & Soren Sorensen band play."*
5/11 2000	Buena Vista Social Club; *Grace:* U2; *Forgive them Father:* Lauryn Hill; Tracks from Moby ("Play" album).		***Newsletter:*** *"Andy & Soren Sorensen band play."*
19/11 2000	*Grace:* Moby; *KariKari:* Crowded House ("Together alone" album).	Safari bike tour.[11]	Reading group to discuss Kingsolver's *The Poisonwood Bible.* ***Newsletter:*** *"Andy & Soren Sorensen band play."*
26/11 2000	Tracks from Frant Potente & Moritz Bleibtreu ("Run, Lola, Run" album); *Karakia:* Chris Mason-Battley ("Karakia" album); *Praise you:* Fat Boy Slim.	Crucifix Loop (Grace); Clip from Chariots of Fire.	***Newsletter:*** *Kristen has work in an art exhibition; "Andy & Soren Sorensen band play."*
3/12 2000	Riders on the storm: Jaz Coleman, Nigel Kennedy ("The doors concerto" album); *When I look at the World:* U2.	Koyaanisquatsi.	Notices: the death of *Grace*, a New Zealand magazine. ***Newsletter:*** *"Andy & Soren Sorensen band play."*
17/12 2000	*New Star in the Sky:* Air French Band. Moon Safari.	"One of us" music video (Joan Osborne); Advent candles (looped).	***Newsletter:*** *"Andy & Soren Sorensen band play."*
24/12 2000	Tracks of jazz music.	Advent candles (looped).	***Newsletter:*** *"Andy & Soren Sorensen band play."*
18/2 2001	Tracks from Van Morrison.		***Newsletter:*** *"Andy & Soren Sorensen band play."*

[8] As in Chapter Three, I will fully reference this table, in order to distinguish what Cityside "reads" and what I read as part of my research. See Footnote 37.

[9] Koyaanisquatsi. Directed by Godfrey Reggio, 1997. From the cover, it describes "a beautifully dramatized master-piece about moving pictures containing breathtaking shots."

[10] Helen Turner, Sue Wallace and Maria Whitehead. Paradox, c/o St Cuthberts, Peasholme Green, York, 1996.

[11] A congregational member had been on a bike camp with a group of teenagers. She had asked for the church to pray for her in this. As a way of reporting back, she showed the video after the service.

The table demonstrates a regular and repeated use of contemporary music, video and resources at Cityside. It also represents an affirmative answer to the questions raised in Chapter Three regarding Cityside being an effective contextualisation because common cultural artifacts were, in fact, integrated into their worshipping life.[12]

Given this widespread and continuous engagement with culture, demonstrated in participant surveys, in church values and in Sunday by Sunday liturgical practice, I now want to explore in more depth how Cityside employs the resources of contemporary culture. What might Cityside's theology of gospel and culture be? I will employ the metaphor of sampling in an every[sun]day liturgical analysis.

An introductory (Advent) liturgy

On the third Sunday in Advent (December 17, 2000), a call to worship was enacted. I will outline a three-fold sampling: from contemporary culture, from a Christian liturgical fragment and through contemporary technology.

Firstly, from contemporary culture, the video, Joan Osborne's "One of us"[13] was played "to remind ourselves of the season of Advent."[14] The song included the lyrics

> What if God was one of us
> Just a slob like one of us
> Just a stranger on the bus
> Trying to make his way home

When the song ended, the worship leader spoke; "In answer to the question [what if God was one of us], God replies, "'I am. I am one of you'." This is taking a sample from contemporary culture and mixing it with Cityside's Christian tradition.

Secondly, a Christian liturgical fragment, as a responsive reading, was mixed with the singing of part (a sample) of a hymn.[15] The liturgical sample was as follows:

> Leader: Behind the corridors of space, before the worlds began, beyond all understanding ... God
> *Sung chant: Gloria, Gloria, Gloria, in excelsis Deo (Words and music traditional)*
> Leader: Fathering time, mothering creation, parenting all people ... God
> *Sung chant: Gloria, Gloria, Gloria, in excelsis Deo*
> Leader: Waiting for the right moment, preparing the right way, intending the right woman ... God
> *Sung chant: Gloria, Gloria, Gloria, in excelsis Deo*

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[12] See Chapter Three, Culturally connected: Relationship to contemporary culture, on page 86.
[13] Joan Osborne, *One of Us. Relish* (Blue Gorilla/Mercury, 1995), Compact Disc.
[14] Words of worship leader, as transcribed.
[15] I was later to discover that this was taken from the Iona resources. The Wild Goose Worship Group, *Cloth for the Cradle. Worship Resources and Readings for Advent, Christmas and Epiphany* (Glasgow: Wild Goose Publications, 1997).

Leader: We believe in one God
All: Maker and mover of heaven and earth

A congregational member then lit the third candle of Advent.

Thirdly, with regard to contemporary technology, throughout the call to worship and on into the service, a video of the lighting of the Advent candles, looped repetitively, was playing on six television sets scattered around the room. This is an excellent demonstration of the practice of sampling, as the video loop isolated an act, in this case candles being lit (rather than a bass line) and constantly replayed this act of lighting.

It is my contention that this every[sun]day liturgical practice and its threefold sampling, of the song by Joan Osborne as a contemporary cultural resource, a Christian liturgical fragment and the employment of contemporary video technologies, is an act of "making do" that amplified the Advent message.

Firstly, from popular culture, Joan Osborne's question was heard. "What if God was one of us? What if God was just a stranger on the bus?" A cultural resource was being sampled to question the implications of Jesus being fully human. Church resources (the responsive reading) then juxtaposed the notion of God as stranger with God as companion; fathering, mothering and parenting. This liturgical fragment thus employed multiple sampling, from culture and church resources, which simultaneously questioned, juxtaposed and affirmed gospel and culture themes in relation to Advent.

Secondly, deeper levels of sampling as "making do" were evident. The Iona liturgy employed new words interspersed with a line from a traditional hymn separated (sampled) from its original musical context. The traditional hymn from one source was mixed with words from another, more inclusive source, to portray God as both mother and father. Thus, Iona had sampled to create a new mix. Further, Cityside then samples the sampling of Iona, taking the music out of the Iona context, in which it was written for use in a working class congregation in Glasgow, and employing it in Aotearoa New Zealand.[16] Thus, Cityside samples a sampled

[16] "For two years, two members of the [Wild Worship] group were associated with Carnwardric Parish Church in Glasgow where they met on most Thursday evenings to discover how worship in an urban priority area might be shaped and led by local people. That engagement turned on its head all college teaching about liturgy and all presumptions that the clergy knew best ... we realized how a purely academic approach to Scripture and to worship touches only a small percentage of God's people, and fails to involve those for whom intuition, experience and symbols are the means by which truth is discovered, embraced and celebrated." Ibid.

Iona liturgy, a multiple "making do" in the creative poaching and transforming of traditional liturgical resources.

A further level of "making do" is evident with regard to the use of contemporary technology to enact the lighting of the Advent candles. Traditionally, the liturgical calendar has seen Advent as a double glance, a look back to the advent of Jesus, the Christ, as helpless babe and an anticipatory look forward, to the return of Jesus, the Christ, as triumphant king. This means Advent is, simultaneously, both about beginnings and endings. Thus, Advent displaces linear notions of time and space. Consider then the video sample. A candle is lit. So ends the act. But no, because the sample is looped, the ending is, in fact, a beginning. So the use of video looping amplified the Advent displacement of notions of time and space. Further, the act of lighting the Advent candles was filmed and looped before this Sunday's worship event, making the video loop a historical act. Yet, simultaneously, Citysiders are watching the candles being lit in worship, as part of the Sunday worship experience. Thus, the videoed act of lighting is both past and present. Again, notions of time are displaced. Finally, the act of lighting candles is an ancient church practice, yet it is re-presented at Cityside in a contemporary manner. Once again we see a mixing of past and present. Thus, at a range of levels, the every[sun]day video practice of lighting Advent candles is an act that displaces time and space. In so doing, it amplifies the themes of Advent.

I have analysed one liturgical fragment at Cityside and described a sampling firstly, from contemporary culture with the Joan Osborne's "One of us" video, secondly, in the use of a Christian liturgical fragment and, thirdly, with regard to contemporary technology through the looping video.[17] I have explored further layers and noted the way that "making do" amplifies Advent's displacement of time and space. This detailed liturgical exploration introduces the argument of this chapter, that Cityside is "making do" in sampling resources from both gospel and culture.

Cityside's sampling to amplify, to subvert, to juxtapose

To date I have explored just one liturgy. I wish to briefly chart a range of other liturgies to further demonstrate that Cityside is "making do."

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[17] For a similar awareness of the sampling of popular culture by "alternative worship", but from a UK context, see Baker, "Alternative Worship and the Significance of Popular Culture."

I will arrange this section under headings of sampling to amplify, sampling to subvert and sampling to juxtapose, in order to further develop the metaphor of DJ as sampler.[18] The practice of separating a piece of music from its original context and setting it in a different musical context can create a range of new meanings. The sample can reinforce or **amplify**, it can ironically **subvert** or it can clash and in that **juxtaposition**, open up new meanings. Or, using Certeau's terms, the *tactic* of sampling can amplify, change and clash with the *strategies* of the dominant order. The following liturgies will illustrate these three outcomes of sampling. This will demonstrate that not only is Cityside employing numerous practices of "making do" but also that these practices enable Cityside to embrace a range of transformative responses with regard to gospel and culture.

Sampling to amplify

Cityside's use of cultural resources can amplify Citysiders reading of the gospel. On November 5 the call to worship involved the playing of "Grace," from the just released album by Irish rock band, U2.[19] The lyrics are ambiguous, referencing both a girl's name and the concept of grace. Used by Cityside within the context of Christian worship, the lyrics potentially amplify Christian concepts of grace. Christian grace does "take the blame, cover the stain, make beauty out of ugly things." It is a "thought that changed the world" and it does "find goodness, find beauty, in everything."[20] Further, if people are made in the image of God, then grace can be appropriated through individuals (a girl's name). Thus, by using the song (by dropping this cultural sample into Cityside's liturgical mix) specifically Christian references are amplified. Further, when the song is heard on the radio at a later date, Cityside participants might recall this Sunday's worship experience and the amplification of Christian concepts of grace. Thus, a further amplification of grace in the context of everyday life is possible. This sample, this "making do" with a contemporary cultural resource, amplifies church tradition.

The call to worship on November 19 involved the reading of Psalm 93 and was followed by the playing of a contemporary music track, "Grace," by Moby. This served to amplify the themes of the Psalm; for example, the grace of God as earth's creator[21] and as provider of

[18] This is also an illustration of using "native" categories, in this case from contemporary culture. See Ammerman, *Studying Congregations. A New Handbook*, 10.
[19] U2, *All That You Can't Leave Behind* (United Kingdom: Universal International Music, 2000), Compact Disc.
[20] Quoting from lyrics from "Grace" Ibid. As noted on www.lyrics.interference.com/u2/lyrics/albums/all-behind/grace.html
[21] Psalm 93:2, "The earth is set firmly in place and cannot be moved."

spirituality resources and guidance.[22] Similarly, on December 17, the use of the musical track by music group *Air*, titled "New Star in the Sky," amplified the message of hope and expectation that is inherent in the themes of Advent and the experiences of magi and shepherds who saw a new star in the sky as they journeyed toward a Christmas manger.

On Sunday 15 October, the "Prayer of confession and words of forgiveness" was linked to the recognition of Mental Health Week being celebrated that week in New Zealand. Participants were given a "Mental Health Foundation Checklist" and invited to reflect on their own mental health and how they felt "toward yourself, others, the world in general."[23] They were then invited, if they wanted, to share their checklist with someone else. The segment leader finished with the verbal affirmation that God has not asked anyone to fix the world.[24] Thus, the contemporary cultural awareness of mental health was amplified as Citysiders were invited to be part of Mental Health Week. The checklist amplified the need for individual self-awareness and a balanced lifestyle. The potential mental consequences of an individual assuming responsibility for society's dysfunctionality amplified the need for confession and forgiveness. Gospel freedom was found in trusting God and remaining free from guilt. Thus, the sampling of a mental health checklist amplified a current cultural issue and the Christian gospel of forgiveness.

I have argued that by using songs by U2, Moby, Air and a Mental Health Foundation Checklist and inserting these cultural samples into Cityside's liturgical mix, specifically Christian references are amplified. Cityside's sampling, its "making do" with contemporary cultural resources, amplifies the gospel.

Sampling to subvert

Sampling can undermine the original message. By way of explanatory example, when my hairdresser tells me she likes churches because they have opportunity shops where she can find clothes to enhance her alternative fashion wardrobe, she is tactically subverting the

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[22] Psalm 93:5, "Your laws are eternal, Lord."
[23] Words of worship leader as transcribed.
[24] She confesses; "I have got a really bad case of over-responsibility that I have been dealing with the last years. And so now when something grabs my attention and I think I should do something about that, I am more likely to think that's not my responsibility and God hasn't asked me to fix the world." Then she prays. "God we confess that this week we have done some things we shouldn't have done, we confess that we didn't do some things that we should have, we confess that some of the good things we did we did for the wrong reasons. We receive your forgiveness now, we pray that you will heal us, heal our insecurities and our fears, so that we will be free to do the right thing for the right reason." Transcription from tape recording of 15/10/2000.

strategy of the church opportunity shop in providing clothing for the poor. Similarly, analysis of liturgical fragments shows that Cityside's sampling, its "making do," subverts gospel and culture.

On October 29 the segment leader told a story of how his flat mate had taken a phone message, misspelt it and slipped it under his door. The message was a reminder that he was leading the "prayer of concession" that week. The segment leader then proceeded to pray a "prayer of concession," confessing sin and the need of God. The tactical use of the word *concession* subverts the strategy of the prayer of *confession*. Various possibilities become possible. Is Christian confession a concession of our need for God? Does God concede forgiveness to us? Hence, sampling of a contemporary life story and the subversive word play invited fresh perspectives on the nature and place of confession in the Christian tradition.

On Sunday 22 October, the "Call to worship" was introduced as a "call to social deviancy" and the segment leader then proceeded to read from Romans 12. The sampling of the term "social deviancy," employed as a window onto Scripture, became a *tactic* that allowed a re-negotation of the reading *strategy* of institutions. Firstly, it suggested reading the Biblical text as a form of deviancy, a subverting, of its con-text. Romans 12 is a call for the displacement of the body (Offer yourselves as a living sacrifice v. 1). This act then enables the individual to become socially deviant from culture (Do not conform yourselves to the standards of this world, but let God transform you inwardly by a complete change of mind v.2). Such a culturally deviant stance can be read as a subversion of the text of Romans 13:1-7, where the reader is called to obey institutional authorities. This is in contrast to a "call to social deviancy." Not only are the con-textual understandings of the text subverted but also contemporary cultural institutions are subverted through the *tactic* of using contemporary language. If a Christian can be tactically deviant solely by confirming to the inward renewing of God, then a re-negotation of the mental health understanding of deviancy is suggested. Institutional *strategies* that name deviancy and, therefore, that shapes societal norms of behaviour are subverted by the tactical use of the language of deviancy as conformation in Christ.

By sampling notions of concession and deviancy as a part of Cityside's liturgical mix, Christian concepts of confession and con-textual readings are subverted, as are cultural notions of societal behavioural norms. Again, we see further evidence of Cityside's sampling,

while yet another dimension of "making do" has been introduced. Sampling as a tactical response not only can amplify it, but it can also subvert dominant cultural and Christian textual readings. Thus, "making do" is a tactic, employed by Cityside to "metamorphise the dominant order."[25]

Sampling to juxtapose

I have explored the ways that sampling can amplify and juxtapose. Sampling can also be employed to enable a parallelism of stark contrast, a "making do" that by juxtaposition can transform dominant institutional meanings.

One liturgical fragment is illustrative. On December 3, during the church notices, the death of *Grace* (a New Zealand magazine) for economic reasons, was noted.[26] Through this church notice, magazine economics and "grace" are sampled and juxtaposed. Such juxtaposition generates a range of new possibilities. Can the Christian concept of grace ever become economically unviable? The lack of viability of grace is announced among (as established in Chapter Three) Cityside as a group of EPC exiles, people who, in their survey forms, have identified a religious experience in which they have experienced the death of grace.[27] A further juxtaposition is that the December 3 church notice with regard to the lack of economic viability of "grace" is announced immediately after the celebration of communion, in which grace in the form of the Christmas baby has been proclaimed and in which participants have gathered to remember and reconnect with grace. EPC exiles have just partaken of grace. Hence, the sampling of this contemporary event, the ending of a New Zealand magazine, into the Cityside liturgical mix is a juxtaposition that creates a rich new mix of readings.

In summary, this section has analysed seven liturgical fragments to demonstrate that sampling is a consistent liturgical practice at Cityside. This sampling has provided further evidence of Cityside's cultural connectedness, evident now not only in survey data and interviews, but also in sustained liturgical analysis. Further, this section has been arranged under headings of

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[25] This is a term used by Miroslav Volf to argue for the applicability of Certeau's work to the intersection of gospel and culture. Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 202.

[26] "Grace is no longer economically viable." Words as transcribed.

[27] "It was a relief to find somewhere relaxed but sane" (Survey form 35). "Woohoo! [to coming to Cityside] The negative effects and church ideas made coming to Cityside refreshing and real" (Survey form 23). "YES! I needed to go somewhere authentic, intelligent and non-sexist" (Survey form 14). "[T]ired of pat answers and formula worship style. No room to be an individual" (Survey form 18). "Negative = hierarchical domination, hype, I felt disempowered. It took TEN years to find Cityside Church" (Survey form 15).

sampling to amplify, to subvert and to juxtapose. This has demonstrated that "making do" allows a plurality of tactical responses to the dominant traditions of gospel and culture. Sampling as "making do" ensures that liturgical moments both enrich the gospel ("grace" and concession/confession) and challenge cultural practices (deviancy and mental health). I will return to the plurality of Cityside's practice later in the chapter. Before we do, I wish to provide one further sustained liturgical analysis.

Cityside as sampler of local and global

Chapter Five (Context of Cityside) described the renegotiating of relationship with the Other as a key theme of Cityside's postmodern cultural context.[28] I argued for a fragmented and de-centred cultural context and charted the impact of the rise of difference and marginality upon Enlightenment notions of the autonomous Western colonial self. As the world becomes more globalised, ethnic identities strive to assert their local identities, while protestors accuse globalisation of cultural imperialism and economic exploitation of the local. At such times, themes of local and the global appear to contain an inherent adversarial relationship. One Cityside liturgy I observed provided a window into this re-negotiation of its relationship with the Other. I wish to analyse this liturgy, again, through the lens of sampling, and to demonstrate that rather than an adversarial relationship, "making do" allows Cityside a nuanced relationship with the Otherness both of local indigenous protest and global media flows.

On October 29, 2000, the theme of Children's Day was introduced. The recent felling of a local landmark, that of a lone pine tree on One Tree Hill as a consequence of political protest, was then described. This was linked to a song titled "One Tree Hill," sung by the rock band U2. The recent death of a Palestinian boy in Israel was mentioned. The worship leader stated that he was intuitively convinced of a link between these two events and Children's Day. He then played the U2 song and a continuous loop of the video of the shooting of a Palestinian boy and invited the congregation to reflect and pray for children known to them. People did this for 10 minutes. Without further explanation, the service resumed its normal structured pattern.

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[28] See Chapter Five, section titled Fragmented and re-negotiated relationship with the Other.

Thus, the liturgy provided a window on Cityside's theology in relation to the Other, both of indigenous peoples and ethnic conflict. This liturgical fragment is also significant because it ruptured Cityside's ordered liturgical flow. The worship at Cityside is structured around traditional liturgical formulations.[29] Yet this Children's Day liturgical fragment could not be classified within Cityside's liturgical flow. It was a form of prayer for others, yet "Prayers for Others" still occurred in its normal place in the service, immediately following this liturgical fragment. It thus represents what Certeau's research sought, a rupture from which a potentially absent voice could emerge and new questions and interpretive treatments result.

I will now analyse this liturgical rupture with reference to Cityside's sampling of the local and global and its relationship with the Other.

A local rupture: tree on One Tree Hill

I have already articulated how the Children's Day ritual is one of a number of uniquely generated segments of liturgy. Hence, its very presence signifies a rupture of the structured liturgical life of Cityside. Such a rupture is amplified by the introductory link between Children's Day and the felling of a local landmark.

Some historical background is necessary. Recent New Zealand history has seen a rise of indigenous rights protests and a heightened national awareness of the issue of race relations. A number of years ago a Maori protestor, Mike Smith, tried to cut down a local landmark, a lone tree that stood on a hill overlooking Auckland City. It provoked outrage from various quarters. Historically, in the 18th century, when European immigrants settled Auckland, a native tree was cut down from this site and replanted with an imported Monterey Pine. This tree had become an identifiable local landmark, instrumental in the identity formation of Auckland, New Zealand's largest city. As a result of the chainsaw attack, the tree was fatally wounded and, ultimately, a few years later, it had to be cut down in the interest of public safety. The photograph below (**Figure 13**) shows the tree after the chainsaw attack. Note the wire supports used to keep the tree upright.

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[29] Call to worship and prayer for God's blessing, Sung or meditative worship, Prayer of confession and words of forgiveness, Sermon and response, Bringing of offerings and tithes, Concerns of the church, Prayers for others, Sending Out Song, Benediction, Morning tea. Indeed, this order is so important that on 19 November 2000, the person doing the "Prayers for others" got up and started to do them in the "Prayer of confession and words of forgiveness" slot. The MC interrupted and asked her to sit down because it was not her turn. Sometimes "rupture" at Cityside is smoothed over (although it never disappears, as this footnote attests).

***Figure 13:** John McDermott, The State of the Nation Tree, 1995*[30]

Thus, the actions of Mike Smith, both in the initial attack and in the resultant slow death of the tree, served to focus attention on race relations and indigenous protest. Symbolically, the chainsaw attack on the tree served to rupture local identity, both within Maoridom and between Maori and Pakeha. This rupture allowed what can easily be an absent voice, that of indigenous rights, to be heard and re-heard within a dominant Pakeha culture.

By mentioning this in worship, this act of protest, this act of rupture that had enabled the voice of indigenous rights to be heard, it was being sampled into the liturgical life of Cityside. Citysider's worship and their predominantly Pakeha demography was being ruptured by this act of rupture. The Other was inserted into Cityside's liturgical life.

Local identity reinforced by a globalising voice: U2

In response to these multiple layers of rupture, a song, titled "One Tree Hill" was played. It was originally written in honour of a New Zealander who died while working with the rock band U2.[31] It included the following lyrics.

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[30] John McDermott, 1956. The State of the Nation Tree, 1995. Peter Shaw, *Rainbow over Mt Eden. Images of Auckland* (Auckland: Godwit Books, Random House, 2002), 179. Note the wire supports following the chainsaw attack. Used with permission.

[31] U2, *One Tree Hill* (Island Records, 1987), Compact Disc. Lyrics transcribed by author. The album is dedicated to the memory of Greg Carroll and notes; "Greg Carroll's funeral, Wanganui, New Zealand, 10th July 1986." Further description of the relationship between Greg Carroll and U2 occurs in Stokes, *Into the Heart. U2. The Stories Behind Every Song*, 75. He describes the song as "superbly evoking the seafaring heritage of Carroll's Maori ancestors. ... A spiritual tour de force, it is a hymn of praise and celebration which describes the traditional Maori burial of their friend on One Tree Hill [this is at geographic odds with the album sleeve above, which indicates the burial was at Wanganui] and links it poetically with themes of renewal and redemption, with the river running, running down to the sea." Perhaps the relationship can be framed in terms of rupture, given that

The moon is up over One Tree Hill
We see the sun go down in your eyes
You ran like the river to the sea …
I'll see you again when the stars fall from the sky
And the moon has turned red over One Tree Hill

The use of this song can be read at a number of levels. Perhaps it is simply a song that by title and content mentions the tree that was cut down? More complex readings are possible. It is ironic that a local rupture is greeted with a song, which, while about a local subject, is written by an Irish rock band. Is imported, settler music once again colonising a local protest?

Another, more plausible argument is that the sampling of a global voice, in fact, expresses and reinforces local voice. To follow the contours of this argument we need to understand the way that some Christians initially embraced the rock band U2. Their story of a Charismatic conversion and the Christian themes of their music delighted a constituency eager for a Christian voice to insert (rupture even) the sphere of contemporary music. However, "[d]uring the early 1990s the fervent Evangelical vision that U2 had shared a decade before was less obvious, leading some to believe that they'd given up … Christians who had been overjoyed [that] a band powered by Christian conviction was competing in the higher echelons of rock were, naturally, dismayed. They felt hurt and let down."[32] Could charismatic Christians really sing, "I still haven't found what I'm looking for?"[33]

While many Christians considered that U2 had lost their faith, this song was seized upon by some segments of the Evangelical Charismatic Christian church. I have already seen in this chapter a sampling of U2's music at Cityside. Their lyrical embracing of contradiction and uncertainty and the exploration of doubt and darkness, arguably, parallels the journey of Cityside participants as exiles from the EPC movement. It is in continuity with Cityside survey data regarding their ecclesial decentring and journey to Cityside; "[In my EPC church experience before Cityside] there wasn't much room for exploration/doubt/disbelief/ questions, struggle with faith and understanding the world … [At Cityside people are] more realistic about life experience and spiritual journey …[and] … questions are encouraged."[34] Thus, it is arguable that the music of U2 becomes a voice for what is, in fact, Cityside's

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Bono noted that "The sense of loss came home through losing Greg Carroll. But the sense of loss has continued – I feel it even now."

[32] Steve Turner, *Hungry for Heaven. Rock 'N' Roll and the Search for Redemption* (Illinois: IVP, 1995), 182, 82-3.

[33] The title of one of the songs from U2's *The Joshua Tree* album. "U2's most undeniably Christian song, "I Still Haven't Found What I'm Looking For," contained the seeds of their future preoccupation with uncertainty." Ibid., 181.

[34] Quotes from Survey forms 5, and 43. Full quotes were discussed in Chapter Three.

rupture from (EPC) Christianity.[35] Cityside's voicing of uncertainty, doubt and contradiction is legitimated by U2. Faced with this local rupture through protest, Citysiders remind themselves of their sense of rupture. Read at this level, the use of this global song is not a colonisation, but is, in fact, a sampling of the global that affirms Cityside's local rupture. Further, Citysiders feelings of marginalisation, perhaps, allow them a sense of identification with indigenous protest action, albeit to a different degree. Sampling from a global musical group enhances identity formation and reflection on Cityside's local journey.

A local and global rupture: Palestinian video clip

The playing of the U2 song was accompanied by sampling television news footage of the shooting of a Palestinian boy in October 1999. This act further subverted any sense of a local/global dualism. Was this a global event playing on news footage around the world? Or was it a local conflict about indigenous land rights and identity?[36] Surely, the answer is both. It is simultaneously global television and local conflict. When sampled by a local congregation in New Zealand, the looped video portrayal of conflict among indigenous peoples adds further layers of meaning to their liturgy. The video could evoke a prayer for localised peace and restraint, whether in Palestine or Aotearoa New Zealand. The video is a reminder of humanity and innocence among politicised rhetoric, whether in Palestine or Aotearoa New Zealand. Hence, an act that is both global and local, an act that refuses to fracture along artificially imposed fault lines of global and local is sampled and employed in order to resource Cityside's local liturgical life.

A local earthing: prayer for a known child

This local rupture that has appropriated a global voice and has been further layered by a local yet global rupture is, simultaneously, earthed locally, as people are asked to pray for a child they know. Ritual is to be locally earthed. Prayer is to be expressed in the particular. The global theme of Children's Day is appropriated locally, contextually and communally. Re-negotiating a relationship with the Other has ethical outcomes.

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[35] Guest argues that "alternative worship" involves a rupture of charismatic and evangelical boundaries. Guest, "'Alternative' Worship: Challenging the Boundaries of Christian Faith."

[36] This local global dichotomy was later to be even further deconstructed. It is my understanding that visual images exist that widens the context to show that Palestinian gunmen are firing upon this Palestinian boy. Again, we see that the placing of a contextual frame serves to imprison and politicise this event.

This liturgical fragment has demonstrated, once again, Cityside's practices of sampling; of the link with Childrens Day, of local indigenous conflict as a narrative of rupture, of the music of U2 and of the news footage of conflict.[37] Cityside's practice of "making do" employs both local and global voices in a way that resources and enriches its liturgical life. Sampling enables reflection on the cost of fractured relationships with the Other upon the innocent children. The discourse of the alien Other is re-negotiated. Citysiders can identify with the Other, both in identity and in reflection on the impact of the Other on people they know.

Such an appropriation of the local and the global is in stark contrast to reading globalisation as a tsunami wave that engulfs the local. Ziauddin Sardar argues that postmodernism is a new global imperialism.[38] Similarly, from a New Zealand perspective, Linda Tuhiwai Smith argues that "deconstruction is part of a much larger [Western imperialistic] intent."[39] As well as being inconsistent with this fragment of the liturgical life of Cityside, surely, such readings only serve to portray local cultures as passive, helpless victims and thus, marginalise their resilience, creativity and adaptability. It contradicts Certeau's notion of "making do." Further, Lamin Sanneh has analysed cross-cultural interplay and argues that a posture of imperialistic violation as the only expression of cultural contact is a limited and inadequate hermeneutic.[40]

Hence, the term *glocalisation*, which posits that rather than binary opposites, identity in a global culture involves the interaction between the global and the local.[41] The local and global can be enriching resources. Robert Schreiter argues that "[i]t is increasingly evident that local cultures receive the elements of the hyperculture and reinterpret them in some measure ... Some of the most salient features in religion and theology today can best be described from the vantage point of the *glocal.*"[42] This is certainly evident in the liturgical innovation at

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[37] It is also another example of montage as outlined in Chapter Eight, section titled Analysis.

[38] "While postmodernism is a legitimate protest against the excesses of suffocating modernity, instrumental reality and authoritarian traditionalism, it has itself become a universal ideology that kills everything that gives meaning and depth to the life of non-Western individuals and societies." Sardar, *Postmodernism and the Other. The New Imperialism of Western Culture*, 13-4.

[39] Linda Tuhiwai Smith, *Decolonizing Methodologies. Research and Indigenous Peoples* (London; New York: Zed Books, 1999).

[40] Lamin Sanneh, *Encountering the West. Christianity and the Global Cultural Process: The African Dimension* (London: Marshall Pickering, 1993). Andrew F. Walls, *The Missionary Movement in Christian History. Studies in the Transmission of Faith* (Maryknoll: Orbis Books, 1996).

[41] Term used by Robertson, "Glocalization: Time-Space and Homogeneity-Heterogeneity."

[42] Schreiter, *The New Catholicity. Theology between the Global and the Local*, 10, 12. Similarly, "a global culture is a tradition that travels the world and takes on local colour. It has both a global, or metacultural, and a local, or situationally distinct, cultural dimension." Irving Hexham and Karla O. Poewe, *New Religions as Global Cultures. Making the Human Sacred* (Boulder, Colo.: Westview Press, 1997), 41. A similar argument is advanced in David Lyon, "Wheels within Wheels: Glocalization and Contemporary Religion," in *A Global Faith.*

Cityside, where both the local and the global exist in partnership as sites for renewal and enrichment. *Glocalisation* allows Cityside to reflect on their relationship with the Other and to respond to the Other's impact on their world.

In this liturgical fragment, Cityside becomes an embodiment of a local church engaging the gospel with "local and translocal culture."[43] Further, Cityside becomes part of the shift in the conversation around contextualisation. Contextualisation emerged in the 1970s as a response to emerging indigenous cultures. By the 1990s the globalisation described in Chapter Five meant that while a robust indigenity remained, no context was isolated from global forces.[44] Schreiter, a leading advocate of contextualisation, was now urging theology to "find ways of embracing both the global and the local."[45] He argues for global theological flows, an "interlocking set of mutually intelligible discourses."[46] These include ecology, liberation, feminism and human rights. None of these flows fully capture the enculturation of Cityside, or the creative, technologically connected world of "alternative worship." Perhaps this signals the presence of "alternative worship" as a fifth global theological flow, having unique local expression yet sharing similarities around the broad theme of a postmodern enculturation?

In this sustained liturgical analysis, I have demonstrated that appropriating a global voice enhances the voicing of a local rupture. "Making do" allows Cityside to sample from both the local and global. In so doing Citysiders sensitise themselves and so are able to re-negotiate their relationship with the Other.

After otherness: sampling as a theology of gospel and culture

To date, this chapter has introduced the metaphor of sampling. I have argued that Cityside is culturally connected and that the metaphor of sampling illustrates its "making do." I have

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Essays on Evangelicalism & Globalization, ed. Mark Hutchinson and Ogbu Kalu (Macquarie Centre, N.S.W.: Centre for the Study of Australian Christianity, Robert Menzies College, Macquarie University, 1998).

[43] Roberts argues that for the "western church to survive amid the fragmentations of postmodernity, it is essential that each Christian belongs to a community which is consciously living out as well as proclaiming the message of Jesus Christ. This amounts to an engagement of gospel with local and translocal culture." Paul Roberts, "Thoroughly Modern Worship, Thoroughly Postmodern Culture" (paper presented at the Gospel and Culture Conference, Kings College, 1996), page 5 of 9.

[44] Chapter Five, Fragmented and re-negotiated relationship with the Other.

[45] Schreiter, *The New Catholicity. Theology between the Global and the Local*, ix. For Schreiter's earlier work, see Robert J. Schreiter, *Constructing Local Theologies* (Maryknoll: Orbis, 1985).

[46] Schreiter, *The New Catholicity. Theology between the Global and the Local*, 114. These are not transcendent categories but recognition of local theologies that address global systems. Schreiter suggests they are a new catholicity of faith, a local expression that in a spirit of intercultural communication becomes a paradigm of a glocalised universal theology.

outlined the way their practice of sampling allows a rich range of tactics to be employed, to amplify, subvert and juxtapose the resources of gospel and culture. Further liturgical analysis has demonstrated Cityside's sampling as a "making do" that allows an appropriation of local and global resources in relationship to the Other and so enhances their sense of identity and awareness of the Other.

Having established in this first section of the chapter that Cityside is "making do" through sampling, I now wish to argue, in this second major section, that sampling is a timely theological response to gospel and culture. Four advantages of sampling will be argued; a simultaneous plurality of practice in an increasingly fragmented society, an acceptance of partiality in a contemporary culture uncomfortable with externally prescribed metanarratives, the embrace of difference in a postmodern context that celebrates the margins and, finally, that sampling as an act of "making do" is a deeply embodied enculturated stance. Exploring these four advantages will also establish that sampling is a mode of being congruent with a contemporary cultural context and thus, "making do" is a demonstration of Cityside's incarnational embodiment.

Sampling as a simultaneous plurality of practice

I have already demonstrated how Cityside's sampling practices enables it to adopt a range of responses to gospel and culture. In other words, one of the advantages of sampling as "making do" is that it allows the embrace of a simultaneous plurality of practice.

Theologian Miroslav Volf employs Certeau in his analysis of appropriate contemporary responses to the intersection of gospel and culture. He argues, as I have above, that Certeau's concept of "making do" and the application of creative process by which users adapt culture (or, in the metaphor of this chapter, sample) enables Christians to live creatively and differently within culture. For Volf,

> Christian difference is always a complex and flexible network of small and large refusals, divergences, subversions, and more or less radical alternative proposals, surrounded by the acceptance of many cultural givens. There is no single correct way to relate to a given culture as a whole, or even to its dominant thrust; there are only numerous ways of accepting, transforming, or replacing various aspects of a given culture from within.[47]

Thus, the relationship between gospel and culture is a simultaneous plurality of practices; a multiple sampling from everyday life. Certeau's concept of "making do" enables Christians to

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[47] Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 204. Italics have been removed.

move beyond monological positions of purely cultural abandonment, assimilation or the blurring of boundaries between gospel and culture. Cityside's every[sun]day practice stands against the caricature of contextualisation as a reductionism of the gospel and concepts of gospel and culture, nature and grace, as binary opposites.[48] Instead, as Cityside demonstrates, cultural connectedness ensures liturgical moments that both enrich the gospel (for example "grace" or concession/confession) and challenge cultural practice (deviancy or mental health).

Hence, Volf, in a manner congruent with Cityside's liturgical life, reflects on gospel and culture within the very concrete and everyday practices of using houses, cars, music and hospitality. I have earlier teased out Cityside's sampling as an approach to gospel and culture that allows Citysiders to amplify, subvert and juxtapose. Volf employs a similar taxonomy. Christians can amplify culture; they can "adopt some elements of the cultures in which they live, possibly putting them to different use guided by the values that stem from their being 'in God'."[49] Christians can subvert culture, as they take images, festivals and practices from their culture and use them to reference their Christian faith; putting everyday "things to different uses [in a manner that] will require changes in the things themselves ... taken up but transformed from inside."[50] Thirdly, Christians can juxtapose; they can take "some elements of a given culture that Christians will have to discard and possibly replace [them] by other elements."[51] Thus, in Volf's work we have an intersection with the liturgical practice of Cityside in which their relationship with gospel and culture is embodied in a plurality of everyday practices.

Kathryn Tanner advocates a similar employment of Certeau to argue for a plurality of practices. She researches recent changes in anthropological understandings of the relationship between gospel and culture.

> What establishes the distinctive identities of cultures in that case is the way in which such common elements are used, how they are handled and transformed . ... What is important for cultural identity is

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[48] See, for example, Bevans, who proposes a map of models of contextual theology in which five models of contextual theology are placed on an axis with culture/social change as one pole and gospel message/tradition at the other. Such diagrammatic modelling immediately suggests an oppositional understanding of gospel and culture. Stephen Bevans, *Models of Contextual Theology* (Maryknoll: Orbis, 1992), 27. Similarly, Hilary Regan and Alan J. Torrance, eds., *Christ and Context. The Confrontation between Gospel and Culture* (Edinburgh: T & T Clark, 1993), 5. Note the title, in which the word "confrontation" is used to describe the relationship between gospel and culture.

[49] Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 203.

[50] Ibid.

[51] Ibid.: 204. Volf does not specifically employ the term "juxtaposition." However he does catalogue a comparison of the practice of slavery with Scripture and the term "juxtaposition" would seem to capture this comparison.

> the novel way cultural elements from elsewhere are now put to work, by means of such complex and ad hoc relational processes as resistance, appropriation, subversion, and compromise.[52]

Again, we find intersections with Cityside's liturgical practices, firstly, in the focus on the way every[sun]day elements of culture are employed and, secondly, in advocating multiple responses to gospel and culture.

While never explicitly employing Certeau, I would argue that Volf's exploration of 1 Peter is another example of the argument that sampling as an act of "making do" allows a simultaneous plurality of practice.[53] Volf argues that reflection on gospel and culture is limited without reflection on the social environment.[54] He then proceeds to argue that in 1 Peter "the complex interplay of commensurability and incommensurability suggests also that there is no single proper way for Christians to relate to a given culture as a whole. Instead, there are numerous ways of accepting, rejecting, subverting or transforming various aspects of a culture."[55] Either/or dichotomies are rejected. This is an argument that could employ "making do" to explain how the community of 1 Peter lived concretely in their social context, employing a plurality of practices with regard to gospel and culture.

A similar plurality of practice is evident in the use of household codes in 1 Peter, where the Greek literary genre of household codes are DJed in light of a communal Christian identity.[56] While Greek household codes were culturally addressed to men, the household code in 1 Peter 3:1 addressed wives directly.[57] While in Greek household codes, women were viewed as the property of men, the household code in 1 Peter 3:1-2 understood women as responsible moral agents who can influence their husbands by their behaviour.[58] While, Greek household codes encouraged individuals to behave as if society were watching them, the household codes in 1

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[52] Kathryn Tanner, *Theories of Culture. A New Agenda for Theology* (Minneapolis: Fortress Press, 1997), 57-58.
[53] Volf's theological paper, "When Gospel and Culture Intersect" was first delivered at a conference in 1994, while the 1 Peter paper was written in 1998. Thus, Volf had engaged with Certeau and used his concepts but does not refer to Certeau at any point in his 1 Peter paper.
[54] "Gospel" always involves a way of living in a social environment … [Hence] reflection on gospel and culture will be truncated without reflection on church and culture." Miroslav Volf, "Soft Difference. Theological Reflections on the Relation between Church and Culture in 1 Peter," *Ex Auditu* 10 (1994): page 2 of 17 from internet version.
[55] Ibid.: page 13 of 17 from internet version.
[56] The following discussion is based on my working with the Biblical text and with John H. Elliot, *1 Peter. A New Translation with Introduction and Commentary* (New York: Doubleday, 2000). However it was Volf who initiated my exploration with his argument that the household codes in 1 Peter are "an example of differentiated acceptance and rejection of the surrounding [Hellenistic] culture . ... We would have to take into account the possibility of either rejecting or accommodating to particular aspects of the surrounding culture in a piece-meal fashion. That is, I think, what we actually find in 1 Peter." Volf, "Soft Difference. Theological Reflections on the Relation between Church and Culture in 1 Peter," page 8 of 17 from internet version.
[57] "In the same way, you wives …" 1 Peter 3:1, Good News Bible.

Peter 3:4 expected individuals to behave as if God was watching.[59] The household code in 1 Peter 3:7 treats both spouses as equal partners in Christianity.[60] This text is an example of DJing, of sampling a plurality of modes; using the genre of household codes, yet simultaneously subverting these household codes by advocating a distinctive Christian lifestyle.

I have focused on the theological dimensions of "making do" as allowing a simultaneous plurality of practice. It is also significant that a plurality of practice is congruent with the shape of contemporary culture. John Docker argues that postmodernity includes a critique of modernity's tendency to celebrate "high culture" at the expense, ridicule even, of mass culture.[61] Docker views postmodernism as "interested in a plurality of forms and genres, a pluralizing of aesthetic criteria, where all forms and genres may have long and fascinating histories."[62] The postmodern celebration of the plurality of everyday life parallels Cityside's DJing and suggests Cityside's sampling is, therefore, a dimension of its contextualisation.

Sampling embraces difference

I have outlined the way sampling allows a plurality of practice and its resultant congruence with contemporary culture. However, it must be stressed that such congruence does not imply a loss of Christian distinctiveness. The genius of "making do" is that inhabitation within, allows a metamorphising of, the dominant order.

I want to suggest that sampling as a practice of "making do" displaces conventional notions of difference. Cityside does not embrace difference for difference's sake. Nor does it focus on unitary notions of culture and thus, is forced to articulate either separatist or accommodating stances. Rather, it exists at the interface of various social practices. And in these borderlands between gospel and culture Cityside is "making do."

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[58] "It will not be necessary for you to say a word, because they will see how pure and reverent your conduct is." 1 Peter 3:1-2, Good News Bible.
[59] "Instead, your beauty should consist of your true inner self, the ageless beauty of a gentle and quiet spirit, which is of greatest value in God's sight." 1 Peter 3:4, Good News Bible.
[60] "heirs in the gift of life." 1 Peter 3:7, New International Version.
[61] "I agree with the critique, performed in the name of postmodernism, of the Enlightenment when it puts forward in an imperial way as the unfinished product of modernity, a meta-discourse that can include and guide all other discourses; which assumes that if 'reason' does not appear in recognizable 'Enlightened' form then it is not reason at all, but its enemy." John Docker, *Postmodernism and Popular Culture. A Cultural History* (Cambridge: Cambridge University Press, 1994), 283.
[62] Ibid., xvii.

This would certainly account for the Cityside liturgical analysis, where it is in the borderlands, at the interface of Christian tradition and culture that distinctiveness occurs. It is the video of Joan Osborne followed by the assertion that "In answer to the question [what if God was one of us], God replies, "I am. I am one of you." that Cityside's distinctiveness occurs. It is at the interface between social deviancy and the Biblical text that Cityside's differences from cultural norms become enriched. Thus, Tanner argues, "Christian distinctiveness is something that emerges in the very cultural processes occurring at the boundary, processes that construct a distinctive identity for Christian social practices through the distinctive use of cultural materials shared with others."[63] Difference is located at the intersections when artifacts of gospel and culture are used, at the interplay of every[sun]day sites of embodied practising communities. This presents a more hybrid and fluid understanding of gospel and culture.

Taking this argument on difference a step further, it is worth returning to the Children's Day liturgy, where difference becomes a tool to re-imagine the relationship with Other. A difference in liturgical structure is used to highlight differences in identity formation in Aotearoa New Zealand and in Palestinian conflict. This use of cultural artifacts reminds Citysiders of their different identity and, in response, they are asked to consider the innocent they know. To move beyond Otherness involves employing difference to allow reflection on the way individuals act toward others.

Such an embrace of difference becomes a second advantage of sampling. Volf describes this advantage. "[W]e need to retrieve the stress on difference. *It is the difference that matters.* Erase the difference and literally nothing will remain that *could* matter .... *Difference*, not accommodation, is the reason why theology needs to be fresh."[64] This embrace of difference is described with reference to what Volf perceives as a liberal agenda of cultural accommodation. I wish to apply this plea for a stress on difference, not only with regard to a cultural agenda of accommodation, but also with regard to that of separation and abandonment.

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[63] Tanner, *Theories of Culture. A New Agenda for Theology*, 115.
[64] Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 205. Italics are from Volf.

Consider that Cityside's liturgical development draws on Citysiders becoming different from their previous EPC experiences.[65] This journey of differentiation and assertion of difference includes, for Cityside, a response of sampling, of "making do," within culture. This approach is different from cultural separation which is often more prevalent among EPC churches.

Cityside stresses difference then, not in response to a liberal agenda of accommodation, but in response to EPC separatist tendencies toward culture. This has resulted in a " making do" and a renewed liturgical vitality.[66] Thus, Cityside's embrace of difference can be read as releasing fresh and vital theological resources in a postmodern context.

I have considered difference with regard to Christian stances toward gospel and culture and have argued that in difference on the borderlands, Cityside's liturgical practices are revitalised. It is also worth noting again Cityside's continuities with culture, for the celebration of difference is an essential facet of postmodernity.[67] Tom Beaudoin describes contemporary culture as practising a hermeneutics of plasticity that "fosters an ability to "dignify" a diversity of interpretations, even religious ones, of its products, without being threatened by these interpretations."[68] Thus, Cityside's embrace of difference should not be read purely as a response to a separatist EPC culture. It also needs to be understood as a dimension of their postmodern contextualisation. Sampling allows Cityside to inhabit Lyotard's postmodern societal vision of a complex and mobile "fabric of relations."[69] Again, we see Cityside's practice of sampling as a mode of being congruent with contemporary cultural context.

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[65] During the 19 November service the worship leader stated that Cityside was the only Baptist Church that knew about the church year. "We [Cityside] are probably the most educated Baptist church in the country in this matter." As transcribed from notes taken of 19/11/2000 service. This is not an accurate statement, as other Baptist churches in New Zealand are using various elements of the Church Year.

[66] Thus a link between difference, theological revitalisation and cultural contextualisation has occurred. This link between theological revitalisation and cultural contextualisation is urged by Lamin Sanneh, who writes of the way cultural engagement makes "vital connections through which old forms are renewed and fresh vitality released." Lamin Sanneh, "World Christianity and the Study of History: Framing the Issues, Exploring the Heritage," *Reflections* (1995): 9. Similarly Lamin Sanneh, *Translating the Message. The Missionary Impact on Culture* (Maryknoll: Orbis, 1995). See also Andrew F. Walls, "Structural Problems in Mission Studies," *International Bulletin of Missionary Research* 15, no. 4 (1991).

[67] See Chapter Five, section titled Fragmented and re-negotiated relationship with the Other.

[68] Tom Beaudoin, *Celebrity Deathmatch. The Church Versus Capitalism?* (2001 [cited July 2002]); available from www.ptsem.edu/iym/downloads/lectures_01/CELEBRIT.PDF. This article is in PDF format.

[69] Lyotard, *The Postmodern Condition. A Report of Knowledge*, 15.

Sampling accepts partiality

I have argued that "making do" allows a plurality of practices and an embrace of difference. A further advantage of sampling is an acceptance of partiality. One of the temptations of modernity is to pen masternarratives. In response, Lyotard coined the term postmodernity and wrote of an incredulity toward metanarratives.[70]

Sampling allows a plurality of practices that necessitates the acceptance of partiality in one's relationship with gospel and culture. Volf likens the role of Christianity in a Western context to that of rebuilding a city centre rather than erasing a suburb to create a brand new mall. Christianity has no pure place from which to "transform the whole culture ... to undertake that eminently modern project of restructuring the whole social and intellectual life."[71] Rather, Christianity can only work from within, piecemeal, house-by-house, concrete practice by concrete practice. Tanner advances a similar piecemeal and partial approach. "Transforming the use of shared ideas from a non-Christian to a Christian one is a piecemeal process, in short; the items of another culture are not taken up all at once but one by one or block by block."[72] Again, while never mentioning the work of Certeau, Volf makes a similar point with reference to gospel and culture in 1 Peter. "1 Peter nudges us to drop the pen that scripts master narratives ... to abandon the project of re-shaping society from the ground up."[73] To "make do" with regard to gospel and culture necessitates a piecemeal and partial interpretive approach. The practice of sampling is a timely approach to gospel and culture.

It needs to be noted that to accept partiality need not deny a wholistic and embracing Christian vision. Indeed, the opposite is the case. The very nature of the all-encompassing claims of Christianity necessitates contextual, partial theologies that ensure the ongoing relevance of following Jesus as culture shifts and adapts.[74] A certain humility is evident. The limitations of

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[70] Ibid.
[71] Christians "have no place from which to transform the *whole culture they inhabit* – no place from which to undertake that eminently modern project of restructuring the whole social and intellectual life, no virgin soil on which to start building a new, radically different city. No revolutions are possible; all transformations are piecemeal transformations of some elements, at some points, for some time with some gain and possibly some loss. These transformations are reconstructions of the structures that must be inhabited as the reconstruction is going on." Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference," 204-5. Italics are from Volf.
[72] Tanner, *Theories of Culture. A New Agenda for Theology*, 117.
[73] Volf, "Soft Difference. Theological Reflections on the Relation between Church and Culture in 1 Peter," page 10 of 17 from internet version.
[74] "[I]t is because "Jesus Christ is the same yesterday and today and forever" (Heb 13:8), it is because Christian faith is for all times and all places, that our theologies need to be nonsystemic, contextual and flexible." Volf,

a localised vision are accepted. Metanarratives might be possible, but one's apprehension of that metanarrative is local, bounded and human.

Such an acceptance of partiality and the parallel rejection of master narratives lends further weight to the argument that Cityside's sampling is a contextualisation within postmodern culture, a demonstration of the embodiment of their Christian practice within a contemporary culture. Sampling allows Cityside to reject modernity's quest for metanarratives and for progress, to reject the articulation of a grand theological schema and to rest content with its piecemeal approach. Their communal life does not have to become more coherent or more cogent. It is enough that local liturgy meets the needs of that Sunday.

Sampling as an embodied and enculturated stance

I have considered the theological advantages of sampling as a practice of "making do" and shown how it enables a plurality of practices and, consequently, an acceptance of partiality and an embrace of difference. I now wish to argue for a fourth advantage, that of an embodied and enculturated stance. I have already suggested that the consequences of "making do" and the acceptance of partiality and the embrace of difference are a form of postmodern contextualisation. In this section I also wish to argue that not only are these consequences a form of postmodern Christian embodiment, but also that the very stance of "making do" is an enculturated embodiment.

Various writers describe current liberal and separatist understandings of Gospel and culture as twins born out of the foundationalism of an Enlightenment context.[75] They argue that the cultural worldview of the Enlightenment demanded a foundation for knowledge to rest upon and that, consequently, this epistemology ensured the development of liberal and fundamentalist theological approaches. Thus, separatist and accommodationist approaches exist as a contextualisation within modernity. As culture shifts, other forms of embodiment will become necessary.

"Theology, Meaning and Power: A Conversation with George Lindbeck on Theology and the Nature of Christian Difference," 65.

[75] George A. Lindbeck, *The Nature of Doctrine. Religion and Theology in a Postliberal Age* (Philadelphia: Westminster, 1984). Murphy, *Beyond Liberalism and Fundamentalism. How Modern and Postmodern Philosophy Set the Theological Agenda.* Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference."

A more recent response to gospel and culture is that of George Lindbeck, who argues for a *cultural-linguistic* approach and the presence of comprehensive interpretive structures through which the world is experienced and interpreted. This approach seeks to describe the social world through the lens of the biblical story.[76] However, it raises some critical questions.[77] Firstly, there is a certain hermeneutical naivety that overlooks the depth of the influence of one's own culture on a potential Christian cultural-linguistic system. After all, one can only look at the biblical text through the eyes of one's culture. Further, Christians must use the language of their culture, whether to address the culture or to name their religious experience. Finally, seeking to describe one's world solely through the lens of the ancient biblical story means that the ongoing activity of the Spirit in the world is overlooked.

It appears that separatist, accommodationist and cultural-linguistic approaches to culture are problematic in a postmodern context. Instead, I would suggest that the only place to innovate is within culture. Innovation is not possible if one is separated. Innovation is not desirable if one has chosen to assimilate. Innovation is problematic and, potentially, illusionary if one is trying to indwell the biblical story. In contrast, sampling as a practice of "making do" is based on transformative practices from within a culture. It is simultaneously both an indwelling and an innovation. Hence, for Kathryn Tanner; "[I]t is the *enculturated individual who may be innovative*."[78] Sampling thus, becomes a process of consumption, as the enculturated, indwelling Christian consumes the artifacts of the ecclesial tradition and contemporary culture.[79] It becomes a process of transformation as in multiple ways everyday practices of the culture are metamorphised. The metaphor of being born again becomes apt.[80] The second birth occurs within a cultural context, yet second birth signifies an inner change and thus, provides the potential to innovate within culture.

In continuity with this argument, Volf argues that the understanding of "alien" and "sojourner" in 1 Peter lies not in the narratives of Sarah, Abraham and Israel (and, therefore, in, potentially, separatist views of culture) but instead as the community find their identity through new birth in Jesus Christ. This localisation of identity in the Incarnation enables Volf

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[76] Lindbeck, *The Nature of Doctrine. Religion and Theology in a Postliberal Age.*
[77] Volf, "Theology, Meaning and Power: A Conversation with George Lindbeck on Theology and the Nature of Christian Difference." Volf, "When Gospel and Culture Intersect: Notes on the Nature of Christian Difference." Tanner, *Theories of Culture. A New Agenda for Theology.*
[78] Tanner, *Theories of Culture. A New Agenda for Theology*, 52. Italics are mine for emphasis.
[79] "[Christian social practices] they create meaning through a process of consumption ... become a comprehensive way of life by working over the practices of others." Ibid., 112.
[80] John 3:1ff.

to argue for a relationship with culture, not of exilic separation but of innovatively distinct enculturation.

> Christians do not come into their social world from outside seeking either to accommodate to their new home (like second generations immigrants would), shape it in the image of the one they left behind (like colonizers would), or establish a little haven in the strange new world reminiscent of the old (as resident aliens would) .... Christians are the insiders who have diverted from their culture by being born again.[81]

Volf's description of such an incarnational approach to culture captures the practice of Cityside.[82] From within their popular cultural world, local happenings are described, contemporary music is played, TV footage is looped, as these cultural indwellers, born again, sample distinctly and embrace difference.

Having used Volf in this way, I wish to sound a note of explanatory caution. It is tempting for Incarnation to be employed to advocate a unitary approach to gospel and culture. Yes, Incarnation is one person. But, as argued above, it is on the interfaces, at the borderlands and in the distinctive sampling of everyday practices, in modes of amplification, subversion and juxtaposition, that difference is promoted. Volf's incarnational approach demands multiple practices at one's cultural interface.

I would also argue that Volf is too quick to dismiss the understanding of "alien" and "sojourner" in 1 Peter as rooted principally in the Incarnation rather than in the narratives of Sarah, Abraham and Israel. The exiles in Babylonia are encouraged to build houses and settle down, plant gardens and eat what they have grown, to marry and have children, to let their children get married, so that they also may have children.[83] This text is urging exiles to indwell their culture. Similarly, the Abrahamic narrative forecasts the growth of the nation of Israel, who while experiencing a form of exile in Egypt, nevertheless live and have many children.[84] Both of these narratives potentially describe a "making do," an indwelling that allows for a "born again" internal identity and the transformation of everyday practices such as hospitality and marriage.

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[81] Volf, "Soft Difference. Theological Reflections on the Relation between Church and Culture in 1 Peter," page 4 of 17 from internet version. Similarly, "Christian social existence is quite literally, then, without a homeland in some territorially localized society. Christians lead lives as resident aliens in the society of which they are a part, without, however, having migrated from any other society – they have no other homeland – and without setting up an alternative society of their own in a new land." Tanner, *Theories of Culture. A New Agenda for Theology*, 103.

[82] Baker, writing from a UK context, makes a similar argument with regard to the centrality of the Incarnation for "alternative worship." Baker, "Alternative Worship and the Significance of Popular Culture."

[83] Jeremiah 29:5.

[84] Genesis 47:27.

Thus, I have argued that sampling is an approach to gospel and culture congruent with a postmodern context. I have discussed and advanced the work of Volf, in arguing that "making do" is an indwelling stance that enables innovation in which everyday practices are transformed as part of a distinctive Christian identity. This is in continuity with Cityside's sampling, when from within their cultural world, they amplify, subvert and juxtapose with the everyday artifacts of gospel and culture.

In summary, in this second section of the chapter I have argued for the theological advantages of sampling as a practice of "making do." It enables an embodied and enculturated stance, a plurality of practices, an acceptance of partiality and an embrace of difference. I have shown how Cityside's implicit practices of "making do" are in continuity with Volf and Tanner's recent theological reflection on gospel and culture. Further, Cityside's continuities with its fragmented cultural context have been traced. In response to a de-centred context, Cityside is "making do," sampling the artifacts of gospel and culture. Thus, with regard to gospel and culture, Cityside is a postmodern contextualisation, using sampling to make multiple transformations from within its contemporary cultural context.

Marginalia creative communities: sampling as re-theologising

Having analysed Cityside's liturgies as a "making do" and asserted the advantages of such an approach, in this final section I will advance the notion that marginal creative communities, in the practices of authentic sampling, produce notes from the margins (marginalia). Thus, "making do" not only offers Cityside a pragmatic response to a de-centred context, but also offers significant theological resources in negotiating the relationship between gospel and culture.

Authenticity in a sampling community

Sarah Thornton undertook a sociological analysis of club cultures in the United Kingdom as representative of contemporary global culture.[85] She argued that club cultures are communal entities that deliberately place themselves as marginal within their contemporary culture.[86] She outlined the presence of creative multimedia installations within club cultures. Thus, I want to suggest club cultures can be described as *marginal creative communities*.

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[85] Thornton, *Club Cultures. Music, Media, and Subcultural Capital.*

Within these marginal creative communities, Thornton argued that authenticity is paramount and guided their practices of sampling.

> Authenticity is arguably the most important value ascribed to popular music … Music is perceived as authentic when it *rings true* or *feels real*, when it has *credibility* and comes across as *genuine*. In an age of endless representations and global mediation, the experience of musical authenticity is perceived as a cure both for alienation (because it offers feelings of community) and dissimulation (because it extends a sense of the really 'real').[87]

Note that the community gives the value of authenticity. "The ultimate end of a technology's enculturation is authentication. In other words, a musical form is authentic when it is rendered essential to subculture or integral to community."[88] This value of authenticity among a community was reinforced when she explored what happened when club music, which started marginal, became mainstream.[89] She found that DJs and their music could enter the mainstream, as long their mainstream performances remain authentic to their original clubbing community.

I have traced the place of authenticity in marginal creative communities. I wish to now explore the work of Certeau and then draw out some explicitly theological implications about authenticity and sampling as a way of "making do" in relation to gospel and culture.

Marginal creative communities

In his book, *Culture in the Plural,* Certeau developed the idea that marginality is a place of creativity. "Every culture proliferates along its margins … it exists precisely along the interstice or the margin that it opens up."[90] Further, this marginality produced a creative proliferation that was communal. "In fact, what is creative, is the gesture that allows a group to invent itself. It mediates a collective operation."[91] Certeau's thinking can be summarised under the heading, *marginal creative communities* and thus, his cultural theory is consistent with the contemporary clubbing cultural analysis of Thornton. Certeau underlined the tentative and fragmentary nature of these marginal creative communities. "The goal of a rock concert, a play, a public gathering, and so on, is less one of peeling the immemorial truth from its laminations in a work than of allowing a collectivity to be constituted through the act of

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[86] "Youthful clubber and rave ideologies are almost as *anti-mass culture* as the discourses of the artworld . ... Subcultural ideology implicitly gives alternative interpretations and values to young people's, particularly, young men's, subordinate status; it re-interprets the social world." Ibid., 5.
[87] Ibid., 26. Italics by Thornton.
[88] Ibid., 29.
[89] Thornton argued that this is only considered "selling out" when it "loses its sense of possession, exclusive ownership and familiar belonging. In other words, 'selling out' means *selling* to *out*siders." Ibid., 124.
[90] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 139.
[91] Ibid., 140.

self-representation. Its collective gesture is something *marginal* in relation to former practices."[92] Thus, margins are, in fact, the seedbeds of creative communities. This analysis is congruent with the experience of Cityside on the margins of the church. Marginality was the seedbed for this creative community.

Certeau argued that the institution would always treat the margins as exceptions. "In the official imaginary, they are noted only as exceptions or marginal events."[93] Therefore, for the institution, a marginal creative community is neither dead nor alive. It is not dead, because its presence is noted. Nor is it lifegiving, because its presence is marginal, silent and forgotten at worst, bypassed at best. "It insinuates a surplus, an excess, and thus, also a rift in the systems that at once lend support to it and to its conditions of possibility."[94] Therefore, the marginal creative community is ambiguous, neither fully alive, nor fully dead. In its creative surplus it is an affirmation of life. In its marginality, it exposes the rifts, the borderlands, which appear as death for the institution. It is neither separate nor assimilated. Rather it indwells institutional rifts and ruptures.

Applying the metaphor of marginal creative community to Cityside, a double ambiguity is present. Firstly, Cityside as a marginal creative community exposes the rift on the margins of postmodernity. This is not to view postmodernity as a unity, but to note that with reference to notions of the death of God and a nihilistic postmodern a/theology, the stance of Cityside is an affirmation of gospel hope and life. Secondly, Cityside as a marginal creative community exposes the rift, that is, the slow slump of the institutional church, the greying of the Western church. Cityside, sited on the rift that is the death of church, is an affirmation of hope and life. Oddly, the discourse of the Baptist Union, to which Cityside belongs, tended to treat Cityside as marginal, suspect at worst, bypassed at best. Cityside, as a marginal creative community, stands in ambiguity as an affirmation of life in the rift of church and culture.

Cityside, as a marginal creative community, shares continuities with a range of other thinkers who advocate marginality as an appropriate contemporary ecclesial response. Reno is wary of any attempt by the church to recover a confident, comprehensive voice. "We must keep our noses close to the ill-smelling disaster of modern Christianity … We must eat the scrolls that

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[92] Ibid.
[93] Ibid.
[94] Ibid., 141.

the Lord has given us, and dwell amongst his [sic] people."[95] In a similar vein, Miroslav Volf argues that

> the center is not the place where Christian faith should be anyway: it was born on the margins to serve the whole humanity ... social marginality is not to be bemoaned but celebrated ... as a place from which the church can, speaking its own proper language, address public issues and, holding fast to its own proper practices, initiate authentic transformations in its social environment.[96]

Volf's use of the term "authenticity" is noteworthy in the context of the developing argument of this section, that of the marginal creative community "making do" through authentic sampling.

With specific reference to intentional Christian communites, Veling argues that in times of great social change, margins are places of immense creativity more important than the main text.[97]

> This sense of homelessness – this exilic experience – plays a large part, I believe, in the recent phenomenon of the growth of interest in intentional Christian communities within North American, European, and Australian cultures. Their critically suspicious verve is directed not simply toward the institutional church, but toward the whole social-symbolic order of modern, Western Christianity.[98]

Thus, we have yet another link between marginality and creativity, this time with specific application to new ways of being church. Hence, Cityside's experience of marginality and its pragmatic response of "making do" can be interpreted as a creative enculturation necessary to maintain an authentic expression of church in our contemporary culture.

Such a marginal enculturated stance is consistent with the history of the church. The people of Israel were birthed amid enslavement in Egypt. The exile was central in invigorating the Jewish Scriptures and faith. Jesus was born in a cave, pursued as a refugee into Egypt and crucified outside the gate. The early church grew on the edges of Jewish culture and of Roman society. Borg suggests exile as one of the three macro-stories at the heart of Scripture that shaped the imagination of ancient Israel and the early church.[99] He argues that the priestly

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[95] R. R. Reno, "The Radical Orthodoxy Project," *First Things* 100 (2000): para 40 of 40.
[96] Volf, "Theology, Meaning and Power: A Conversation with George Lindbeck on Theology and the Nature of Christian Difference," 64.
[97] Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*. He researched groups of 12-20 adults plus children who gather regularly in relationships and a desire for mission and in some continuity, often very uneasy, with the Christian tradition. Quote used in Chapter Three, Footnote 3.
[98] Ibid., 103.
[99] Marcus Borg, *Meeting Jesus Again for the First Time. The Historical Jesus and the Heart of Contemporary Faith* (San Francisco: HarperSanFrancisco, 1995), 119-40. The other two stories Borg discusses are those of the exodus and priest. In using Borg, I nevertheless remain uneasy about his methodology, which seems to read the ancient texts overly critically through the eyes of a deconstructive contemporary hermeneutic.

story has dominated Christianity, and that the macro-story of exile needs to be recovered to shape anew our images of Jesus.[100]

It is important that any theology of gospel and culture be congruent with the experience of the worshipping community. Turning to Cityside, we are aware of Citysiders' experience of marginalisation within an EPC environment. Similarly, DJing began on the margins of the mainstream (musical) scene. Charlie Irvine of the "alternative worship" group Late Late Service in Glasgow noted that "alternative worship" embraced dance music when it was underground and marginal. "And you forget very quickly that dance music still wasn't as mainstream as it is now. It was a bit of a little thing unto itself."[101] Cityside, occupying a marginal stance within the EPC church and using music and sampling practice originally from an underground musical genre, stands in continuity with the exilic experience of the early church and the contemporary church.

Thus, I have applied Certeau to suggest that Cityside can be viewed as a marginal creative community. It embodies a culturally indwelling, yet a culturally marginal stance congruent with the more explicitly theological affirmations of Reno, Volf and Veling.

Marginalia: notes from the margin

Certeau further developed this notion of marginal creative community when he described the relationship between the marginal creative community and their textual artifacts. "Its trace will possibly outlive the group by assuming the form of an object fallen from life, taken, left aside once more, and redeployed for later practices: texts, tools, or statues."[102] This suggests that marginal creative communities produce marginalia, notes from the margins. The act of "making do" is a production of theological notes from the margins.

Viewed like this, sampling as a "making do" is not solely a pragmatic response to culture. In the production of new theological notes from the margins, it becomes a way of re-theologising. Roxburgh argues that a key task of Christian leadership is to be a poet, to describe in honest lament the church's experience of exile and marginality.

> The pastoral role in the context of liminality is that of articulating the congregation's experience in modernity. In this sense, pastors must reinterpret their roles not primarily as caregivers but as poets. Poets are the articulators of experience and the rememberers of tradition. They image and symbolize the

[100] We need to recapture a sense that we live "estranged from the center of our being and yearning." Ibid., 132.
[101] Interview with Charlie Irvine, Glasgow, Scotland, 2001.
[102] Certeau, *Culture in the Plural. Edited and Introduction by Luce Giard*, 140.

> unarticulated experiences of the community. ... The poet listens to the pain and questioning emerging from the fragmentation and alienation dwelling within modern people – the loneliness of our individualism as experienced by those in our congregations ... The poet's vocation is to bring these voices to expression so that we may listen again to the voice of God speaking into our situation of marginality.[103]

This poetic role necessitates entering into the experience of exile, eating the scrolls of marginality.

Cityside has entered into its experience of being a marginal creative community. It has chosen to embrace its difference and to live in exile from the EPC church, to remain Christian, on the margins of a fragmented postmodern context. An outcome of this marginality is the discovery of fresh theological resources; sampling as a way of "making do," a communitarian hermeneutic and imaginative space. These are marginalia, theological notes from a marginal creative community.

Terry Veling argues that marginal Christian communities can learn much from the rabbinic midrash tradition. They belonged to the Christian tradition in a communal and dialogical interpretation.[104] They accepted their marginality. They located authority in their community of interpretation. Employing Certeau, they produced marginalia: writing their interpretive scripts around the edges of their received text. This writing allowed them to re-read their tradition in light of their changing context, to re-theologise and, in doing so, add vitality to their life of faith. Thus, they share continuities with Cityside, who accept its marginality and locate its authority in the community of interpretation as a way of "making do." This communitarian hermeneutic allows Cityside a communal and dialogical response both to the gospel tradition of the church and to contemporary culture.

Viewed this way, Cityside stands in continuity with other Christian communities as a producer of artifacts, of notes from the margins. The Israel of exile was a marginalised community of faith in which the response to marginality is a prominent theme. "[T]he history of Judaism has been a virtually continuous displacement. The motifs of exile and return have become central to Jewish tradition, experience and identity."[105] Their creative response was the Torah, as notes from the margins. The early church found itself marginalised from the

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[103] Alan J. Roxburgh, *The Missionary Congregation, Leadership, and Liminality* (Harrisburg, PA: Trinity Press International, 1997), 58-59.

[104] "The rabbinic tradition provides a strong legitimation and rich resources for supporting the interpretive activity of intentional communities whose voices sound out from the margins of tradition." Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*, 152.

[105] Coleman and Elsner, *Pilgrimage. Past and Present in the World Religions*, 335.

Jewish community. Their creative response was the letters of the New Testament, as notes from the margins. Cityside, as a marginal creative community, produces artifacts, liturgy, *The Prodigal Project*,[106] *Too Many "Ands,"*[107] in continuity with these marginal religious communities.

It is noteworthy that the artifacts of Israel in exile and the early church involved sampling. Israel in exile drew from Yahwist, Elohim, Deuteronomic and Priestly sources in the formation of the Canon.[108] Similarly, Paul sampled from the First Testament in his letters to the early church. Thus, the metaphor of marginalia and marginal creative communities has returned us to sampling, to the use of resources for renewal.

This continuity should not overshadow the fact that today's contemporary cultural milieu of montage and fragmentation means that contemporary faith communities like Cityside are likely to be much more adept at sampling. The ability to DJ is far more widespread and probably more sophisticated in today's emerging culture than it was in Peter or Paul's world.

The notion of marginal creative communities producing marginalia has implications for the Christian understanding of tradition. In doing so, I return to some of my ideas regarding tradition expressed in Chapter Seven.[109] I want to frame Cityside as a marginal creative community in relationship with other Christian communities. Cityside can sample, can be nourished by the marginalia of these communities. Equally, these communities might want to sample, to be nourished by its marginalia. This sampling must be done sensitive to this Other community; aware of their story and their context. Thus, I am rejecting the criticism that sampling engenders a "postmodern eclecticism that treats Christian tradition as a kind of bran tub into which we can dip for liturgical samples and other goodies."[110]

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[106] Riddell, Pierson, and Kirkpatrick, *The Prodigal Project. Journey into the Emerging Church.*
[107] Mark Pierson, ed., *Too Many 'Ands'. Rants and Raves and Other Stuff from Worship Services to Encourage the Writing and Using of More New Stuff in Worship* (Auckland: The Parallel Universe, 1997).
[108] "[T]he Hebrew Bible grew as the result of the combination of separate literary units that were progressively grouped together and treated as sacred literature under the pressure of events and circumstances in postexilic Judah ... the formation of the Hebrew Bible proceeded by adding together and splicing smaller compositions to form larger entities." Normam K. Gottwald, *The Hebrew Bible. A Socio-Literary Introduction* (Philadelphia: Fortress Press, 1985), 93-4. Thanks to Dr Tim Bulkeley for assistance in finding this reference.
[109] See Chapter Seven, section titled "After the authorial weight of tradition."
[110] Roberts, "Thoroughly Modern Worship, Thoroughly Postmodern Culture," page 8 of 9. I am using the quote from Roberts because of its expressiveness and not to suggest he makes this critique of sampling. Quite the reverse, he argues for sampling as essential to the vibrancy of localised liturgical praxis. However, he then

With this approach, as I argued in Chapter Seven, tradition is no longer a monolithic interpretive constraint, an oppressive external metanarrative. Rather it is "product," the theological notes from other communities, which have applied the Bible, the history of the church and the way of Jesus to their unique context. Such a notion allows tradition to be framed not as monolithic but as multiple perspectives from multiple communities. It acknowledges the context surrounding each of these communities and thus, the processes of selection, conflict and interpretation that surround the production of marginalia.[111] It allows new perspectives to be expressed and ancient resources to be explored. It engenders humility as Cityside's marginalia is "submitted, in the same way, for the consideration of others who are also concerned to establish the meaning of Christian discipleship" in their unique context.[112]

The criterion that liturgy be authentic to those within the Cityside community returns us to the communitarian hermeneutic, which I have already argued is intrinsic to Cityside's "making do." Marginal creative communities use authenticity in their sampling. They sample from both gospel and culture, metamorphising from within. Authenticity guides this sampling from the marginalia of other (authentic) Christian communities. Authenticity should inform how Cityside uses resources, both global and local, from other cultural sites, while desiring to respect the authenticity of the material, the community and the context that they sample from. Authenticity allows Cityside's marginalia to be consumed by other communities of faith and to have its "consumption" submitted to other communities. And so the Christian tradition is "making do," distinctly and humbly, re-theologising in relation to gospel and culture.

Summary

This chapter has analysed liturgy to argue that Cityside is "making do" through the tactic of sampling, a practice congruent with contemporary DJ practice. The chapter, firstly, argued that Cityside's continuous employment of contemporary culture in the practice of sampling allows it to make multiple responses - amplifying, subverting, juxtaposing - to gospel and culture and further, to *glocalise* as a way of "making do" that allowed a re-theologising of Cityside's relationship with the Other.

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advances respect for tradition and a revived doctrine to the community of saints as a way to avoid sampling. My argument advances a slightly different notion of tradition as the product of communities of faith.

[111] Thus I disagree with Tanner, who sees the notion of tradition as located in the texts of diverse Christian communities resulting in the masking of conflict. Tanner, *Theories of Culture. A New Agenda for Theology*, 130ff.

The chapter, secondly, argued that sampling is a sophisticated theological response to gospel and culture. It allows Cityside to move beyond simplistic dichotomies of separation or accommodation. It allows a simultaneous plurality of practice, an acceptance of partiality, an embrace of difference and an enculturated indwelling of culture. Comparison with a contemporary cultural context that is fragmented, diverse and uncomfortable with externally prescribed metanarrative demonstrates that the practice of sampling makes Cityside a distinctive embodiment of contemporary culture

Thirdly, the chapter argued that within a club and DJ culture, the value of authenticity is paramount and guides the practices of sampling. Cityside was read as a marginal creative community, as a community employing the practice of sampling to creatively write notes from the margins. The values of authenticity can guide Cityside as a marginal creative community in how it employs resources from the Christian tradition. The value of a communal authenticity returns us to the communitarian hermeneutic that has earlier been argued is part of Cityside's "making do."

This presents the argument that Cityside's "making do" by sampling from both gospel and culture allows a vibrant and glocalised relationship with the Other and becomes a re-theologising in continuity with the Christian tradition.

[112] Ibid., 137.

Chapter Ten ::: Beyond Religion: Faith in fragments

When the normative structure breaks down, however, when the old expectations are no longer convincing as a medium of interpersonal coordination, individuals improvise. Social movements, both causes and consequences of normative disorientation, attempt to structure a new interpersonal consensus. Under these circumstances, idiosyncratic motivations of individuals, including movement leaders, require greater scrutiny from the student of social change. For some of those idiosyncrasies may shape the institutions of tomorrow.[1]

The thesis that I have been developing is that Cityside is "making do." In response to the rupture of authority of text and tradition, Citysiders are practising a communitarian hermeneutic, they are providing an imaginative space for individual and corporate creative play and they are sampling from gospel and culture. I have excavated Cityside's every[sun]day practices to show a creative poaching, dismantling and transforming of the fragments of their experiences of culture and Christianity. This is a creatively re-theologising in a fragmented cultural context.

In this chapter I want to extend this thesis with specific regard to the discontinuities I observed in the practices of Cityside. I want to offer a brief critical analysis of Cityside's contextualization. Finally, given that in a postmodern cultural context of fragmentation, Cityside's "making do" offers a new way of being church, I wish to apply its faith in fragments, its marginalia, its creative notes from the edge, to the future of Christian faith in a postmodern world. As outlined in Chapter One, this is **mission action**, the sixth stage of Van Engen's practical theology model.

Fragments of faith

The alert reader might well have noted that at times the every[sun]day practices of Cityside are juxtaposed and contradictory.

In Chapter Three I suggested that Citysiders, in their identification with postmodern culture were, (especially the 44% who chose the category "partly"), subjectively appropriating dimensions of postmodernism. Such behaviour is consistent with the argument of Chapter Five, that fragmentation is essential to postmodernism. Differently fragmented people will appropriate different fragments, whether of culture or of faith.

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[1] Warner, *New Wine in Old Wineskins. Evangelicals and Liberals in a Small-Town Church*, 28-9.

Cityside's juxtaposed fragmentation was also evident in the every[sun]day practices of Cityside. Thus, in Chapter Seven, Cityside's amnesia of corporate memory contradicted its sampling of various ancient sources as an ancient-future faith.

Then, in Chapter Eight, I described Cityside's juxtaposition of mortality and natality. I attempted to use a birth metaphor to embrace both rupture and life-giving. Nevertheless, Cityside's discourse was, at times, juxtaposed with an emerging, more creation focused, spirituality.

A further contradiction in Cityside's discourse was evident in relation to the communitarian hermeneutic of Chapter Seven and the relationship with the Other in Chapter Nine. Citysider's focus group discourse was, internally, contradictory.

> I want this place to be open, accepting. I want everyone to come and feel welcome and not like they're being pushed back by not being able to understand something or feeling like they're being deliberately intellectual in a way that is exclusive. But I also want the freedom to be able to use the language that I use and not to feel like someone is going to find that a problem and not want to be in the church because of it. What do we do with that?[2]

This was a description of an internal contradiction between being open yet being authentic.

There were also external contradictions in relation to Cityside's communitarian hermeneutic. This was evident in relationship to the Other.

> The other thing is that when I was quite involved in the more conservative groups you were kind of expected to bring your friends along. There was always this guilt thing about having to invite non-Christian friends. And now that I'm here I have no interest in inviting non-Christian friends along and I'm really happy about it. It feels a lot better.[3]

The Other (of non-Christian friends) has not only been named, but has been excluded ("no interest in inviting non-Christian friends along"). This seems to be in contradiction to Cityside's value of being an open, accepting community. Yet this fragment lies in, even, further contradiction with the statement that

> My personal evangelism, which to me means talking about spiritual stuff with people, with my friends, has just gone through the roof in the time I've been at Cityside. Because all of a sudden I'm not ashamed of God because it used to be the last thing I wanted my friends to do would be to become a Christian because it would just ruin their life. And now I feel like it is a positive thing if they have something to do

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[2] Wednesday Focus Group interview.

[3] Sunday Focus Group interview. Quote used Chapter Four, Footnote 46.

> with God. But it's like nowhere near the sort of outreach, formal mission thing. It's just that I like God and it's a natural thing now.[4]

As Citysiders crawl out from under the fragments of their EPC past, as they are delivered from notions of evangelism as "those outreaches that you used to drag your non-Christian friends to at college," so a more vital and spiritual lifestyle goes "through the roof."[5] This is a faith in fragments.

One caveat is important. The ability to crawl out from under one's past will be based on a refusal to remain in a state of negativity toward one's inherited past. Veling notes, "the route to liberation from the negative and alienating realities of a tradition is.... [an] educative task ... to help communities realize that the "way out" – the "exodus" – from alienation to freedom is to enter into a vigorous, honest, and searching conversation with their tradition in both its enriching and distorting effects."[6] This becomes the function of "making do," as it calls both individuals and communities to find freedom through a creative and transformative sampling and re-mixing of their past. Juxtaposition thus becomes an avenue for growth.

However, it is important to note that the above contradictions are, in fact, a natural consequence of a faith in fragments. As Tanner expresses it, "[a]s a postmodern understanding of culture makes especially clear, however, the cultural dimension of a whole way of life never offers of itself the sort of clarity and consistency that academic theology pursues."[7] This is not to despise clarity. Indeed, I hope that this thesis has been a model of clarity and consistency. Rather, it is to acknowledge the reality that life is lived in a piecemeal fashion.[8] Cityside's contradictions are, in fact, a further evidence of a faith in fragments.

"Making do" will neither accept the status quo nor embrace a full and final rupture. It will accept that essential to living in a world of fragments is the ability to live with the inherent tensions of a fragmented culture and the chaotic mess of a detraditionalised rupture.

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[4] Wednesday Focus Group interview. Quote used Chapter Four, Footnote 47.
[5] Wednesday Focus Group interview. Full quote reads, "I just read that and have the vision of those outreaches that you used to drag your non-Christian friends to at college. And that's what I associate with that, so I just think no, we don't do anything like that. But we do things like talking about stuff with friends, which I always regard as not evangelical outreach. It's not community services. It's not social justice or welfare. It's kind of, it's about who [we are]."
[6] Veling and Groome, *Living in the Margins. Intentional Communities and the Art of Interpretation*, 50.
[7] Tanner, *Theories of Culture. A New Agenda for Theology*, 74.
[8] "Matters like this come up in a piecemeal fashion ... Indeed, the distribution of beliefs and values across social practices is often segmented in a way that keeps the question of consistency from arising." Ibid., 75.

I would want to extend this argument and maintain that, in fact, a faith in fragments becomes a place for growth. Applying my argument of Chapter Eight, in the montage of the fragments, the play of imaginative space occurs. When the fragments contradict, further "making do" occurs.

The Biblical narrative has an interesting interplay between the chaos of fragmentation and the brooding and breathing Spirit. The fragmentary nature of the uncreated chaos over which the Spirit of God is moving in Genesis 1 becomes a site for the good and creative work of God. The next mention of the Spirit is in another context of rupture, fragmentation and creativity. As the Exodus people of God journey in the wilderness in an act of rupture from Egypt, seeking new ways of being the community of God, the Spirit of God gives "ability and intelligence, with knowledge and all craftsmanship."[9] The Spirit is richly present in the chaos of rupture. As the disciples wait in transition in Acts 1 and 2, their faith in fragments, the Spirit of God breathes anew, and new ways of being church develop. Thus, the contradictions are, in fact, fertile fields of yet more creative play, yet more "making do."

Walter Brueggemann gives my link between faith in fragments and an ongoing "making do" a missional dimension. He argues that the key missional task of the church in a postmodern world is "to fund – to provide the pieces, materials, and resources out of which a new world can be imagined. Our responsibility, then, is not a grand scheme or coherent system, but the voicing of a lot of little pieces out of which people can put life together in fresh configurations."[10] A faith in fragments is not to be despised for inconsistency but offered as a gift to the world, trusting in the Spirit who is richly present in chaos.

As I have argued in the previous chapter, the place of marginality is the place of creativity. In the face of the unknown, faith takes the form of imagination.[11] The role of this intuitive, essentially imaginative, dimension cannot be underestimated, both in the formation of the "alternative worship" communities, in their ongoing creative life, and the embodiment of this creative life to their faith in fragments. Their previous religious disenchantment, their embrace of a culture in fragments, their willingness to be open to an intuitive, playful, creative spirituality has opened up new ways of being church. This, in essence, seems to be some sort

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[9] Exodus 31:2-5.

[10] Walter Brueggemann, *Texts under Negotiation. The Bible and Postmodern Imagination* (Minneapolis: Fortress Press, 1993), 20.

of co-operation with the imaginative impulse of God. Or, as Tanner argues, theological creativity

> does not seem to amount to any "pure," free wheeling expression of creative drives. It seems, instead, to be the creativity of a postmodern "bricoleur" – the creativity, that is, of someone who works with an always potentially disordered heap of already existing materials, pulling them apart and putting them back together again, tinkering with their shapes, twisting them this way and that.[12]

A faith in fragments is inherent to Christian faith "making do" in a postmodern world. In the margins, the Spirit blows on the juxtaposition of imaginative space, among the authentic community and in the sampling of gospel and culture.

Continuity:Dis-continuity

So how might one assess the vitality and effectiveness of Cityside's "making do?" In some ways this is an artificial question, imposed from outside Cityside. Nevertheless, it is a route worth pursuing, both because it orientates Cityside within a wider missiological framework and also because it will serve to further nuance Cityside's "making do."

One evaluative approach would be numerical. Using these parameters, Pete Ward writes of "the evident failure of so called 'alternative worship' to attract people in any great numbers and the way events like Soul Survivor are attracting young people in their thousands."[13] However, such an approach seems to compare oranges and apples; youth at a one-off yearly event with young adults in their regular worshipping life.

It also uses numbers as the criterion of success. Using this criterion, "alternative worship" is perhaps found wanting. The largest "alternative worship" gathering was the ill-fated Nine O'Clock Service, which was reported to attract numbers of around 600. No "alternative worship" gathering since has come close. My observation of fourteen UK groups I visited in 2001 was of service attendances of between twenty and fifty. Anecdotal evidence indicates such numbers are normal. In New Zealand, Cityside is now (2002) attracting over 110 people each week in an upward growth trend. Yes, Cityside's upward growth curve includes redistributive growth, yet equally, unchurched are present and part of this numerical growth.

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[11] My paraphrasing of McIntyre, who notes "imagination is the form which faith takes in the face of the unknown." McIntyre, *Faith, Theology, and Imagination*, 17.
[12] Tanner, *Theories of Culture. A New Agenda for Theology*, 166.

However, I want to suggest that the validity of this measure is highly problematic. Equally, Brown is dismissive of numbers as a true indicator of the complex relationship between gospel and culture.[14] Alongside such concerns, surely the quest for numerical vitality has to be placed within the broader context of the church in Western culture, in which odd glimmers of hope shine amid overall decline in church attendance. Given this broader context, the very act of maintaining, even small numbers of people, is a commendable example of effective contextualisation.

Another evaluative approach would be to apply the work of Henry Venn and Rufus Anderson, who argued that the goal of mission was a self-supporting, self-governing and self-extending church.[15] Cityside has some external funding for its larger art activities and has enjoyed the gift of a 115-year-old building.[16] Yet it is resourced primarily from within itself. Cityside, along with other "alternative worship" groups, are self-governing. Indeed, the rupture from other forms of Christian faith would make any external form of governance extremely problematic. The extent of self-extending is unclear. "It is difficult to ascertain the exact number of 'alternative' services across the UK at the present time. Some sources have mentioned a figure of over a hundred, although these may only be united in their allegiance to the same generic label."[17] This is quite rapid dispersal over a 15-year period.[18] Cityside has not sought to self-extend. However, it has, by example and by sharing of resources, been part of dispersal in New Zealand.[19] Such dispersal needs to be laid alongside the issue of the durability of such groups, given that a small size demands a renewal of membership for longevity to occur. Thus, applying Venn's criteria, Cityside is self-supporting, self-governing and has, by influence, been self-extending. Therefore, it could be argued as a relatively effective contextualisation.

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[13] Pete Ward, "Position Paper, Mission and Spirituality: Creative Ways of Being Church" (paper presented at the British and Irish Association for Mission Studies, Cardiff, 2001).

[14] Brown, *The Death of Christian Britain. Understanding Secularization, 1800-2000.*

[15] Max Warren, ed., *To Apply the Gospel. Selections from the Writings of Henry Venn.* (Grand Rapids: William B. Eerdmans, 1971), Chapter 1, esp pp. 74-78. Missiologists have added a fourth, self-theologising. Since this entire thesis has been about this dimension, I will pursue it separately as my third evaluative approach, that of continuity and dis-continuity.

[16] Conversation with Mark Pierson, March 2003, pers. comm.

[17] Matthew Guest, "Alternative Worshippers and Post-Evangelicals: Challenging the Boundaries of Christian Faith?" (paper presented at the Contemporary Theology Seminar Paper, University of Durham, 2003).

[18] This figure is based on the appearance of NOS in Sheffield in the late 1980s as the pioneer of "alternative worship."

[19] In 2002 and 2003, eight Baptist churches sharing "alternative worship principles" represented by 15 leaders gathered at Cityside. Moves for training under this "Converse" umbrella are underway.

A third evaluative approach is to assess continuity and dis-continuity. I would define contextualisation as the incarnation of Christian faith within a particular culture. I have argued in this thesis that Cityside is Christian faith "making do" in a particular, postmodern world. Both understandings imply continuity both with the Christian gospel and with the contemporary culture. Equally, both understandings imply dis-continuity both with previous or traditional understandings of the gospel and with elements of the contemporary culture that might be incongruent with the Christian gospel.

Thus, Cityside can be assessed in relation to continuity and dis-continuity with gospel and culture.

So, returning to Chapter Seven, Cityside's "making do" through a communitarian hermeneutic lies in continuity with the Emmaus Road narrative. When the interpretive community is re-framed as performance, Cityside lies in continuity with the missional dimensions of the Christian narrative. Yet Cityside lies in dis-continuity with tradition or text as authoritative. However, continuity can be seen if tradition is re-framed via a communitarian hermeneutic, as a community one generation removed from Jesus engaging with other communities one generation removed.

I have considered continuities and discontinuities with regard to the gospel. Turning now to the culture, Cityside appears in continuity with the contemporary search for tribal, or peg, communities and Nancy's embrace of finitude as constitutive of community. Yet Cityside lies in dis-continuity with some dimensions of the contemporary communal search when it offers community before individual identity, in contrast to the essentially "consumptive" lifestyle of much contemporary identity.

With regard to Chapter Eight, Cityside's "making do" through imaginative space lies in continuity with Godplay as a metaphor to speak of God and imaginative space as a way to speak of creation, redemption and eschatology. Cityside exists in continuity with the Christian tradition as it seeks to recapture historical practices of labyrinth, storytelling and the use of art images. It lies in dis-continuity with the essential rationalism of much Enlightenment influenced Christianity. With regard to culture, Cityside lies in continuity with contemporary understandings of imagination as rupture and the play of montage. Its attempt to be an ethical

community lies in dis-continuity with the postmodern imagination as superficial, depthless and constructed.

Cityside's "making do" through sampling asserts both continuity and dis-continuity with gospel and culture through subversion, amplification and juxtaposition. Cityside as sampling allows continuity with Christian understandings of Incarnation and difference. Equally, Christian understandings of Incarnation and difference allow dis-continuity from contemporary culture. Cityside's "making do" through sampling lies in continuity with contemporary plurality and cultural practices of DJing. The use of authenticity in relation to the sampling community and the community being sampled allows both continuity and dis-continuity with gospel and culture. Marginalia emerges as a creative place that places Cityside in dis-continuity with notions of the church triumphant, but in continuity with the church in exile.

I have used three evaluative approaches to assess Cityside's contextual effectiveness. While some are more problematic in the postmodern context of Cityside and this thesis, on all three accounts, I would argue Cityside could claim to be an effective contextualisation of faith.

However, the most significant evaluation of Cityside was evident in Chapters Three and Four. Of utmost importance is that at Cityside, people who identify themselves as postmodern feel they are growing spirituality. This is the acid test. Are people from within the culture affirming the contextualisation? At Cityside the answer is in the affirmative.

Given this evaluation, I would like to apply the learnings of this thesis to the mission task of being a church in a postmodern cultural shift.

Mission action

What are the implications for mission action? How might the mission insights gleaned from Cityside's story contribute to the faith community in a postmodern world?

Making do

Firstly, "making do" offers a way of speaking theologically and acting Christianly in a fragmented, postmodern world. By many indicators, the church in the West is in decline. A number of responses have been suggested. They include the pounding of the good old book

with a fundamentalism that reasserts the certainty of a unitary locus. Another response is the embrace of a complete subjectivity, a letting go of any coherence between dispersed fragments. Christianity is reconstituted as no longer unique, but one of many roads leading to God.

This thesis suggests a third approach, a creative, adaptive "making do." If, as Certeau argued, and as Cityside demonstrates, that in response to external cultural influences, people adapt, employing transformative strategies, using the fragments of what is to build their own realities, this suggests neither a total embrace of rigid dogma nor a rejection of all dogma, but a creatively adaptive space. This is neither an acquiescence to an oppressive, controlling metanarrative nor a total jettisoning of the narrative, but an enculturated "making do." By implication, the fragmentation of postmodernity can be embraced as life-giving and that rupture and marginality become a fertile and creative space.

Marginality can thus be embraced, as a creative place in which new ways of being, both in identity and in community, are found. Often the experience of marginality or rupture is a repressed voice. Yet as Cityside has shown, allowing people to clear their throat, to voice their dis-ease, allows a space for re-negotiation. Perhaps after centuries at the centre, it is time for the church to embrace the margin, and in so doing pay attention to the surprise that is the creative surplus.

Community

Secondly, mission action in a postmodern world must include community as a way of being and doing theology. Authority can be shifted from text or tradition to community. This movement offers a hermeneutic, not just in theory, but also in the practice of their everyday actions.

For Jean-Luc Nancy, a community sourced in finitude, in awareness of rift and rupture, births a being-in-common. This offers a community that can share experiences of rupture and voice the fact that the old religious stories no longer ring true. This voicing offers a space to belong, not as a haven of certainty, but as a place to give and receive trust in a community of finitude. In the words of Nancy, this community is *a gift to be renewed and communicated.*

Such an approach to mission action will not mask difference. Rather, in the words of Volf, it will offer a community which practices *complex and flexible, small and large refusals, divergences, subversions, and more or less radical alternative proposals.*

This type of community seems ideally suited for those de-centred and on a journey, or pilgrimage. It can offer both peg and ethical community as a space for disconnected spectators to process the personal narratives of others. Thus one's personal narrative is validated through the community's narrative. Equally it is a space for longer-term commitments to be exchanged. This is not a dichotomy but the outcome of a community formed as a being-in-common, offering a gift-like movement to those on pilgrimage. Such a being-in-common can be resourced by the God of Easter and Emmaus rupture and the invitation to a common experience of being de-centred.

Employing this communitarian hermeneutic allows movements of both continuity and discontinuity. For instance, it allows an "ancient future faith," in which a community innovates by listening to other communities. Text and tradition are sampled, not as monolithic meta-narratives, but as one contemporary gathered community listening to other communities and their living of the narrative of Jesus. This suggests a contextual and relational listening, a sifting across the fine-grained sands of time, both diachronically and synchronically.

This allows text as performance; just as a theatre company or orchestra performs a text as an act of interpretation. The mission task of the Christian community is not to out-tell, but to out-perform, enacting in community a living story.

Identity

Mission action in a postmodern world must include the seeking of an *imaginative space*, a place to "make do," both individually and communally. Indeed, when imagination is conceived in Ricoeurian terms, as a moment beyond the finitude of what is, and in so doing, new ways of seeing become possible. This suggests the metaphor for church as a place to create imaginative space.

Such a movement, such an imaginative space, is driven by a number of factors. Culturally, the postmodern fragmentation decentres and offers a montage of images that encourages

imaginative space. Multiple fragments can force the search for connections and thus push the viewer toward imaginative space.

Theologically, if imagination is the form which faith takes in the unknown, then experiences of being de-centred spiritually and in a postmodern cultural shift, are essential to liturgical play, and the conceiving of new possibilities, including every[sun]day "making do."

In postmodernity, the imagination of the human person is bombarded by images, often ironic and deconstructed. "Making do" allows a Christian group to resist postmodernity through the practicing of a poetic and ethical imagination (Chapter 8). With regard to the **poetic**, the imagination needs to move beyond the rupture of a cynical deconstruction by being resourced by the imaginative possibilities of the poetic. With regard to the **ethical**, the I needs to become awake to the Other, to practice being human in shared relationships, and to enhance a shift from individual identity to communal identity.

Essential to the mission action of "making do" through imaginative space could be the re-finding of the ancient theological theme of God play. This includes the valuing of intuitive play as a theological resource. Thus, a community that stays deconstructive will embody practices of necrophilia rather than natality. In contrast, the sourcing of life-giving metaphors can open up new possibilities. The resurrection of Christ becomes a helpful metaphor, an act of rupture that opens up new possibilities and life-giving possibilities for individual and community. This is a challenge to communities founded on rupture, and suggests a movement from deconstruction to imaginative space.

Concretely, such mission action includes practices such as the labyrinth, the use of art images and storytelling. These practices allow rupture and play and in so doing, offer the possibility of new ways of being human, that are more wholistic, more accessible to the wide range of human experience.

Thus imaginative space offers missiological action in the expression of faith in a postmodern world. It offers a way of being human that is relational, open to the intuitive and emotional and the acceptance of rupture in the re-negotiation of one's relationship as viewer and participant.

Thus the mission action of a worship space that places fragments (whether different voices or multiple media) alongside each other, in a montage, enhances the creation of imaginative space. Not only is it connective with the inhabitants of a fragmented world, it also offers them new ways of being human.

Sampling

Mission action in a postmodern world must include a sampling approach to gospel and culture.

This presents itself as a way of moving beyond dichotomies of cultural separation or cultural accommodation. Sampling allows simultaneous modes of amplification, subversion or juxtaposition. It also accepts partiality of practice. In so doing it is continuous with the postmodern preoccupation with fragmentation and montage. It is in the briccolage of everyday practices that identity is re-appropriated and re-configured. Identity is framed around these borderland encounters.

Sampling allows a re-negotiation of the relationship with the Other. Resources can be "sampled," in order to increase sensitivity. The sampling of cultural resources is the telling of a story, which becomes the frontier, a borderland crossing, and allows the recognition of the localised narratives of other communities. Having such fragments of narrative is an encounter with the Other that ensures the unique identity of both parties. While Western philosophy has tended to be a monologue of tradition or text, "making do" allows the difference of localised stories to be heard, so diverse voices speak. This is a relational and contextual understanding of tradition that allows the learning from, and the creative re-employment of the fragments of the Other. The borderlands become rich spaces for the sharing of the micro-poetics of being in community.

A communitarian hermeneutic can be applied to ensure an ethic of sampling. Authenticity to one's own community is essential to sampling. Equally, such authenticity needs to be applied respectfully to others' community. Resources "sampled" need to engage with the community from which one samples. This suggests a further renegotiation of one's relationship with the Other, as sampling becomes the crossing into the borderlands of yet other micropoetic. It enhances a contextual and ethical sensitivity.

Sampling presents a sophisticated response to cultural change. The use and re-employment of dominant interpretive frameworks is in fact a mode of resistance. Sampling, both from Christian tradition and from culture, is in fact a creative re-finding of life. "Making do" allows a Christian group to step out of the shadow of both modern ways of understanding faith and of postmodern deconstructive cynicism. Popular culture and church tradition become codes to be neither followed blindly nor cynically dismantled. Rather "making do"- whether Biblical text, video news loop or contemporary song lyric - allows a transformative re-employment.

The very concrete and limited nature of such "making do" means that one can resist the charge of creating yet another meta-narrative. Sampling is a sidestep of the history of ideas or the erection of yet another big idea. It is a seeking for a localised, embedded story. It is a detective narrative of finding and being found by God.

This localised story affirms the innovation and creativity of all individuals. Being down under produces marginalia. The tactical subversion of institutional strategies is the birthright of all. It is a localised story that in its articulation allows connectivity with other local stories. The community of Cityside is thus connective with the localised stories of other communities of faith. Church tradition is rehabilitated, not as an oppressive meta-narrative, but as the connectivity between localised stories. This allows another way of looking at the Biblical text, as the sharing of borderlands stories of communities in rupture.

This "making do" becomes a mode of resistance. Cityside can resist the totalizing forces of globalization, their perceived oppression at the hands of EPC spirituality or the risk of losing any voice as a local context completely fragments or deconstruction urges yet another deconstruction.

This shares continuity with the formation of the Christian canon, in which exilic communities, faced with the problematic notions of authority, identity and relationship with the Other, produce marginalia, notes from the margins. It allows a creative re-reading, a transformative "making do," a contextual re-reading that re-vitalises every[sun]day practices.

A mission action that "makes do" through a communitarian hermeneutic, imaginative space and sampling, offers a new way of being church in a postmodern world.

The future of faith in a fragmented world

For the future of the Christian faith, the following needs to be noted.

Firstly, the de-centred religious rupture that "postmodern" Citysiders have articulated suggests that the Evangelical/Pentecostal/Charismatic stream could well be a modern contextualisation of faith. Despite its numerical success in redistributing segments of the church, my research, albeit only one case study, suggests it is problematic as to whether it will vitally nourish faith into a new millennium. This is by no means to suggest that such expressions of faith are terminal. Rather, it is to wonder at what ways an EPC religiosity can "make do" in a more realistic engagement with a contemporary fragmented context.

Secondly, church communities serious about a vital contemporary Christian faith need to explore the place of community, imaginative space and DJ sampling. Such resources appear essential to a vital and genuine postmodern contextualisation of faith.

Thirdly, the contemporary experience of de-centredness might yet be a gift to religious faith. Marginality has historically contributed vitality and vibrancy to the Christian faith. This, combined with Cityside's experience, suggests rupture as a fertile field. More theological time needs to be given to imaginative space and to Spirit-play among the borderlands of montage and fragment.

Fourthly, a communitarian ecclesiology offers much to a Christian understanding of tradition. A community of faith, one step removed from the Jesus community, in dialogue with other communities of faith, similarly, one step removed from the Jesus community, seems to move beyond tradition as an oppressive metanarrative. Nor does it legitimise amnesia of memory. Rather, it gives congregations local vitality in a perichoretic dance with other one, holy, catholic and apostolic church communities.

Fifthly, sampling offers a fresh metaphor to the much debated question of the relationship of gospel and culture. Rather than binary oppositions of either gospel or culture, sampling allows a simultaneous plurality of practice.

Sixthly, Cityside's creative interplay of both local and global questions demonstrates how context is now defined in contextualisation. The term contextualisation was coined in the

1970s and prioritised local theologising. Where you stood and where you pointed were deemed of primary importance. Until the 1970s, organised Pakeha religion in New Zealand seemed unaware that it was standing in Aotearoa New Zealand, but its head was in the West. Implicit contextualisation might have occurred, but it was certainly not by design. Where one stands today is "glocal"; globally shaped and locally defined. Contextualisation in a new millennium now needs to leave behind its romantic constructions of a "pure" local.

The future of Christian faith might yet lie in an embrace of postmodernity. Such embrace is likely to release fresh resources for Christian faith. Communities of faith that commit to "make do", to enculturate, to employ a communitarian hermeneutic, to open up creative space and practice a sampling approach to gospel and culture, could well experience theological re-vitalisation. This could well be the future of a faith in fragments.

Further research

In concluding this research, a number of further avenues for research suggest themselves.

Firstly, I would suggest further research in relation to Cityside. It would be instructive to research the "de-churched" from Cityside. This thesis focused on Cityside and because it surveyed those within the community, a more positive image of Cityside is likely. What is the experience of Cityside from the perspective of those who have left Cityside? When people leave Cityside, where do they go in relation to religious adherence?

Secondly, it would be instructive to pursue a longitudinal study of Cityside. Might the routinisation of the Charismatic, in fact, become Cityside's experience? Might the novelty and play, so loved within postmodern culture, impact negatively on Cityside as it matures? How can Cityside maintain the ethos of community and participation as the community grows? Francesco Alberoni maps all forms of social life in cycles from the mystically enthusiastic to the institutional.[20] Such research questions could be addressed by a longitudinal study of Cityside.

Thirdly, I would suggest a similar excavation of EPC groups. It would be fascinating to apply my research methods, of survey, focus groups and ethnographic participation, to a strongly

[20] Francesco Alberoni, *Movement and Institution*, trans. Patricia C. Arden (Delmoro, New York: Columbia University Press, 1984).

Evangelical church (for example Titirangi Baptist, Auckland), or to a larger and similar youthful Pentecostal city church (for example, Christian City Church, Auckland). The continuities and dis-continuities with Cityside would provide further insights into contemporary religious life. Are they also "making do"?

Fourthly, I would suggest a similar excavation of post-modern non-religious emergent groups. The Arc Café in Dunedin offers a communal café, a creative arts space and a connectedness with contemporary music, video and DJ cultures, all in an old building. The continuities and discontinuities with Cityside would provide further insights into contemporary culture.

Fifthly, I would suggest an investigation of trans-national comparisons. This thesis has drawn on some interviews and discussions with selected "alternative worship" groups in the United Kingdom and Australia. I have also participated in various UK and Australian "alternative worship" experiences. However, these were one-off and, thus, made comparisons with Cityside tentative. A similar excavation of other "alternative worship" groups using my methods would generate further data, both on new ways of being church, the relationship between the local and the global, and on how local groups appropriate dimensions of postmodern culture.

Sixthly, Certeau's "making do" warrants application with regard to indigenous cultures in Aotearoa New Zealand. How are contemporary expressions of Maori and Pacific Island cultural identity a "making do"? A stream of literature is concerned about globalisation. I have already questioned the essential passivity of such an approach. Certeau explored the "making do" of ethnic groups, for example, Amerindians in South America. Is Certeau's concept also applicable to indigenous life in Aotearoa New Zealand?

Finally, I have deliberately "sampled" from a number of contemporary postmodern thinkers, including Stanley Fish, Jean-Luc Nancy, Slavoj Zizek, Jacques Lacan, Richard Kearney and Miroslav Volf. All of their work deserves far greater attention with specific reference to their interface with Christian faith "making do" in a postmodern world. This thesis has suggested a potentially fruitful engagement between the Jerusalem of the Christian tradition and the Athens of postmodern intellectual scholarship, especially in relation to Continental thinkers. Further study is needed to verify such an assessment.

Summary

In this chapter I have brought to the foreground Cityside's discontinuities; their faith in fragments. I have argued that these fragments, while contradictory, support the hypothesis that Cityside is "making do" in a postmodern world. Cityside is not the application of an external missional idea. It embodies an intuitive, creative, transformative, piecemeal approach to Christian faith. At times their marginalia will contradict. This can, in turn, be embraced and become yet further grist in the mill of "making do."

I have used a number of measures, particularly a model of continuity and dis-continuity, to argue for the effectiveness of Cityside as a postmodern contextualisation of faith. I have applied some of the material from Chapters Seven to Nine more generally to the mission action of being a church in a time of cultural change. Embracing marginality and "making do" through a communitarian hermeneutic, imaginative space and sampling offers a new way of being church in postmodern world.

It conclusion I would make one final request. By implication, a fragmented faith that is "making do" is an unfinished faith. Cityside is not finished. It is not perfect. Nor do they make any claim to such a label. The danger of this thesis is that in inscribing Cityside's marginalia, in placing their life in relation to contemporary culture, Cityside becomes an icon, a lightning rod, for claim and counter claim in relation to a wider debate about faith in a postmodern culture. I used to get weary of being asked in seminar presentations about Cityside's ethics and life, "What is their stance on moral issues?" "How large are they?" Further discussion with the questioner often revealed preconceived agendas about moral codes and liberal ethics, about consumer religion and social justice, about the validity of using size to measure missional effectiveness. Cityside was being pressed into larger metanarratives. Their fragments were being interpreted through a foreign lens. As one Citysider said to me, "Cityside was my last chance. I had nowhere else to go. If there was no faith here, then I had no faith."[21] It is my conviction and the argument of this thesis that ultimately this "making do" is the essence of Cityside. Cityside is about ordinary people trying to make sense of a faith in fragments. Their faith, fragmented from EPC religion. Their faith, lived in a contemporary context. In Chapter One I asked Cityside to forgive my assertion that their ordinary lives were part of a bigger story. In this last Chapter, I would ask the reader to remember that while they

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[21] Conversation, August 2002.

might wish to ask wider questions and impose other frameworks, ultimately Cityside is about ordinary lives "making do." Christian faith has been fragmented before; in exile, in the early church. In a similarly fragmented context, Cityside have productively scribbled a new way of being church, a Christian faith "making do" in a postmodern world.

In many ways, this thesis is now marginalia. This thesis is not Cityside but is my scribbles from the margins of Cityside. It is my articulation of the marginal practices of a group de-centred from their EPC faith and de-centred as part of their experience of being amid contemporary culture.

What is the future of faith in a fragmented world? For Certeau, for Cityside, it lies neither in the assertion of fundamental objectivities nor in a deconstructive subjectivity. Rather, in living beyond religion, beyond authority of text and tradition, faith scribbles marginalia in acts of "making do.

Chapter Eleven ::: Epilogue

This thesis has argued that Cityside Baptist Church is "making do" with regard to the practices of a communitarian hermeneutic, a creative play in imaginative space and a sampling, in order to sustain their new way of being church in a postmodern world.

The thesis started (**Chapter One**) by observing that on the hinge of a new millennium within a Western Protestant context, a number of new approaches to church and worship have developed. One of these, "alternative worship", seemed to explore more participatory, creative and culturally connected approaches to faith and worship. The aim was said to be a form of worship and church fully authentic to what the participants were as people and fully reflective of the postmodern culture in which participants lived their everyday lives. Such a definition is thus a claim for the enculturation and embodiment of Christian faith, with specific reference to a popular postmodern cultural context.

To investigate this new way of being, I adopted a practical theology approach. Using tools of survey, participant observation and focus group interviews, I set out to investigate the life and liturgy of Cityside Baptist Church, located in Auckland, Aotearoa New Zealand. Cityside was selected, firstly, because of its reputation for liturgical innovation and, secondly, because of its reputed continuities with the "alternative worship" movement.

Practical theology enabled me to employ a research method in which the life of a faith community, in this case Cityside, became a site for theological reflection. Such a methodology applied *lex orandi, lex credendi*, that the rule of prayer is the rule of belief. Reflection on the *ecclesial praxis* or *phronesis*, the practical wisdom, of Cityside enabled me to reflect theologically on both contemporary culture and the Christian tradition. In focusing on the practices of the church, this methodological approach was also communal and, thus, inherently Baptistic. In exploring the practices of the church, as embodied in culture, it was also missional. I expected that an intense focus on the concrete and particular of Cityside might allow more universal themes of community, creativity, culture, spirituality and humanity to be explored.

In seeking to investigate, or "read" the Cityside story, I located Cityside Baptist Church historically in Auckland, New Zealand (**Chapter Two**). Cityside is part of a religious history stretching back to the 1860s. Its church life reflects the rise and fall of religious life in

Aotearoa New Zealand. This included the struggle of migrant life to root deeply in New Zealand, the fervour and intolerance of early evangelistic piety, the decline of faith since the 1960s, the changing face of the urban city and the redistribution and routinisation of the Charismatic in New Zealand.

My research revealed that in the 1990s, in response to numerical decline, cultural reflection and a new minister, Cityside changed its liturgy and life. Values of creativity, participation and cultural engagement guided an intuitive liturgical development. I described this journey, the present shape of Cityside's ecclesiological life and the increase in the number of congregational participants.

Given a historical awareness of Cityside, and an overview of its liturgical innovation, I was then ready to step inside the doors and meet the congregation (**Chapter Three**). A survey of congregational participants was conducted. Of the participants, 50% were born after 1968 and, thus, have spent all their life in a cultural milieu influenced by postmodern thought. A greater number of participants, in response to a given definition, identified themselves as postmodern. Participants described their engagement with a wide range of cultural artifacts; books, radio, film, and demonstrate a spiritual and cultural connectedness. Of the participants, 96% have experienced Evangelical, Pentecostal or Charismatic churches. In response to this experience they articulated both de-centredness with regard to religious authority and a search for a more culturally congruent and communal faith. Thus, I established that Cityside participants were both religiously de-centred and culturally connected to a contemporary and postmodern context. Given this understanding of where Cityside participants had come from, a more detailed understanding of what they valued was explored (**Chapter Four**). I outlined the spirituality of Cityside; based on the survey, which asked participants what they found helpful about Cityside. Participants at Cityside felt a high degree of belonging. They felt that they were growing in their spirituality and in the expression and understanding of the Christian faith. With reference to the spirituality of Cityside, a number of themes emerged as helpful for these religiously de-centred and culturally connected participants. These include an emphasis on an honest, participatory and relational community, a creative and wholistic spirituality and an engagement with contemporary culture. These three themes - community, creativity and cultural connectedness - as they emerge from survey data, would become major sites for sustained theological dialogue with both contemporary culture and the Christian tradition in the remainder of the thesis.

Before exploring these three themes, I undertook a further reading of the Cityside story. It was important to locate the concerns of Cityside participants with regard to culture, creativity and community as part of a more widespread contemporary cultural shift (**Chapter Five**). The contemporary cultural context was described. This description included noting a wide-ranging fragmentation, in which existing plausibility structures, the power of institutions and sites of authority are undergoing deconstruction. This fragmentation was examined with specific reference to identity, community and the ethics of the relationship with the Other. Rational and traditional notions of identity are being fragmented and meaning is being sought in the construction of individual lifestyles. This includes a renewed search for a more experiential and wholistically spiritual way of being human. Notions of community are being re-framed, from traditional and national, to tribal and peg. Cultural fragmentation includes a re-negotiation of the relationship with the Other. Marginality and difference are being increasingly celebrated in an increasingly globalised and plural world. Cityside and its participants can thus be viewed as adrift on a contemporary, postmodern sea in which community, identity and relationships with the Other have become problematic. How could this already de-centred community respond to this de-centred context?

I suggested that a way of answering this question and of interpreting Cityside was offered by Michel de Certeau's notion of "making do." **Chapter Six,** thus, offered an interpretive interlude. French Jesuit Michel de Certeau's early research explored the writings of 16th and 17th century mystics who, feeling religiously marginalised in a time of cultural fragmentation, re-read the Christian tradition. After 1968 Certeau applied his research methods to the study of contemporary cultural practices and everyday cultural responses of de-centred participants in a time of fragmentation and cultural change. Keenly aware of contemporary postmodern academic concerns, Certeau focused on everyday practices and argued that individuals are engaged in a process of "making do," a transformative process in which they "poach," creatively subverting in countless ways the artifacts of popular culture. Certeau differentiated between *strategies*, the way institutions organise reality, and *tactics*, a form of embodied action, what people actually do with these strategies in everyday life. Further, he developed the notion of marginal communities as embodying a creative process of writing notes from the margins.

I applied Certeau's methods to the liturgical life of Cityside. How, in a time of cultural fragmentation and through an experience of de-centredness, are Cityside, in their every[sun]day practices, "poaching" with regard to contemporary culture and the Christian tradition? Could Certeau's tool of "making do" both allow the exploration of Cityside's liturgical life and offer an embodied mode of creative being in a de-centred and fragmented world? Might Cityside's response to being de-centred be neither a retreat to certainty nor a resort to individual subjectivity, but a creative "making do" with the fragments of their culture?

The next three chapters returned to Cityside's valuing of community, creativity and cultural connectedness. I aligned, these with the contextual exploration of Chapter Five, into notions of community, identity and the ethics of relationship with the Other. Data from my participant observation at Cityside was used to read Cityside's every[sun]day liturgical practices.

I then argued (**Chapter Seven**) that in response to a de-centred context, Cityside were "making do" by applying a communitarian hermeneutic. Reading fragments of Cityside's liturgical life demonstrated both Cityside's sense of rupture and their finding of their primary identity in community. Liturgical practices, sacraments of gathering and sermons on rupture represented a shift from notions of the authority of the text and of tradition, to the tribal community as the site for the making of meaning. They demonstrated the use of a communitarian hermeneutic as a way of "making do" in a de-centred context.

I noted the continuities with Bauman's notion of peg communities, although I sought to nuance Bauman with a continuum of pilgrimage. The communitarian hermeneutic was explored as a way of re-framing notions of tradition as neither a retreat to certainty nor a resort to the amnesia of individual subjectivity. Rather, Cityside, when viewed as one generation removed from the community of Jesus, can dialogue with other communities, similarly, one generation removed. Such a communitarian hermeneutic resonates with notions of revelation in the Emmaus Road narrative. Cityside perform the text, contextually "making do" in a manner faithful to the liberating work of the Spirit of Christ in the body of Christ. Hence, I argued in this chapter that in response to decentring, Cityside were "making do" with a communitarian hermeneutic. This was one dimension of their embodiment of faith in a postmodern world.

Cityside's communitarian hermeneutic not only provides a communal identity and a re-reading of Christian tradition, but also, in a contemporary context in which the de-centred self searches for identity, Cityside's practices of "making do" provide a communal and individual space for creative play. Thus, **Chapter Eight** explored the notion of "making do" as creative play in imaginative space. Imagination in both history and Christianity has been contentious. I argued that imagination synthesises the tension of being human, rupturing one's sense of finitude. The fragmentation of rupture allows creative play and opens up new ways of being. Thus, Cityside's experience of rupture is intrinsic to their re-imagining of new ways of being church and being human. This "making do" through creative play in imaginative space was outlined in an every[sun]day liturgical practice and in practices of labyrinth, art images and storytelling.

I ended the chapter by applying the metaphor of imaginative space anthropologically, as a Christian approach to being human. As well as suggesting this re-framed the Christian tradition, I presented the notions of the poetics of play and the ethics of the imagination as a critical challenge to Cityside and to some manifestations of the postmodern imagination.

Having argued that Cityside is "making do" through creative play in imaginative space, I then turned to explore the ethics of Cityside's relationship with the Other (**Chapter Nine**). I argued that a further dimension of Cityside's "making do" occurs in their sampling of gospel and culture. I outlined Cityside's cultural connectedness and argued that in their every[sun]day practices they are, simultaneously, subverting, amplifying and juxtaposing. I furthered this argument by outlining the way Cityside sample from both local and global contexts. Thus, Cityside "make do" by sampling from a culture in fragments.

Often Christianity sees gospel and culture as binary opposites. I argued that Cityside's "making do" through the practice of sampling is an embodied inculturation that allows a plurality of practice, embraces difference and accepts the partiality of a living Christian faith in a fragmented contemporary context. Again, Cityside's "making do" is congruent with contemporary cultural practices and it thus represents an embodiment of faith in a postmodern context.

I concluded the chapter by applying the metaphor of sampling in relation to a community of authentic spirituality. This introduced further continuities with the work of Certeau,

specifically, with his notion of marginal creative communities. I interpreted sampling as a practice of marginalia, of a community creatively writing notes from the margins. This process is consistent with the formation of the Christian canon, in which an exilic community faced with the problematic notions of authority, identity and relationships with the Other, chooses to embrace its context. Such acceptance of the reality of being de-centred and marginal, and the resultant pragmatism of "making do" through sampling, in fact, became a creative re-reading of tradition. Fragments of tradition were sampled under the criterion of what was authentically life-giving to the everyday experience of exile. Such creative writing from the margins, hence, became canonical text. This returned me to the work of Chapter Seven and the place of a communitarian hermeneutic as the starting point for an authentic relating to the Other.

The threads of the thesis were drawn together in **Chapter Ten**. Having established that "making do" is, by nature, fragmentary, it is to be expected that there are a number of contradictions in Cityside's "making do." These include a tendency for Cityside to express amnesia of corporate memory, in contradiction with the possibilities of sampling. There was evidence of hangovers from the EPC experiences of being de-centred, particularly with regard to relationships with outsiders. I suggested such contradictions could be met by continued employment of "making do." Thus, "making do" should not be seen as a means of embracing a modernist search for a deep, underlying strata of meaning. Rather, Cityside's enculturation will, by definition, be partial and contradictory, congruent with the inherent tensions of embodied life in a plural and fragmented culture. A brief analysis of Cityside's contextualisation was attempted. By a range of evaluative approaches, I argued that Cityside's "making do" is an effective way of Christian faith "making do" in a postmodern world.

Hence, this thesis has described and contextually sited Cityside Baptist Church with regard to New Zealand's religious identity and contemporary culture. Survey research demonstrated Cityside's move beyond their religious traditions in a search for contemporary cultural connectedness and their embrace of a communal, creative and culturally connected spirituality. The work of Certeau spoke to a postmodern context in which a de-centring of metanarratives has challenged notions of authority, identity and relationships with the Other.

Certeau's concept of "making do" was then employed with specific reference to the every[sun]day liturgical practices of Cityside Baptist Church. Liturgical analysis has

demonstrated that in response to contemporary cultural issues of authority, identity and the Other, Cityside has embodied contemporary cultural practices of community, imaginative identity and sampling. Faith "making do" allows Cityside to embrace its contextual place in a de-centred context while sampling from the Christian tradition. The pragmatism of "making do," thus, becomes a re-theologising with regard to community, humanity and gospel and culture.

Hence, the thesis is established that Cityside Baptist is a new way of being church. They are "making do" with regard to the practices of a communitarian hermeneutic, the creative play of imaginative space and the sampling of the fragments of gospel and culture. "Alternative worship" is an effective new way of being church and being Christian in a postmodern world.

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Appendix One ::: Research method

In order to commence my research, ethical approval needed to be sought from the University of Otago Ethics Committee.[22] Once I received this, I then wrote to the Cityside Baptist Church leadership, outlining my research and requesting their permission to survey, interview and participate in their life. This was given.

My research began with an interview with the Pastor. The advice of Scott Thumma was helpful. He said to listen with encouragement, neither as a detached researcher nor as an emotionally involved participant, but as myself.[23] I drew on the work of Ammerman to construct a range of questions.[24]

The questions were grouped around the following headings:

- The story, history, timeline of Cityside
- The mission and programmes of Cityside
- The style of ministerial leadership
- The partnerships that Cityside has, including overseas
- The key issues at Cityside
- The values of Cityside
- What Citysider's would say their values were

I used these questions as a framework and to develop areas further as we talked. The interview lasted for 90 minutes. It was taped and transcribed.

Participant observation

Participant observation has been described as "the first and most potent method available" for studying congregations.[25] The bulk of my research, upon which this thesis is based, was conducted as ethnographic fieldwork over a six-month period from September 1999 to February 2000. I have continued to maintain intermittent contact with Cityside subsequently.

The main focus of Cityside is their (10:30 a.m.) morning service. They had a number of ad-hoc groups and a range of smaller evening options, which I was unable to attend due to other responsibilities. I also felt that for my purposes, the data I gained from this Sunday worship observation was more than enough. I did attend two evening services and these served to confirm my thinking.

On my first morning, I was introduced to the congregation. This introduction had been mutually agreed, and the leadership noted the fact that I was doing research and that I was not considered a threat. I was grateful for this introduction and the reassurance given to the congregation by the church leadership. Similarly, in his research, Warner chose to identity himself.[26] I had considered not being introduced at all, but deemed that to be named would be honest and provide clarity as to my role at Cityside, especially as I subsequently wanted to conduct a survey and interview.

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[22] This approval was granted August 2000.
[23] Scott Thumma, "Methods for Congregational Study," In Ammerman, *Studying Congregations. A New Handbook*, 203.
[24] Ibid.
[25] Scott Thumma, "Methods for Congregational Study," In Ibid., 199.
[26] Warner, *New Wine in Old Wineskins. Evangelicals and Liberals in a Small-Town Church.*

I attended fifteen services during my participant observation period. I sought to arrive early, without being distinctively early. This gave me an opportunity to set up the tape recorder and get my notes assembled quietly. I sought to take notes unobtrusively, with the paper placed beside me, and so I positioned myself accordingly. (Not easy in a congregration that lay on the floor on beanbags). My goal was to treat Cityside's liturgical life as a total sign complex.[27] I sought to be aware of space, furniture, objects, movement, dress, colour, gesture, posture, music, speech, odour, noise and disorder.[28] I divided my notes into headings as follows: time, music, visuals, words.

When the service finished I stayed and talked with people and this helped me to probe further the life of Cityside. I sought to be open without being intrusive, or to use Warner, to tread softly, question carefully, listen well and read critically.[29] The tape recorder provided a back up for my note taking and memory. I wrote up my observations and questions as I went along and these were woven into my survey and focus interviews. I was left with extensive notes of each service, plus, if needed, tapes as back up to capture exact wordings.

In terms of liturgical analysis, having recorded the total sign-complex, including time, music, visuals, words, I then sought to systematise these. This involved, a grouping using the "native categories" of Cityside's worship: including call to worship, praise, confession, sermon, prayers for others, benediction and communion.[30] I then identified coherent themes within these "native categories." Following Darragh, I took particular note of contrasts (breaks or distinct and unique liturgical fragments) within the liturgical flow.[31] The three main liturgical fragments I subsequently analysed and included in the thesis – the sermon in Chapter Seven, the creation fragment in Chapter Eight and the Children's Day fragment in Chapter Nine – were all "ruptures" and so were in contrast to my coherent themes. This is consistent with my interpretive framework; to look for the ruptures, the rifts. Interestingly, each "rupture" was to nuance my three cohering themes – community, creativity and cultural connectedness.

Focus group method

Taylor and Bogdan note the recent rise in popularity in sociological research of focus groups, because of the way a group can be used to spark other members and to nuance discussion, thus gaining greater insights.[32] At Cityside I ran two focus groups. This allowed a more flexible and dynamic form of data collection than a more structured survey. Taylor and Bogdan note three types of qualitative research through indepth interviewing.[33] The first type seeks to gain a life history or social biography. (Hence, I interviewed the Pastor to understand his and Cityside's life history). The second type seeks to learn about events that cannot be observed. The third seeks to gain a picture of a range of settings, situations or people. In this case focus groups allowed me to understand this third area of people's attitudes to Cityside.

Taylor and Bodgan suggest that data analysis should be ongoing as the researcher moves back and forth between the field and their data set.[34] The focus groups arose from this type of interaction. I had planned, initially, to undertake individual interviews with various Cityside

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[27] To use a phrase by Darragh, "The Ritual of the Christian Assembly. An Approach to Liturgy," Chapter 3.
[28] All categories for liturgical analysis as suggested by Ibid.
[29] Warner, *New Wine in Old Wineskins. Evangelicals and Liberals in a Small-Town Church*, 69.
[30] Ammerman, *Studying Congregations. A New Handbook*, 10.
[31] Darragh, "The Ritual of the Christian Assembly. An Approach to Liturgy."
[32] Taylor and Bogdan, *Introduction to Qualitative Research Methods. A Guidebook and Resource.*
[33] Ibid.
[34] Ibid.

participants. However, as I ethnographically participated in worship, I realised how much the value of community shaped their life. So, I decided to run two focus groups to interview in community.

I advertised these at a Sunday morning service and in the newsletter over two weeks. The interviews ran for 90 minutes on the Sunday and 120 minutes on the Wednesday. In discussion with the Pastor, I chose two different times, one after the church service and in the church building, the second at a Citysider's home on a Wednesday evening. I chose two different times in order to offer a number of options and, hopefully, involve more people by catering for people's different timestyles.

These interviews ran the risk of being self-selecting and of being influenced by the different contexts and times. I decided to proceed, and then evaluate.

> [Q]ualitative interviewing calls for a more flexible research design. Neither the number nor the type of informants needs to be specified beforehand .... The size of the sample in an interviewing study is something that should be determined toward the end of the research and not the beginning.[35]

I was prepared to run more focus groups if needed. In the end fourteen people participated, seven on Sunday and eight on Wednesday (one person came twice).[36] This was 29% of survey respondents. Discussion afterward with the Pastor indicated that all the significant natural sociological groupings had been represented. So using focus group interviews worked well and enabled me, within a set time-frame, to interview many more of the Cityside community than if I had done individual interviews.

The focus group questions emerged from my ethnographic participation and my survey research. Using this data, I sought to use the focus groups to hold a mirror up to Cityside and to receive comment.

I prepared a sheet for participants as below (Focus group data "outline"). The sheet outlined the consent issues associated with this type of research as required under University of Otago Ethics Committee guidelines. It then gave participants a summary of the survey results. I used this sheet to guide my questions, following the contours of the conversation, at times adding further questions. I took notes as I went. I also recorded and transcribed these interviews. By starting the recorder early and then running through the consent procedures, I sought to minimise the embarrassment to participants of being taped. These were people who had become familiar with my presence through my participation in church services and this helped with rapport.

In terms of data analysis, I listened to the tapes and read through the transcripts, looking for themes. I sought to use terms and themes generated from within Cityside. Ammerman describes this use of congregational categories to interpret the data as the use of "native categories."[37] This led to my three main categories; the use of creativity, community and contemporary cultural resources, and to the thesis that Cityside were using these to "make do."

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[35] Ibid., 92, 93.
[36] This places me midway between Scott Thumma's recommendations of five to ten individual interviews in a small congregation and 30 to 40 interviews in a large congregation. Scott Thumma, "Methods for Congregational Study," In Ammerman, *Studying Congregations. A New Handbook*, 205.
[37] Ibid., 10.

Focus group data "outline"

The following is a copy of the introductory material I gave to all participants.

Thank you for your interest in this project, part of my PhD research, which is exploring the life of selected church congregations and the impact of new forms of worship on people's spirituality and cultural expression. Please note that these are by no means the complete results (After all, I'm only 1 year into a 3 year PhD!) Instead I have recorded what I consider to be some interesting preliminary findings. I hope that they will stir reflection, which will, in turn, help answer some more of my ongoing questions about Cityside. I also hope that a small group setting allows a different type of response than a survey form.

Concerning university ethics approval: Your participation in this group is evidence you're aware

- You are participating voluntarily
- You can leave at any time without disadvantage
- Raw data (transcription) will be retained in secure storage for five years and then destroyed

Results of this conversation may be published but anonymity will be preserved. This paper is for the purpose of this discussion only. If you have any questions about this project, either now or in the future, please feel free to contact either: Steve Taylor (622 2437) or Gregory McCormick, University of Otago (0-3-479 8798). The Ethics Committee, Otago University, approved this project.

Research reflections and questions

A very abnormal religious demographic ... Cityside is made up of predominantly young adults (mean age 32, 48% of Cityside are born between 1970-79, cf 14% of New Zealand), who are highly educated, 40% bachelors degree, 32% hold post graduate degree (cf NZ 5.4%, 2.7%) and Pakeha. What is it about Cityside that attracts such people?

Life in a contemporary world ... One person wrote that what they valued most about the worship at Cityside was that it "Helps you to find God in elements of everyday life and society, rather than placing him as 'separate and unattainable." Further, 79% of you feel that as a result of being at Cityside your faith is more integrated with your culture. How does the worship at Cityside help this integration?

And in your worship ... your services involve video, and link with contemporary events (Labour Day, TV ads, cutting down of tree at One Tree Hill, closure of Grace magazine, art exhibitions). Through October-December, you averaged almost two "not explicitly Christian" music tracks per service. Why are these contemporary resources so prominent?

During the October 22 service Mark played the wrong CD. He then announced "But we can justify anything?" which was followed by lot of laughter. Why might people at Cityside have laughed?

As to your "cultural" identity ... when asked if you would describe yourself as postmodern (as defined by celebrating spontaneity, fragmentation, irony, playfulness, ambiguity, eclecticism, images and margins while rejecting the search for overarching narratives, rationalism, and progress) more of you said yes (21%) than no (15%). The majority of people at Cityside see themselves as partly postmodern (44%). This often revolves around the unwillingness to accept the postmodern assertion of no metanarratives. What is it about Cityside that is attractive to "postmodern," "partly postmodern" and "modern" people?

Cityside is a warm and spiritual place ... 70% of you felt you had a strong sense of belonging at Cityside, 80% of you agreed or strongly agreed that as a result of being at Cityside you have a deeper understanding of what it means to be a Christian. Eighty eight percent of you believed that over the last year you had grown in your Christian faith (while 6% of you felt you had had no real growth). It was interesting that the same number of people (15%) felt they had grown much, mainly through Cityside, as had grown much, mainly through their own activity. Is there anything about Cityside that enhances this "private growth"?

Mission at Cityside ... When asked what you value at Cityside, one person wrote that "It's almost the only congregational setting which I feel completely comfortable about inviting my non-Christian friends to." Do others agree? What is it about Cityside that makes this possible?

Sixty five percent of you feel that as a result of being at Cityside you are willing to express your faith in actions. Sixty seven precent of you are willing to express it in words. However, when asked if you regularly take part in any mission activities of Cityside only 17% said yes, 4% to either evangelism or outreach, 10% to community service, social justice or welfare and 2% to both. Twenty five percent of you felt that Cityside didn't have such activities and 52% of you said you were not regularly involved. Is their a gap between willingness and action, OR do most you express faith in settings outside Cityside, OR, did the question not capture the Cityside reality?

How you get to Cityside ... You mostly feel disenfranchised from a large Evangelical/Charismatic/Pentecostal (EPC) church. The previous church of 77% of survey respondents was described as Evangelical, Baptist, charismatic or Pentecostal. Forty eight precent of respondents came from churches larger than 200, 19% came from churches of 75-200, and 17% came from churches of less than 75. Thirty four percent of you came to Cityside because of this EPC experience. You use words like "stifling, controlling, sexist, oppressive, hierarchical, boring, unreal worship, patriarchal" to describe this experience. Another 7% of you are at Cityside because in these EPC churches you felt "unaccepted" or "too different." A further 10% of you used words like "theological change" or "crisis of faith." This is viewed in a positive light, as a "shift from religion to spirituality" or an ability to express doubt and disbelief as a part of your Christian experience. What is it about Cityside that such people find helpful?

How long have you been attending church services at Cityside ... Only 2.1 % (1) of you has been here for more than 11 years. Fifteen percent of you have been at Cityside for less than one year, 21% of you for 1-2 years, 31% for 3-5 years, and 25% for 6-10 years. I assume that this reflects the changes that have occurred with Mark's ministry. Am I correct?

Your church attendance disproves the notion that Xers aren't committed ... 55% of you usually attend every week, while a further 27% of you attend 2-3 times a month. What is it that attracts such attendance?

Survey Method

The use of surveys allows the collection of data in a structured manner. I employed a survey form in order to enable me to listen to the entire congregation and to secure congregational demographic and attitudes. A survey ran the risk of opposing the qualitative nature of this research project. In reality, it was deliberately chosen to enhance the collection of qualitative data. I was very keen to let the entire community speak in relation to their religious identity. A

survey enabled me to access what is often a private world, in contrast to later focus group interviews. It allowed the generation of concrete data that could then be used in my focus groups. By way of example, having obtained a demographic profile, a focus group question then became "What is it about Cityside that attracts [such a demographic]?"

Survey questions were drafted before I commenced my on-site research, both to secure ethics approval and also to help me clarify the aims of my research prior to commencing. The draft questions were discussed and endorsed by someone who had expertise and experience in congregational research design.[38] They were adapted slightly in relation to my participant observation.

The first seven questions in the Cityside survey were drawn from the National Church Life Survey (NCLS). The NCLS is a comprehensive survey of church life, requiring congregational participants attending church on a particular day to complete a 20-minute survey that explores their attitudes to church and spirituality. Originating in Australia, it was completed in a limited way in New Zealand in 1997, and in 2001 was going to be used as a tool to survey churches in Australia, New Zealand, United Kingdom and United States. By linking my survey to the NCLS survey, I would be able to gain comparisons between Cityside and other churches, in New Zealand.

I decided not to use all of the NCLS questions for several reasons. Firstly, I felt it would take too long to do both a full NCLS survey and then, in addition, to ask Cityside participants to explore the specific research questions I was seeking to answer. Secondly, having spent time as a participant observer with the Cityside congregation, I suspected that many of the NCLS questions might not be well received and, thus, their inclusion in my survey could hinder my research. Thirdly, I hoped to answer other potential questions through participant observation and focus group questions.

I selected seven NCLS questions that I hoped would enable comparison between Cityside and other faith communities. These were:

- congregational involvement (How frequently do you attend church services here? How long have you been attending church services here?)
- sense of belonging (Do you have a strong sense of belonging? Are you regularly involved in any group activities?)
- mission involvement (Do you regularly take part in any mission activities?)
- faith formation (Over the last year, do you believe you have grown in your Christian faith?)

The only change to the wording of these questions was to personalise them to Cityside.

The survey was undertaken toward the end of my participant observation phase. This allowed for potential adjustment to the survey questions based on my observation participation. The only change was to question 10, in which a number of categories (labyrinth, story telling, etc) were added.

In late October a pilot survey was undertaken, with a group of people from another congregation.[39] Ten people filled in the form. This was useful in checking that the instructions

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[38] I wish to thank Lynne Taylor for her help. Lynne has a first class honours degree in Geography and has 10 years of work experience in congregational research.

[39] I wish to thank members of Graceway Baptist Church, who gave their time after a service to fill in a pilot survey form.

were clear and that the questions were eliciting the type of information I wanted. Following this pilot survey, the only change made was some clarifcation to the initial one page information sheet.

I chose to survey Cityside during a Sunday morning service. A possible disadvantage of this approach was that it potentially skewed the data toward people who are more familiar with Cityside, and given they attended more regularly, were likely to be more positive about Cityside. Another option I considered was that of posting out survey forms to those on the Cityside phone list. This would potentially allow a greater coverage of people. However, this approach would exclude those who were not yet on the phone list, including visitors and those who had recently started attending. Further, mailing out survey forms necessitated people completing them in their own discretionary time. This was likely to reduce, considerably, the number of completed survey forms. In addition, the method of surveying during a church service was consistent with the approach of the National Church Life Survey (NCLS) and would enable comparisons to be made with this data set. Further, Thumma argues that surveys are more effective if you allow time for people to complete them during a service and provide an easy way for them to be returned immediately.[40] Hence, my decision to survey during a service, firstly to gain a higher return and secondly, to aid in comparison with the NCLS data. I wish to acknowledge the generosity of Cityside and of Mark Pierson in providing space for this during a worship service.

The survey form totalled six pages and included a one-page information sheet, as per University of Otago Ethics Committee guidelines. The exact wording is shown below.

On Sunday, December 10, 2000, copies of the survey form were given out to the congregation. I was absent during this service. While this had the disadvantage of my not being able to answer any specific questions, I felt my absence as researcher might enhance participant freedom in completing the survey.

I had estimated the survey would take about fifteen minutes, based on timing the pilot survey participants. In later conversation with Mark Pierson, he indicated that it had taken longer. He also commented how involved people were in the survey. This included people going back to the "posting" box to retrieve their form and add more information.

A box was provided in which completed forms were placed. I collected this box during that week. Forty-seven survey forms were in the box. One was posted to me later in the week, totalling forty-eight survey returns. Given that fifty-three adults were present, at 91%, this was a very high rate of response.[41] I would like to thank those who filled out the survey form for the respect that they gave it. Their feedback was hugely beneficial to my research.

The survey forms were numbered and the information recorded. Analysis was based on the totalling of individual categories.

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[40] Scott Thumma, "Methods for Congregational Study," In Ammerman, *Studying Congregations. A New Handbook*, 219.

[41] Based on service attendance records for that day.

Survey form

INFORMATION SHEET FOR SURVEY PARTICIPANTS:
A case study approach to alt.worship as a postmodern contextualisation

Thank you for showing an interest in this project. Please read this information carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you of any kind and we thank you for considering our request. Filling in the survey form is an indication of your willingness to participate and that you understand that:
1. Your participation in the project is entirely voluntary
2. You are free to withdraw from the project at any time without any disadvantage
3. The survey forms will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed
4. The results of the project may be published but anonymity will be preserved.

This project is being undertaken as part of the requirements for a PhD. The research is exploring the worship life of church congregations that are seeking to express their faith and life in light of the cultural shift from modern to postmodern and the impact of these new forms of worship on people's spirituality and cultural expression.

This information will be used as part of Steve Taylor's doctoral research, to be presented in the form of a doctoral thesis. Results of this project may be published but any data included will in no way be linked to any specific participant. You are most welcome to request a copy of the results of the project should you wish.

The data collected will be securely stored in such a way that only those mentioned above will be able to gain access to it. At the end of the project any personal information will be destroyed immediately except that, as required by the University's research policy, any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed.

If you have any questions about our project, either now or in the future, please feel free to contact either:
Steve Taylor or Gregory McCormick
Department of Theology and Religious Studies,
University of Otago,
Phone: Steve 0-9-622 2437, Gregory 0-3-479 8798

This project has been reviewed and approved by the Ethics Committee of the University of Otago.

Please tick one box per question, or write in the space provided

1. How frequently do you attend church services here?
- ❑ Hardly ever
- ❑ Less than once a month
- ❑ Once a month
- ❑ 2-3 times a month
- ❑ Usually every week

2. How long have you been attending church services here?
- ❑ Less than 1 year
- ❑ 1-2 years
- ❑ 3-5 years
- ❑ 6-10 years
- ❑ More than 11 years
- ❑ I am visiting from another congregation
- ❑ I am visiting and do not regularly go anywhere else

3. Do you regularly take part in any mission activities of Cityside (eg evangelism or outreach, community service, social justice or welfare)?
- ❑ No, we don't have such activities
- ❑ No, I am not regularly involved
- ❑ Yes, in evangelism or outreach
- ❑ Yes, in community service, social justice or welfare
- ❑ Yes, in both evangelism or outreach and community service, social justice or welfare

4. Are you regularly involved in group activities here?
- ❑ No, we have no such groups
- ❑ No, I am not regularly involved
- ❑ Yes in a small prayer, discussion or Bible study group
- ❑ Yes, in a fellowship, social group

5. Do you have a strong sense of belonging to Cityside?
- ❑ Yes, a strong sense of belonging which is growing
- ❑ Yes, about the same as last year
- ❑ Yes, although perhaps not as strong as in the past
- ❑ No, but I am new here
- ❑ No, and I wish I did by now
- ❑ No, but I am happy to stay on the fringe
- ❑ Don't know
- ❑ Not applicable

6. Over the last year, do you believe you have grown in your Christian faith?
- ❑ No real growth
- ❑ Some growth mainly through Cityside
- ❑ Some growth, mainly through other groups or congregations
- ❑ Some growth, mainly through my own private activity
- ❑ Much growth, mainly through Cityside
- ❑ Much growth, mainly through other groups or congregations
- ❑ Much growth, mainly through my own private activity

7. What is the main reason you came to Cityside?
- ❑ Worship style
- ❑ Had friends here
- ❑ Ethos
- ❑ Preaching
- ❑ Location
- ❑ Knew Mark
- ❑ Other (please state)

8. List your previous church/religious experience

Years (eg 1990-96)	Best label (liberal, evangelical, charismatic)	Size (<75, 75-200, >200)	Reason moved *

* Reason for move could include relocation, social needs, spiritual needs, ministry needs, theological change, church changed, other – state

9. How did your previous church experience (positive & negative) contribute to your move to Cityside?

10. Rate the following aspects of Cityside in terms of their contribution to your spirituality

Preaching	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Community	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Communion	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Worship	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Visuals	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Use of contemporary culture	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Personal participation	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Seeing others involved	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Prayer	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Use of liturgy	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Use of art	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Honesty	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Use of technology	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Labyrinth	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
Story telling	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know
other (please state)	very helpful	helpful	neutral	unhelpful	very unhelpful	don't know

11. How often do you have a sense of God's closeness during church services?
- ❑ Always
- ❑ Mostly
- ❑ Often
- ❑ Sometimes

- ❑ Hardly ever
- ❑ Never
- ❑ Don't know

12. What do you value about Cityside?

13. What do you value most about the worship at Cityside?

14. As a result of being at Cityside:

I feel that my faith is more integrated with my workplace
- ❑ Strongly agree
- ❑ Agree
- ❑ Neutral
- ❑ Disagree
- ❑ Strongly disagree

I feel that my faith is more integrated with my culture
- ❑ Strongly agree
- ❑ Agree
- ❑ Neutral
- ❑ Disagree
- ❑ Strongly disagree

I have a deeper understanding of what it means to be a Christian
- ❑ Strongly agree
- ❑ Agree
- ❑ Neutral
- ❑ Disagree
- ❑ Strongly disagree

I am willing to express in actions my Christian faith
- ❑ Strongly agree
- ❑ Agree
- ❑ Neutral
- ❑ Disagree
- ❑ Strongly disagree

I am willing to express in words my Christian faith.
- ❑ Strongly agree
- ❑ Agree
- ❑ Neutral
- ❑ Disagree
- ❑ Strongly disagree

15. Postmodernism has been defined as celebrating spontaneity, fragmentation, irony, playfulness, ambiguity, eclecticism, images and margins while rejecting the search for overarching narratives, rationalism, and progress. Would you describe yourself in this way?

16. What movies, books, music, TV programmes, magazines, radio stations, art are you currently recommending?

17. In what year were you born?
19__ __

18. Gender
- ❑ Male
- ❑ Female

19. What is your highest educational qualification?
- ❑ Primary
- ❑ Some secondary
- ❑ School certificate
- ❑ Sixth form certificate/UE/Bursary/Scholarship
- ❑ NZQA recognised trade certificate
- ❑ NZQA recognised diploma or equivalent
- ❑ Bachelor degree
- ❑ Post graduate degree or diploma

20. What is your present marital status?
- ❑ Never married
- ❑ Co-habiting in a de-facto relationship
- ❑ Married
- ❑ Separated, not divorced
- ❑ Divorced
- ❑ Remarried
- ❑ Widowed

21. Where were you born?

City/ area ____________________

Country ____________________

22. Which of the following best describes your journey to church today?
- ❑ Walked
- ❑ Biked
- ❑ Public transport
- ❑ Drove 1-5 minutes
- ❑ Drove 6-10 minutes
- ❑ Drove 11-20 minutes
- ❑ Drove 21-30 minutes
- ❑ Drove >30 minutes

Closure and feedback

Upon finishing my fieldwork phase, I wrote a brief letter for the church newsletter (March 2001). I thanked the congregation. I informed them I was now analysing and writing up the data and intended to seek their feedback on this.

Upon completion of the initial analysis (what would become Chapters Three and Four), and after discussion with one of my Doctoral Supervisors and with the Pastor, I offered to provide a spoken summary of my results. I was offered the Cityside "sermon" slot. I used this time to summarise my results and indicated the future trajectory of my research (what would become Chapters Seven, Eight and Nine). Time was given for questions from the congregation. I received a lot of positive affirmation of my findings, including requests for a copy of my presentation. "Thanks very much for what you said and the way you said it on Sunday. I thought it was a very helpful and insightful analysis of Cityside. Several people have asked if you have a copy of what you said so they can look at it again."[42]

As I wrote the thesis and made various public presentations, I sought to supply relevant material to the Pastor.[43] I have discussed the ethical complexities of my relationship with Cityside in a recent journal article.[44] Using the title "the ethics of entertaining the other," I explored my realisation that any presentation of my research was, of necessity, an exposure of living people in a living community. I had to place my researching freedom and interests alongside this impact on real life people. Providing my material was one way I sought to ensure that my public presentation of Cityside remained respectful, and in dialogue, with this living community.

As I neared completion I sent copies of the liturgical fragments (two in Chapter Seven, one in Chapter Eight and two in Chapter Nine) to the relevant liturgical leaders, inviting comment and reflection. While I claimed as researcher an interpretative freedom, again, given what would be public presentation and analysis of their liturgy, I felt I needed to offer them the courtesy and respect of being able to comment on my analysis.[45] I wish to thank them for their thoughtful and comprehensive responses.

I have chosen to name both the church, the Pastor and the preacher of the sermon, but no other congregational members. The church, the Pastor and the sermon were so distinct that changing names would not be an effective disguise. It would undermine the contextual nature of the thesis.

Upon successful completion of the thesis, I have undertaken to provide a written copy to the Pastor and to the Cityside congregation.

When I read other sociological research, I am very grateful for the time, care and thoroughness with which Cityside responded to my research agenda.

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[42] Email correspondence from Pastor, 31 October 2001.

[43] With some omissions, as I struggled to keep on top of drafts and re-writing of various chapters. (Especially Chapter Seven, which took seemingly forever to gain the supervisory "wink" of approval.)

[44] Steve Taylor, "Doing Practical Research Downunder. A Methodological Reflection on Recent Trends in Aberdonian Practical Theology," *Contact* (forthcoming in 2003).

[45] "If you want to make any comments feel free. If you agree/disagree with my analysis, I will gladly listen. The thesis is not yet complete (ie it is still twilight), so your feedback on my analysis will still shape what is eventually produced. (Given that in a postmodern world, any interpretation is valid, be assured I will listen most respectfully, but might still choose to stick with my interpretation!)". Letter from Steve Taylor, 8 August 2003.

Appendix Two ::: Interview with Mark Pierson

The following interview between Mark Pierson and me was taped in September 2000 and transcribed in April, 2001.

Tell me about the history of Cityside.
The church had its origins in the late 1800s, when it was called Mt Eden Baptist Church. It started as an offshoot of Auckland Baptist Tabernacle [Tab] and spawned Mt.Albert Baptist and a few other places like that and, at one point, ended up with a large number of people from the Tab coming here because of the problems they were having at the Tab at a particular time and ended up going back.

So in its heyday it had 400 members in the place and a big Sunday School. By 1960 there were 15 or something, mainly I think, entirely elderly people here and they decided, over a period of two or three years before 1960, to close down. The discussion then was about what they would do. So they closed the church down and gave it to the Baptist Union of New Zealand.

Who then lent the use of it (choosing my words carefully) to the Baptist Association in Auckland for the purposes of a Baptist City mission. So in 1960 the current building and the hall began being used as a Baptist City Mission. It grew rapidly so that, at its peak, the City Mission had 120 staff and 22 houses.

By 1990 the City Mission itself was in trouble having burnt out multiple City Missioners and people. And the congregation, the worshipping congregation, there had always been a worshipping congregation as part of the City Mission. It was made up of three groups of people, of City Mission clients, street people and other lower income people whom the Baptist City Mission was a major agency for them, of people who wanted to kind of work and associate with those people, so there were people who just came here for church because they liked the clientele of the congregation, and the third category was staff members. Initially, if you worked for the City Mission you had to worship here on a Sunday. So it was a compulsory congregation.

So I haven't seen any statistics for its size, but I assume it was fairly strong at some point. Over the years that got into trouble as well and the City Mission took over more and more of the building for its social services use, so it ended up with quite a small auditorium.

So by 1990 the City Mission was struggling because it was too big. The congregation was struggling because it did not know what it was about and it was really small. And it was always pastored by the City Missioner (or the Mission Manager as he is known now) but by the City Missioner as it was known then. Who were always pastoral people, they were Baptist Ministers, but for whom Sunday morning at 10:30 was the last thing on their minds until Sunday morning at 10:15, because of the huge pressures on them. So it never really got a good go. I'm not blaming the Missioners for that. It's just the facts of life. I mean they just couldn't cope.

So for a few years before 1990, and around 1990, they tried various experiments to rebuild the church. They employed a retired minister part-time and all these kinds of things and it just never went anywhere. So from 1990 until 1992 they had a futures committee or something meeting to decide what the future of the church was. So the church is still under the Baptist City mission (or at this stage), is managed and governed by them and it's actually funded by

them as well, and all church offerings go into the City Mission. So any costs as well, building costs, maintenance costs, administrative costs, are paid by the City Mission.

The Council/futures committee decided they wanted to have a final go at seeing if there could be a viable church here. And through a process of saying no on several occasions, we ended up coming here. My use of word in its royal sense, "Robyn and I." I came as Pastor.

They wanted, initially, someone to manage the mission and pastor the church as well and I said no. I wasn't interested in that. I wasn't a management-type person. I wasn't even particularly interested in straight social services kind of work, even though I'd done some and it had given me a reputation for wanting that.

So I said no, I said no, I said no and then they came back and said, well, what if you just came to pastor the church and I said, oh, I'd be interested in that because it had possibilities. It was down to 15 people or so, it was pretty ... that's unfair, 20 to 30 people, probably, on a good day, real mixture of people, so I said yeah.

So the call came to me to be Mission manager and pastor of the church. So I wrote back again and said no, no, no. I don't want to manage the mission. So they said, okay. They finally took the mission manager bit out and called us to pastor the church. So when I arrived here I discovered that the City Mission staff were expecting me to be the City Mission Manager and the church people were expecting me to be the Pastor. So nothing had really changed. There hadn't been good communication, a few people who were desperate had basically been making some decisions. So for three months I sat in my office and said I am not going to be the mission manager. I'm just going to pastor the church. But it simply did not work. I was in the middle of the City mission physically, the staff were really hurting from major restructuring that had finished only a couple of months before I'd arrived that I knew nothing about when I got here. So it had gone from this huge organisation of this big staff with lots of houses and stuff. They'd carved off all the social services. They'd carved off the mental health and the women's refuge and all this kind of stuff. So they were no longer connected with the City Mission. And so there was just a budgeting service and the opportunity shops. They had a drop-in downstairs when I came.

So the next three years I managed the City Mission. Badly I think. I don't know how I could do a good job. I was good to the staff, I think. Tried to look after them. And I pastored the church. And it was absolutely killing me. So as I say, we met with the City Mission Board. They came to the conclusion actually that the City Mission should close down. It was no longer really fulfilling a useful service in the city that wasn't being duplicated by others. And they determined that if it came to the crunch, the church should have the priority. That they wanted the church to be ongoing.

So I wrote various papers about the future of the church and the City Mission and stuff. Said that my understanding theologically of mission, social services were that they should be part of a community of faith rather than the other way around. That this was the tail wagging the dog here really. So the name was changed to Cityside Baptist Church. And so we changed the name of the whole organisation to Cityside Baptist Church and City Mission to reflect that. A name that is still reflected eight years later in the accounts and things like that which have never been changed. And a whole lot of mail that comes to Cityside Baptist Church and City Mission. And all the financial statements and things. So they had to change everything back.

But I didn't want to manage the mission. I couldn't manage the mission and give the church time. So after three years I think it was, maybe four years, I resigned as Mission Manager on Friday and Monday started just as pastor of the church. So it, that, was quite a difficult transition to make really. So that was sort of that stream of stuff running through it.

But in the church itself, when I came there was probably 25-30 people here on a really good day. A lot of them were tired, run down, staff who travelled a long distance, who felt they should be here. That if they left the church would fall over. You know, really tired people from all around Auckland, some of them a long way away. There were other weird things happened. There was quite a charismatic group in the church, or a couple of people in particular, who would have this driving charismatic singing on a Sunday morning that just sent absolute chills down my spine. I just absolutely hated it. It was badly done stuff. Everything about the church life was pretty badly done. So I just started encouraging people to leave if they wanted to. Said, I really appreciate having you here, I appreciate what you've done, but if you don't want to come any more, if you want to go somewhere closer to home or if you want to have a break, don't feel you need to stay. And people left sort of naturally as well. A significant couple moved to Australia.

So we got down to five or six on a good day, which is pretty disheartening stuff really. And no-one knew where we were going. Had no clear shape for the future. No vision statements or mission statements or strategies or five year goals. Still don't have any of those.

So it's all operated pretty intuitively and I can only tell you what we've done by looking back. Because I still don't have a lot of plans for looking forward.

So somehow the first thing I decided to do was to change the name of the church. Which was something I'd always said I'd never make significant changes in the first twelve months and we did this after three months of being here. Sat around. I can remember the meeting quite clearly one day saying we need to change the name of the church if it's going to become a church in the future. No-one's going to come to the Baptist City Mission Church other than the people who already are. So we changed the name to Cityside Baptist.

And the first year I ran in conjunction with a friend who was a Youth Pastor at another church, Mt Albert Baptist Church, a nightclub we called it, across the road at the Power Station called Eye of the Storm. And that gave us, once a month on a Sunday night we had DJ's and dancing and café stuff. That gave us the opportunity to do three things.

One was to send out 12 or 15 hundred fliers every month with the name a project of Cityside Baptist on them. So that people were hearing a name and associating it with something that was good. It gave the few people who were at City Mission/Cityside Church, a chance to be involved with something that was positive, that was successful, big. You know, it has a buzz to it, it worked well. And I'm an organiser so it was easy for me to run them. And it just started to create a new culture in the church, of, we can do stuff here. We're a bit different. We can do stuff that's different. And associated the Cityside name with that as well. So that ran for a year or two. I don't remember how long.

In the second year we also after a year of talking with people, started the Parallel Universe. Do you want me to give you stuff about that?

OK. The Parallel Universe was an attempt to grow some kind of worship stuff that I would like to go to myself. That was multi-media based, that had a lot of images, big images,

projected images, video, slides, music that was interactive and participatory. Used the music and all the kind of stuff that was relevant and meaningful for me and that I would feel had no cringe factor for my friends who weren't Christians.

So it was targeted at a slightly older?
It was aimed at 20 to 40 year olds who had neither, the byline we had was 20 to 40 year olds who had either dropped out of the church or who had never seen the church as relevant to their lives or the gospel as relevant to their lives. Something like that. That was the byline that we talked about amongst ourselves.

And we ran that in local sort of licensed premises up the road. It was costing us $1500-$2000 a night and we ran it once a month. We got sponsorship for it. And it created quite a buzz around the place because it was something very different. I think we did a really bad job when I look back on it now. But that was where we started and that was fine.

Why do you say it was a bad job?
That was probably an unfair comment to make really. We did the best that we could at the time and with what we knew. There were no models. Or there probably were some but we didn't have any. And it was my kind of dream and vision and I just went around talking to people about it. This thing which I didn't really have clearly in my own mind. I was looking for four people. I can't remember what they all are now. Or four roles really. I wanted someone who was really good with music and stuff because I couldn't do anything musically. I wanted someone who could do multi-media stuff and I knew that I could if I had to but I was really looking for someone who could produce video stuff better than I could. I was looking for someone who was a visual designer type person, a window dresser or, not a graphic designer particularly, but someone in that kind of more, in that environmental design stuff and I was looking for someone who would be a really creative, story teller, writer, words type person. We didn't quite find all those people but we got a reasonable cover first time around. And I would just talk to people about what I had in mind. And I was shaping it up as I talked to people really, it was kind of clarifying for me.

And people who, it was obvious who it meant absolutely nothing to, who couldn't relate to it. And it was obvious who did relate to and it lit a spark in their eyes. So I gathered three or four people who I thought would relate to it. And I wrote them a letter and said, look if you're interested, I'm planning to start it on such and such a date next year. Are you interested? So, there were four of us who got together and who met almost every week for the next three years to put these huge multi-media things together. It nearly killed us in the end.

But now we're into slightly difficult to remember territory. The initial, how much detail do you want with Parallel Universe? Do I have to make the connection from Parallel Universe to Cityside?

That would help
Now, rather than all the detail about the background. I had hoped that the Parallel Universe. I had hoped, I had in mind that it would become an independent functioning congregation, a community of faith in its own right. And so that what we called the Parallel Universe, the once a month, high profile, multi-media things, would be just one aspect of what was going on there. I wanted a fully orbed community of faith really, although I wasn't sure what that looked like. So we tried meeting in cafes during the week and all sorts of things. And we had successes and we had failures, or not so successful times.

There was tension at the same time between some of us on the co-ordinating group because we all came from, from separate communities of faith. Between the four of us there were three communities of faith and it was, increasingly, a Cityside thing for me. A lot of Cityside people were involved in it, Citysiders were coming to and fro, Parallel Universe people were coming to Cityside and Citysiders were going to Parallel Universe, although I never expected that a lot of Citysiders would go to Parallel Universe, it wasn't really what I wanted to happen. So that was a tension for some others because they were just involved, for them it was an extra thing on top of their community of faith. Whereas for me, I really saw it as part of what I wanted to do and where I wanted to go. So that created a bit of tension which we did resolve in the end. It resolved itself kind of naturally by people leaving, moving out of town, so that we didn't have to make some of the hard decisions.

So increasingly over this time, stuff that we were doing at Parallel Universe is influencing Sunday morning at Cityside. Which when we started was just like any other Baptist Church.

So why was it influencing? In what sort of ways?
I think the Parallel Universe was giving me some encouragement just to try new things at Cityside. I don't really know. Because I've always operated intuitively rather than from any clear strategy things have just kind of slid in and out and have evolved and grown rather than we make this big change this week for the future. We haven't really done anything like that apart from changing the name.

We haven't lost people either here. We only lost two spinster women who chose to leave because they didn't like what was going on here. And they've been gone for four years and last time I saw them they wouldn't let me visit them and said they were just having a look around at other churches. So that's their problem. So people have stuck with us. Maybe it's because we've done things slowly and gently, I don't know.

So somewhere, somehow, Cityside evolved to the current order of service that it does have and style and the values that we hold. From the beginning I always wanted it to be a place that was open and accepting to artists. I didn't know what that meant really because I've never been an artist, never had any artistic ability.

So why was that important for you?
I don't know. I really don't know. I've always been a creative person. And I've always appreciated people who have been able to do art and artistic things. I just have this sense that this group of people weren't represented in the church and I'd just hear stories from people of how badly they were being treated in the church. And I couldn't quite figure out why that should be. So, again, it was a fairly intuitive thing.

So at some stage we just turned a corner, and I can remember when we turned the corner, when all of a sudden there were 30 adults in the place on a Sunday morning. Fairly consistently. And then there was 40 and there was 50. So I don't know when that happened.

So we started out with this value of wanting to be open-ended in the sense of wanting the place to be accepting of people who weren't necessarily Christian. It doesn't matter what questions you asked or what you looked like you could come here. And that was creative, had a creative edge to it, was open ended and was accepting, more than accepting, was encouraging of artists, of people with artistic gifts. Again, I didn't know what that looked like.

And I don't remember how the order of service got to where it is now because it must have started out like that somewhere and I don't remember when that happened. I don't remember when we started having a lot of participation. It must have just slid into it rather than just jumped into it.

So the values now? What would you describe as the values of Cityside?
And what would Citysiders describe as the values of Cityside? That would be an interesting question too. But there are a whole heap of them really and they're not clearly articulated.

One would certainly be openendedness, that we are interested in questions as well as answers, probably more than answers.

That it's accepting and community orientated. So it doesn't matter whether you're Christian or not. Accepting of diversity. Accepting a variety of backgrounds and expressions of faith or whatever.

There are people who probably would argue with that. Would say that you haven't accepted, I feel like I'm too conservative for this place and so they go. So I guess in that sense it's not accepting.

That it encourages creativity in all its aspects. That's important.

It engages with contemporary culture and all the people who are Citysiders live in contemporary culture and it's their kind of life blood in many ways. It's the air they breathe rather than their life blood. So that we would want to engage with contemporary culture and not be frightened of it. Not want to be accepting of it with open arms, either, but engaging with contemporary culture.

Participation is another value. That we expect that people will be involved in some way in mission and worship and that's not something I've articulated verbally for a while that I probably need to do.

And that mission, another value would be that ministry is whatever you are kind of doing as a Christian. A very broad view of ministry. So we would be encouraging people wherever they are at work or whatever they see their ministry to be involved in their lives in that way.

Yeah, that would be some of the values.

It's a very big claim, all Citysiders live in contemporary culture.
Yes, I realised when I was saying that it's not true of everyone. Well, they all live in contemporary culture whether they are aware of that and whether they engage with that.

And probably all churches would say, well, all our people live in contemporary culture. Do you want to say a bit more?
OK. As a church, as a community we have a commitment to engaging with, reflecting on, participating in, not seeing as evil, questioning, reframing, contemporary culture. So we would use without any apology contemporary movies, music, experiences. Reframe them, generally, in some way.

So it's basically a philosophy that says that's [contemporary culture] good and is perfectly acceptable and encourage that as a voice, as an expression of worship.
Yes. Well put.

Anything else that I've missed. Is that an accurate capturing of that value?
Yes I think it is. And for the people who don't, who wouldn't identify with what's going on tend to be older people. But not entirely. There's probably one or two under, well thirty year olds who stand outside the culture in a sense and have a particularly modernist perspective on their faith.

They generally, they still are very much part of the community that's here. And still feel, and still do have a voice. What we've managed to generally cultivate is the ability to have different opinions without them getting personalised about it.

There's an email chain going around at the moment about the American elections, and a few people, particularly ex-Americans are very strong Bush supporters. And there's a lot of Citysiders who are strong Gore supporters. Republicans and Democrats. And there's been some quite strong disagreement amongst people who are very good friends. And I think that's quite healthy. So the issues don't get personalised. We've had some quite strong debates and discussions at Cityside over issues with quite polarised opinions that haven't divided us.

We'll come to that in a moment. I just want to go back to contemporary culture. So I come on a Sunday and I see film footage being used, I see secular songs being used, like U2, Crowded House, I see stories from the culture. Is that all? Is there other stuff that goes on, more ways that Citysiders live in contemporary culture?
Oh yes. I think that there are. I think that what happens on Sunday morning is only part of their lives anyway. Even in a worship sense. What happens Sunday nights spells that out more sometimes. But I think that in the reading groups that Citysiders have - they have reading groups on just contemporary secular stuff, anything from [Harry Potter], there's a reading group been reading that. The small groups are very contemporary kind of issues that they talk about or books that they review or discuss. A lot of theology as well. The congregation is quite theologically literate. A lot of them have done theological papers so they've made the connection between life and faith.

And I think that there is a kind of general sense, judging by the kind of responses people have made in the annual reports in the last couple of years, there's a general sense in which they feel Cityside supports their life in the world. And that it doesn't polarise them. It's not a Parallel track coming to church, that somehow the two are integrated. And that the community of faith actually enables them to live better in their work and in the world. Does that answer the question?

Does the culture get criticised or critiqued?
Yes I think that it does. Sometimes it's more subtle than overt. In what ways does the culture get critiqued here? Sometimes people will do it publicly. In the segment of the worship that they lead on Sunday they will talk about a movie that they've been to or what's going on politically or something like that. Yeah, I think we probably do quite a bit of [it] actually, although I haven't really reflected on that before. In lots of spots. Often the prayers for others' time is issues that are going on in New Zealand in particular to do with immigrants because we've got a couple of immigrant lawyers, refugee lawyers so they are very aware of that type of stuff. Family lawyers, people. So they will raise those kind of issues, talk about what's going on. Someone will offer their perspective and we'll have a discussion around those.

Or the preaching. Yeah. And certainly the strongest place it happens is in the small groups. There's such a diversity of opinion amongst Citysiders. There is no Cityside opinion on anything much. So you can be assured that if someone says that, you know, they think the Matrix is the movie of the millenium, that it offers a wonderfully postmodern perspective on life and truth, there'll be someone who says its absolute rubbish and theologically unsound and biblically we shouldn't be believing in this. So yeah, there's a lot of that kind of interaction.

You used the word contemporary culture rather than postmodern. Is that deliberate?
I don't know. I tend to use contemporary culture most of the time. Because I think that the culture of Cityside and the culture in which Citysiders live is a bit of a mixture of all sorts. It's sort of ethnic cultures as well as people who are affected by the philosophical change that's been going on, as well as the effects of the cultural changes that have been going on. So, yeah, I do just talk about contemporary culture. I don't know whether that's philosophically sound or not, but that's what I do.

We've sort of covered this but it's a different way of coming at it. In what ways would you describe Cityside as a church for a contemporary culture?
I think that our willingness to engage with culture is one aspect of that. Our desire to find a way of being a community of faith, being church, of presenting the gospel in a contemporary framework, in a postmodern context would perhaps be the major thing. Did I say a willingness to engage with culture. Yes, so those are probably the two main ways.

And then having said that, there are ways that we do what we do that would come into that category as well.

So if I came looking for that, what would you point me to?
Mmmmm. This is very detailed questions. I haven't come at what we do, particularly, from a what can we do that is postmodern kind of deal. Again it's a bit more intuitive than that and I also have a foot in the modernist camp as well because of my age. I'm aware of that. I'm very aware of it, really. And I find it a bit uncomfortable to be leading the place for that reason.

I think that there would be several aspects. We've probably already covered them in other ways but one of them would be participation by people at a level they want to participate in. Encouragement for people to participate but not forced. This is real participation. This is not something that someone else has prepared that you get up and read. But you are shaping it, you're making it your own.

The fact that there is a real voice for everyone here. That the participation in the management or leadership of the place is real for everyone in the congregation. That we can sit around at the hui and people can say what they like and don't like and what they think we should do or shouldn't do. And they're actually really shaping the life of the place there. That is not being reporting back to a hierarchy who then decides what they will go ahead with and what they won't. That it is active participation in the shape of the place, that it does reflect who Cityside is at any one time so it's constantly evolving.

The openendedness of the place, where we're struggling to know what truth means for us. That we're not as dogmatic as we might have been at some time in the past, but at the same time we're not wanting to lose what is truth and the Biblical story, the reality of the Biblical story. So we're struggling with those issues but we're not as dogmatic as we might have been.

Openendedness, acceptance of where people are, acknowledgement that we're on a journey together, that the Spirit is influencing us and we're influencing each other. And that our discipleship is about journey rather than stepping on an escalator.

What about arts and creativity?
Oh yeah, there's a strong commitment to arts and encouraging creativity, in overt kinds of ways.

Thank you. You talked about you originally coming because of the possibilities of the church. And then you briefly mentioned, I think, the location, the small number of people. Was there more than that?
The possibilites I saw were, one, that it had a small congregation and it looked like getting smaller so that meant you didn't have 200 people to shape or move in a particular direction. It was inner city, which I've in the 10 years prior to that I'd grown to love. The life of the inner city. And they were saying they were desperate and this was a last ditch effort to see if a viable church could be built here. So those were the possibilities I saw, really. The buildings weren't much.

In terms of shaping Cityside, you mentioned the Parallel Universe, you mentioned intuition, you briefly alluded to the UK. I'd be keen for you to expand on that and then what else has shaped?
Well, maybe the "what else" before the UK. I think the people who are here have shaped the place a lot and I talked about that in the postmodern thing. The people here really do shape what's going on by personal conversation, by their role in leadership on church council, by what they say at huis and church meetings we have that are open to anyone, by conversations with me, by what people say we should do. So the congregation has a big role in that. And who the congregation is in sense of whether they are young or old, have children or babies or teenagers or whatever. So that shapes us as well.

So the big struggle is this children thing, this Sunday School thing, as more and more children come by. So we're very much committed to this evolving thing according to the needs. So we want to travel light in the sense of institutionalisation so we can change when we need to.

The UK or outside New Zealand influences have come from the "alternative worship" movement, primarily. And it's hard to know how much they have influenced us. Hard to know, just in the sense of really hard to quantify. There has been some influence. It's probably been both ways. I first attended an "alternative worship" conference, the first "alternative worship" conference which there was probably six years ago and people there could not believe someone from New Zealand would come to it.

So your question is how has it influenced us.

In the initial days I was impressed by what I experienced in the UK in that first trip of the Late Late Service, Glasgow and of the Warehouse church in York, which has now become Visions, and of the people I met there. They exposed me. We'd been doing Parallel Universe for a year, 18 months by this stage and we had a very, very structured approach. It was almost Youth For Christ rallyish when I look back. Very content laden.

And what I experienced in the UK convinced me that what I had intuitively been trying to convince the others of, was that we could do something that was much less work and much

less content orientated. So that the Parallel Universe in the early days, if we actually chose a theme, then all our video clips would be about that theme. Not just on that theme vaguely but they would be teaching bits about the theme. God loves us, so where's a clip out of a movie where someone almost says the word, I discovered God loves me. So it was a huge amount of work to get it all together.

And I came back from the UK realising that what I'd been trying to do, or the direction I'd been trying to move Parallel Universe in was actually workable. That we could actually do much more openended, I don't know what the right word is really, almost reflective but quite loud and noisy at times in services. So that was a major influence on me at the time.

Perhaps then the major ongoing influence has just been the network. Of keeping in touch, of growing the networks, of hearing what people are doing. Occasionally specific ideas. But more often than not just the talking about what's going on, tossing around theology and philosophy and practice and as much influenced by their kind of traditional roots in Anglicanism or Roman Catholicism, Orthodoxy, as by the actual practice of what they do. So it's ongoing kind of thing I think

Interesting that the openendedness has also come through much more at Cityside.
Yes. That suits my personality as well. So I think Cityside strongly represents, strongly reflects who I am as a person. So much so that I feel embarrassed about it at times and I regularly talk to the congregation about it and apologise for it. And they just say well we're here because we like it here too. So it does.

Do you think it attracts a certain type of personality?
I'd like to say no but I think the answer is probably yes. When we did Myers Briggs there were lots of NFs around the place. Yeah, I think that it does, although I think that is broadening as the congregation broadens. So people can find sub groups within the groups. One of the comments that a lot of people made at the hui, that while there are a lot of subgroups, I don't want to call them cliques, at Cityside, they are all very open. So they don't play off against each other. There are groups, no-one can relate to 60 or 80 or 100 people so there are inevitably groups, but they are all very open and easy, relatively easy to break into. And they relate to each other.

So an SJ finds life somewhere else?
In the congregation yes, although we're still weak on SJs.

What's your style of leadership?
<Laughs>. It's pretty airy fairy really. I'm strongly committed to ... well maybe I should tell you what I see the point of Cityside as, the purpose of Cityside as, really. Maybe what I see the point of all churches as. I see the purpose of Cityside as enabling those who are part of its community to live as followers of Jesus Christ. So that sort of in a nutshell or the bottom line is what we're here for. And that's the basis on which we ask people those questions in our annual report each year. So if we're not helping people through each year to better disciples be then I don't think we have any justification for being here.

So my leadership is about trying to see what the possibilities are for making those things happen really. So I'm a strongly pastoral leader. The relationships with people in my congregation are really important to me. So I don't like conflict. But after 25 years or so I try not to avoid it when it comes up. So I'm reasonably pastoral. And I don't have strong opinions about anything much. I've never had strong opinions about anything much. So I don't care

what other people's opinions are. So sometimes I get a bit phased if people have really strong opinions at Cityside, especially if they express them to me. So I'm fairly conciliatory. I have a creative leadership style, I think, in that I'm looking for possibilities for moving people on and moving people forward and making the place work better together. I don't think I'm challenged by other people wanting leadership opportunities. I'm happy to lever people on beyond myself in specific areas. I don't think there is anyone at Cityside who could do the whole job better than I do it, but there is certainly people who do most or all the aspects of the job better than I do it, especially if they were given the chance. Especially preachers better than me. So I don't know what label there might be for my leadership style but those are some of the aspects of it.

How do people catch the ethos of Cityside?
By being here. They absorb a lot of it by osmosis. By coming to the church meetings that we have which are open to anyone and that are generally not decision making meetings but they are just where we sit and talk about what is going on and people raise whatever issues they want to. They get it not just by being in the services but by hearing what a variety of people say from the front in the services. They get it through my preaching. And next year we're supposed to have three events in which we pass that on a bit more intentionally to people. Citysiders are good at putting up things we should do and then not doing anything about it. Three parties it's supposed to be.

Tell me about the decision making processes.
In the first few years, up until 12 months ago, I pretty much made every decision about everything. Maybe it started changing about two years ago because we had no money and we didn't even pay me even. So we had no other bills or anything. No Treasurer. Anti-institutionalisation so, no treasurer, no secretary. Occasional council meetings - didn't re-elect council for three years. Just sort of let it roll on because we didn't meet much. That kind of stuff.

But as things got bigger that couldn't last. So we've been moving in some administrative kind of things. So now, still a lot of decisions are made by me because there still aren't a lot of decisions to make and their answer to your question would depend on which decision you were talking about.

But the next layer of leadership or decision-making is the church council who act on behalf of the congregation. We meet every six weeks or so if there are decisions to be made. So now I consult them about things that, previously, I didn't. Like, I'm going to be away, is that OK? Or these are the times I can see myself being away next year. Or what things do I need to be aware of?

And then there's the congregational meeting, the community meeting. Three, four, five times a year. Again, not a lot of decision making. And the other level would be simply the individuals who are involved. So if you want to start a home group you can. You don't need to get anyone's permission. No one has to know what you're doing. No one checks up on you. If you want to stop or your home group that's meeting wants to stop that's fine. We don't have church meetings or council meetings about any of that stuff.

I think that I still feed in the major decision. That I decide, generally, from comments people are making or out of my own intuitions that we need a Sunday School or need to do something about that. Maybe two or three parents have come to me and said we need to do something about the children or whatever.

So you just initiate?
Yeah. Hopefully I don't run it myself.

It is my perception that while you're initiating, you're quite deconstructive about that. A while ago you stood up and said, some of us have made this decision. Which gave space for people to say to do something against that. Is that a fair assessment?
Yes. That's fair. But I couldn't be bothered. I think one of the problems in the churches I've been involved in in the past, and probably all churches, is that we've tended to separate authority and responsibility. We're great at giving people big responsibility and not giving them the authority to carry that out. So if you want to spend more than $5 you've got to go to the deacons, if you want to do this, this and that you've got to come back here. Where I want to say to people, if you're taking responsibility for that, within these parameters, you have all the authority you need. So that's the way I really want to work. So Spirit Space or Labyrinth, I started them and modelled them because people had no idea what the labyrinth was about. And then, once someone had come more than three times, I got them to do it. So Spirit Space the same way, in fact I'm stepping back further. I'm not running anything.

So how do you talk about key issues in the church?
At Cityside. We would do it on Sunday morning [as part of the service] if it was a really significant thing or at our church/community gathering if it could wait a bit.

And you talked about the hui before,
That was because some people thought that there were key issues. I didn't organise it. Two women in the church said six months before, "Oh we should have a hui to talk about this and some other issues." So they framed it all up. I just attended.

So how did that work? Can you give me an example of a conflict situation?
Yeah, sure. A major issue or conflict in the last year or so was over an exhibit in the Easter Art Installation a year, or 18 months ago now, that had Jesus saying in a poem, a text poem that was part of one of the stations, "I'm so fucking tired." That offended quite a few people. The initial comments of offence came from people outside Cityside so I didn't worry about them. I mean, I became aware of them but I didn't do anything about it until I had an email from two Citysiders who were offended. So once it affects the community I thought we should do something about it.

So we arranged three or four weeks in advance, telling people that it was going to be on, a discussion about art and censorship. So that Sunday, for 40 minutes or so, it could have gone on for several hours, it was a very valuable discussion, one of the artists made a presentation introducing the topic, what art is about, censorship, how you might decide. And then we had discussion. We focused, we were so careful not to focus on the artist that we focused on the person who brought the criticism. He left feeling a bit shattered afterward, which wasn't the intention. We dealt with it pretty well. He got over it and he's a very committed and strong part of Cityside. It was just a free ranging discussion on the understanding that we were not to attack anyone else and anyone could have any opinion and express it if they wanted to and that we weren't looking to make a decision. We just wanted to hear the range of opinions about what was acceptable and what wasn't. And I think that that was kind of a self-regulating discussion really. I think everyone went away knowing that there was a range of opinions here. And whereas before, maybe, they thought all Citysiders were in this stream now they realised the stream was actually a bit broader than that. And hopefully that made everyone aware of the range of stuff.

If you had had to reach a decision on some stuff?
We could do. It would be through a long discussion. Fairly consensual. The church has made one decision about its administrative life that one person in the church was unhappy with and left on the basis of that. I don't think that was the only issue. We only take decisions when we need to. We do present motions. We just don't run on a Westminster model.

Are there any other partnership I need to be aware of? I mean, you've talked about partnerships in terms of UK groups and the alt. worship network. Are there any other groups that resource or that you are involved with? And that might be local community groups, national groups ...
Graceway. I don't think there are groups as much as individual people or individual organisations. I mean, there are other Baptist ministers who I find conversations with helpful. There are a lot more that I don't find conversations with helpful. And I think they kind of feed into what we're doing here. No I can't think. Are you aware of any? As much as anything, that's for me personally, and then it affects the church.

So are there ways that Cityside people are presented with wider groups?
We just talked about this at the Council meeting last night because Cityside has as a congregation and, particularly as a Council, has acknowledged that my involvement in the broader church scene, particularly alternative church scene is really important, not only for me but for the church, for Cityside and for the wider church. That we have that kind of role. And the issue I raised at last night's meeting is how we communicate that to Cityside because I feel the congregation as a whole is not always as aware of it. And we talked about that a bit and didn't come up with any really good answers to it. But I think there is a general awareness that we're part of something bigger. Sometimes that's negative and I think they mostly view the Baptist denomination fairly negatively. As much as anything because of Baptist Social Services and Baptist City Mission which handled our finances and buildings and stuff over the years and we've had a lot of conflict with them. Fairly low level. And Trevor Donnell on several occasions, the Regional Superintendant, has done things to Citysiders, not just to me, that have been really embarrassing and quite negative and we've talked about them as a congregation. And when I come back from Assemblies we talk about the good stuff and the bad stuff that's gone on. So they don't always have a positive view toward Baptist things. But they do towards some specific churches we have relationship with and other groups around the world. We relate more strongly to Anglican churches. Dave Tomlinsons and Holy Joes and that kind of stuff.

In terms of programmes and ways that Cityside expresses mission.
We're a bit weak on mission and it's something I want to focus a bit more on next year. One of the other problems we have, and again I talked about this at Council last night, is that up to 50% of the people who come to our evening services aren't Citysiders. They are theological, ministerial students from St Johns or Carey College who come because they want to experience something different. Some come for a long time. They are people who don't go to church anywhere. Or they are people who want a bit more contemplative or reflective things, if they come to those particular services, than their church offers them. So we have mission in that sense. And there are people who are not Christians who come to those but whose spirituality is open to some reflection on the labyrinth. And there's a lot of non-Christians at Cityside as well. You can't assume anything about anyone, even if they've been coming for a long time, about the level of their commitment. I get people's membership things every year with the first sentence crossed out and their own intepretation of what they're committing themselves to written in because they can't quite say, I commit myself to the Lordship of

Jesus Christ. So they just - one sitting here that came in the other day where they'd crossed it out and written, I commit myself to the journey of faith. It's a pretty eclectic kind of community. So there's mission in that sense.

Our Easter Art Installation each Easter would be our major mission activity to those outside the community. We advertise on TV if we can, in the papers and stuff, to attract anyone who might just be wanting to do a Easter thing. And we always get comments from people - I don't go to church but I just wanted to do something for Easter and come to that.

So tell me about the ethos, the reasons
It started for two reasons and those two reasons have continued. We are now about to hit our fifth year. One is an outlet for the creativity of Cityside's artists. They are not necessarily formal artists in that formal training sense, and wanting to present the gospel story in a way that people from outside the community of faith can access. So those are the two main themes.

So we've talked about the reading group, the small groups that are reasonably undefined, you've talked about the labyrinth, the Easter Art Installation. Is there anything else in the life of the church?
We have four Sunday night services. First is labyrinth prayer walk. Second Sunday of the month is storytelling night which is just that. People tell whatever, stories, read them, write them, tell them extemperaneously. Third Sunday night is what we've called previously Quiet Service but we'll probably change its name next year. It's become too reflective and meditative for me. Because the numbers are small, 10 or 15 or 20, I find it really hard to put a lot of energy into it. Whereas I'd like to get back to doing something more visually stimulating, multi-media stuff. We talked about it at Council again last night. And other people are interested in that. But I can't justify it when I just don't know how many people are going to turn up. And then on the 4th Sunday we've just begun a service called Spirit Space which is kind of our alternative Charismatic service which is going to be great fun.

What's an alternative Charismatic service?
Someone at Council said last night. Oh, do you mean that people will already by lying on the ground and when they're slain in the spirit they'll spring up? It's quite a liturgical service. There's quite a defined structure to it. So it's a safe space for people for people who've maybe had bad experiences of Charismatic services. So its focus is on openness to spirit, a community discernment process involved in it and sharing together what people are discerning and there's a community praying for specific needs of people who are there part of the service. And those are the two main elements. Oh, I suppose some people see the singing for 15-20 minutes as a major element of it as well. There are others who are not turning up until that's over. It's a more affective style of worship that I hope will actually influence Sunday mornings a bit, eventually. We've been a bit too cynical Sunday mornings sometimes and we're trying to move away.

Christmas Eve service. Good Friday has gone by the board since the Easter Art Installation started. We follow the Christian year quite specifically. Festivals.

In terms of what's shaped you personally before you came to Cityside any key faith moments, life moments?
In no particular order, the first couple would be recorded in the Prodigal Project, would be the experience of my High School reunion in 1990 when I met people who were not part of the church anywhere or who had been in the past who were on pilgrimages of one sort or another and would not consider looking in the church. And I realised that weekend that I wouldn't

invite any of them to my church either. That was a key moment for me. I remember it very clearly and vividly. Realising that my church wouldn't be helpful to them and I was the minister. So that began me on a process that's still going on, really.

Being raised in a non-Christian family I'm grateful for who exposed me to a whole lot of life, gave me something to measure things against.

Other defining moments would be bad experiences of church or of services, weddings, funerals. There are people here who have no idea of what's going on in these services. The gospel is being given a bad name here unnecessarily. So there would be quite a number of those. Some quite specific ones. Maybe coming from a non-Christian background I'm always aware of the outsider's perspective on things. Sometimes I forget that on Sunday morning. But other people's services, I'm very aware of it.

My own children's bad experiences of church put them off the faith really. Every time I go the Greenbelt festival is always a defining experience for me because they epitomise everything that I love and want to see integrated. They've got the arts and they've got worship and they've got the seminars on all this real questioning, discussing, debating issues kind of stuff. Strongly, from a good perspective, well thought through, much better brains than I've got.

Appendix Three ::: Sermon

Andrew Rockell
Sermon: ***Isaiah* 21**
From: Sunday 22 October 2001
Cityside Baptist

Some (dispensable) preliminary notes:

Note 1: The following was the gist (not the record) of a sermon I presented on Sunday 21 October 2001 at Cityside Baptist. There were two initial drafts I had written but then abandoned in the interests of improvising. The text that follows here consists of the second written draft (drastically) overhauled afterwards in the light of what I could remember having improvised on the day. Like almost everything I'm doing at Cityside this was mostly improvised. I'd prepared by improvising the sermon to a succession of people individually beforehand (Brenda, Jolinda, Mark Mahoney, Glenn Rockell, etc). I did this so that the congregation wouldn't have to deal with 'academic' ideas being 'read' to them. And also so that I could practise speaking from 'within' a subject, and begin to trust to the moment. Which inevitably would include paying more attention to 'reading' the receptions and response as I was going allowing me to shape things further, in the moment, in the light of that. Sort of on the 'jazz' model of knowing your material so that you can take more risks in 'winging' it …

Note 2: My original goals with this sermon:

i) Cityside has always seemed to me to be largely populated with people for whom the Bible is an inaccessible book. Many no longer read it, or give it only the most cursory attention. This appears to be in large part, not the loss of valuation of the Bible itself, but of inherited ways of reading it. These methods, assumptions and presuppositions no longer 'speak.' I wanted to reintroduce the Bible to Citysiders, first by getting it into a service (there historically has not been so much in the way of Bible 'exposition' in the sermons there, or even all that much presence in the services), and then by tackling the idea of 'difficulty' with the Bible head on.

ii) The second thing I wanted to do was to acknowledge Cityside's mental capacity. Demographically, it must be one of the highest educated congregations in the Baptist denomination, if not the country. It is also, paradoxically, a congregation fairly resistant to anything 'intellectual.' From my experience there, it appears to me that the orientation is mostly towards the affective, the emotional, the experiential, the concrete. If also mostly in low-key and fairly un-dramatic or demonstrative ways. Over the years though, a kind of cultural cringe has developed towards anything 'smacking' of the intellectual, the academic, the 'egg-head.' Which means, effectively, an aspect of the congregation's life and own abilities gets over-looked at best or met with resistance, even resentment at worst. I wanted to confront that dimension of Cityside directly as well, by launching into an unapologetically 'conceptual'/'academic' sermon and doing the church the respect of believing a) that it could cope, b) that it could follow the connections between 'intellectual' stuff and 'real life' and c) that there might be tools here, conceptual and perceptual, that people might be able to use. And to do so by means of the fact that the Bible doesn't appear to 'make (any) sense' as a way of getting *into* the same Bible.

So, a kind of 'inverse' or 'inverted' expositional sermon. Or an expositional sermon 'upside down,' for the purposes of reintroducing both the Bible per se and also possibly of lost,

missing or 'AWOL' parts of the congregation's collective 'mind. And in all respects, a deliberately 'a-typical' sermon for Cityside.

Note 3: The sermon, despite the number of pages here, clocked in at around 35 minutes. Mostly by dint of me going like a bull at a gate. People didn't seem to notice, partly because of the speed, and partly because of the laughter. Slightly unnerving side-effect - I was going fast enough (trying to beat the Cityside clock-anxieties) that if people happened to find anything amusing, they tended to laugh by the time I'd gotten on to some other point. So there was this odd experience of people laughing in very strange places. Simply due to a time-lag between whatever it was had taken their fancy, it registering, and my having moved on. Sort of like a live-action Eno tape-phase/tape-loop/tape-delay thing. Except, instead of tapes it was 'speaker' and 'congregation.' Congregation out of synch with speaker, or, rather, speaker 'out of synch' with audience. (Though not necessarily quite in the way that phrase might lead one to expect!...) A bit surreal.

Note 4: Even given the nature of the goals, I was not prepared for the cross-section of response to the sermon. Most positively, and unexpectedly, from the more 'non-academic' members of the congregation. A happy thing. Maybe it was something to with a permission to say out loud what might have been privately thought. I'm not sure.

Note 5: I have only a print-out of a transcript of the time which I have had to re-key into the computer, cleaning up the sentences as I go. Paradoxically, this makes the version here, typed up 18 months later, probably closer to what was actually said on the day. Although I have also included the addendum that appeared in the newsletter the following week. The transcript is then also a 'virtual' sermon. There are also some minor additions and amendments to the original transcript for the sake of clarity. (I had a vague sense I'd already sent you a copy of this not long after the sermon, but whether or no, this version will be a bit easier to read ...)

Note 6: If I'd thought of it at the time, I would have given the sermon at title, like 'The Life You Save May Be Your Own.' But I'm sure it already belongs to something else, although I can't remember what ... (A Flannery O'Connor short-story, maybe?)

Note 7: At a distance of 16 months or whatever it is, the thing that strikes me about it now is just how located it all was in a specific time. Although I'd decided on doing the sermon on *Isaiah* 21 sometime in August of 2001, the event dominating the background of this sermon when I presented it on October 22 was of course, still 'September 11.' I had of course, no idea in the planning stages of late August, just how topical, within a week or two, the sermon I was writing would be.

'9/11' was both an international disaster, and, on New Zealand time (the 12th) also my birthday. ("Thought I'd light a couple of candles for you in New York" joked a friend in an email, blackly.) So, a weird fusion of events outside the sermon refracted through the preoccupations within it: a modern Babylon was, in fact, 'fallen' and its images 'broken to the ground' - only this time, a ground called 'zero.' And there was a new thing in history - a 'monstrous birth.' (I read just yesterday [24/2/03] that the Japanese had earlier called, on the same logic, the bombing of Hiroshima - 'Original Child.')

The fact that the new 'Babylon' had fallen (in New Zealand time) on my birthday was obviously, by free association, beginning to raise questions for me about guilt; participation; 'spectating'; responsibility; 'response-ability'; agency and implicit culpability: what is the 'evil' in me? What are the means of 'bringing it forth' so that I can see it and do something about it? Whether there was more chance of the individual being recognised as a very real microcosm of the world in an age of very literal globalisation? And if there was, then chaos

theory would be an urgent concern: the state of one's own being directly affects elements in the world 'outside.' The same particles in the world resonate in this psyche. How does, or even, how 'can' the ordering or transformation of the self have any kind of impact on its environment? And new questions too, about whether there was, in the globalised world, anything such as an 'inside' of the self at all? Or whether in fact such questioning was really to be taking one's self far too seriously… Etc., etc., etc.

Note 8: I've included the material accompanying the sermon in the newsletter for that day [22/10/2001] - the quotes and the passage from *Isaiah* - at the end of the transcript.

Note 9: And of course, it could all have been so much shorter.

Sermon:

My name is Andrew. I'm doing the sermon. This sermon is on *Isaiah* chapter 21, by way of Bob Dylan.

Isaiah is a book against which I keep banging my head. Some of it is of such extraordinary depth, even vastness of character that I have no idea how a human imagination is capable of generating it. Some of it has descriptions of God that read like a 'Portrait of a Psychopath.' And that is what I love about it. I love this collision of contradictory aspects and forces in the one book.

I got onto chapter 21 specifically by way of a Bob Dylan song called 'All Along the Watchtower'. Most people seem to know the song but no one seems to know what it's about. No one seems to have much idea of what to do with *Isaiah* 21 either. I don't know for sure, but my own suspicion is that the Dylan song is based on *Isaiah* 21. What interests me is how powerful both texts are, even without either of them making terribly much (immediate) sense. And I am interested in the experience of wrestling with such texts and the possibility that there might yet still be things one can do with them nonetheless.

Last week, Malcolm talked in the 'Call to Worship' about how the *Psalms* can be a permission to foreground various negative emotions like anger and hate. The emotions can, by means of the *Psalms*, come out into the open where you can see them and so deal with them. Gwen then did a meditation using a Dr. Seuss story on allowing yourself to establish some sort of relationship or processing of negative emotions like fear. This talk is about making friends with some 'negative' experiences like non-meaning, or the break-down of meaning. It's about how finding bits of the Bible that seem to do that break-down of meaning can be good practice for dealing similar experiences in real life.

I should say, before I proceed, that this sermon is a work in progress. Talking here is a way of thinking 'out loud' in order to think things through. I don't have any especial 'answers' about the text. Mostly, I just have questions. But I'm interested in exploring the issues they raise.

First, I want to introduce some concepts. The words for these concepts are French and they are about different kinds of enjoyment. There are basically two. There's *plaisir* and there's *jouissance*. The words mean, roughly, 'pleasure' (*plaisir*) and 'joy' (*jouissance*). You can bet that with the French, that the words have other meanings, too, which are rude! (And they are ...) For our purposes though, *plaisir* means, essentially, the pleasure of the familiar, the pleasure of the 'normal.' The kind of enjoyment that you're likely to get when there's not too much effort in getting it and everything is safe.

The other kind of pleasure is *jouissance*. *Jouissance* is a pleasure that begins in a kind of pain. And that pain is 'difficulty.' *Jouissance* happens where things aren't so familiar, they're a bit or even a lot threatening, and so you've lost your bearings. It's getting scary, you're out to sea, and there is a strong sense of risk.

On *Buffy the Vampire Slayer*, characters talk about a similar kind of difference using different words. *Plaisir*, the pleasure of the 'normal,' they call 'Vanilla,' as in the ice-cream; and the pleasure of the more unusual, even dangerous kinds, they call 'Kinks.' So we have 'Kinks' and 'Vanilla.' These terms come from underground sex-slang but *Buffy* the TV programme is so cheerfully flippant and ironic in the way it treats everything that these terms could be applied to just about anything.

The distinction itself, though, goes back about 1700 years. In the 3rd Century AD, there was a Jewish guy called Longinus. He was writing a book about what makes for 'great

writing.' He called his book *On the Sublime*. He was writing, in part, on what makes the Bible great. It was the first time that the Bible had been treated as literature. For Longinus, 'good' writing keeps the rules, and 'great' writing breaks them. Good writing is the 'beautiful'; and great writing is the 'sublime.' Good writing is easy to deal with and you kinda know what's what. Great writing is not so easy and it's going to give you a difficult time. Great writing is going to disrupt your sense of what you know and where things are. You don't quite know what you're dealing with and it's not an immediate barrel of laughs.

Maybe one crude sort of analogy with this basic pairing is a musical one. We could compare the difference between harmony and dissonance. For 'harmony' we could think 'lack of tension' and play a nice happy C major chord [*plays chord on piano*]. For 'dissonance', a tone cluster [*plays*].

I'd want to make a slight shift on Longinus and interpret him a bit differently. For Longinus, the categories are pretty much set. Either something is well done and it's 'beautiful' or it's provocatively breaking the rules and it's 'sublime.' I'd want to reframe that and say that there's something more like a continuum between them and that even the nature of the continuum shifts throughout time depending on what culture you're in and so on. And besides, between 'harmony' [*plays C major*] and dissonance [*plays tone-cluster*] there might be some interesting things on the way [*plays C minor 9*].

Citysiders, over the years, have often arrived here, of course, for different reasons, but one common sort of phenomenon is that, for many of us, the Bible no longer quite makes sense in quite the ways that we were led to believe it would. The Bible has become difficult for us to read or relate to without that difficulty ever quite becoming a pleasure or a means to a new kind of enjoyment.

I want to look at the possibility that difficulties might become a means to a different kind of pleasure instead of us registering them as an obstacle. This means, in part, the possibility of finding some kind of pleasure in what might first appear to be 'non-sense.' It's a space where you can enjoy the collapse of meaning and still find something productive in it. The reasons for doing so, I'll get to at the end.

As the ideas are still fairly much in the process of being 'processed,' I may at some point lose my footing here. In which case, I won't just be talking about 'the death of meaning' - I'll be enacting it! But that will be all to the good ...

Some bits of the Bible don't just make 'no sense', they actively defy it. The first section of this chapter in *Isaiah* creates all sorts of 'dissonance,' disruptions in our expectations, that make the chapter bewildering reading. Isaiah's language deliberately frustrates sense but I think that it does so with all the skill we might find now in a modern maker of horror movies. I won't read through it all first (it's on an insert in the newsletter). But I do want to go through it a bit at a time so we can get a sense of the build-up of the tension that it creates.

To add to the general dissonance, I'm going to use the King James Version of the Bible, because that was the one Bob Dylan was reading on the train on the way to the recording sessions when he wrote 'All Along the Watchtower,' and, because - I like it.

Isaiah 21 begins: "The burden of the desert of the sea." Already, in one line, we have several surprises. The opening line involves a 'burden.' What do they mean by 'burden'? It could be a heavy weight. It could be the older sense of a 'song.' A song that is a heavy 'weight'?

If we're reading through *Isaiah*, this chapter fits into a series of statements made against various places and each of these places has a name. Each name is a political power. Here is the first vision in that sequence that does not have an object with a name. The place this statement is about is a place without an identity. Something is happening to someone or

something and we don't know what, but it appears to be severe enough that there's nothing left with which to 'identify the body.'

"Desert of the sea." That's a bit weird. To describe the sea in terms of a desert. Why a 'desert'? Surely a desert is the opposite of the sea. One of these things is not like the other. One is predominantly dry, the other is wet. How can you describe something to do with water in terms of something that is to do with ground? And why would you bother? "The desert of the sea." Might it just possibly be a metaphor?

In fact, if we turn it around, we have a metaphor that is almost a cliché: the 'sea' of the desert, where the camels are 'ships.' In that case however, the 'sea' is the metaphor, and the desert is the referent. Here, it is around the other way.

The 'desert of the sea' describes the desert as a 'sea.' Not the first image to occur to you off the top of your head. In fact, it is one of the more unlikely. It rates up there with the line from T.S. Eliot: "Let us go then, you and I, when the evening is spread out against the sky, like - a patient etherised upon a table." ['The Love Song of J. Alfred Prufrock']. An anaesthetised body is about the last thing likely to occur to one to describe the sky, unless of course, you're a fan of T.S. Eliot ...

Eliot has his reasons. Maybe Isaiah has his too. We don't know what they are but we've at least got this violent yoking of one unlike thing with another. One thing they might have in common is that they are both images of 'waste' in the old sense of 'wasteland.' They are regions of the earth resistant to human cultivation or civilisation. So the violence of the combination of 'desert' and 'sea' at least suggests that there is a devastation so total that the region involved has become as resistant to human transformation or 'rescue' as the desert *or* the sea.

The immediate problem though, is that the non-correspondence between the two terms, the image and the referent, means we're more likely just to experience the two images collapsing into one another.

The next line begins "As whirlwinds in the south pass through." Whirlwinds. The bit in nature where air stirs up the surface of the ground. Like the movie *Twister* (not the game). Think Bill Paxton, Helen Hunt and a flying cow. A confusion of land and air. In the line just before we've had a short-circuit in our imaginations where desert and sea are combined, and in the violence of the effort of trying to imagine the combination of the two, a dissolution of the one into the other. Earth mixed with water. Now, earth mixed with air. That's three of the four traditional elements. The fourth would have been fire. Earth, water, air and fire are the basic components of everything else.

In many of the world's creation myths, a god comes along and makes a universe. What he makes a universe out of is a chaos he finds already lying there. The chaos is what the creating god will then separate out into what will become the four elements. The god then recombines these elements in different ways to form what will become the world we think we recognise.

We have a residual, though still fairly explicit, form of this myth in the opening chapter of *Genesis*, where light is separated from darkness (i.e. the emergence of 'fire'), land from sea, and sea from sea with air in the middle.

Here, in *Isaiah*, we find the opposite happening. We have an eradication of an identity - no place-name presented - a 'burden' about a 'somewhere' that is now a 'nowhere' and cannot be named. And then we've got the elements from which identities are made, dissolving into each other. We have the reduction of the components of creation into a complete mess. What we are looking at is something like a total *de*-creation. An 'un-creation.' It's not just kicking over sand-castles - it's destroying even the possibility of 'sand.'

At this point in the chapter we are still unsure as to who is doing what or even why. The implication though is that a destruction is in progress and on a scale that can only be thought of as a creation going into reverse. Only God would be capable of doing that. One

thing that we would want to think about God, especially given the opening chapter of *Genesis*, with his first historical action, is that it is in the character of God to create, make, and act constructively. Not to destroy. And we'd hope that in the *Genesis* account, that he's beginning as he means to continue. Destruction is something we separate out in our minds as belonging to the forces opposed to God. We hope. Here, in *Isaiah*, God is starting to look a little dangerous.

"As whirlwinds in the south pass through, so it cometh from the desert." OK. We are in fact talking about a desert from the start. The first line had reversed our sense of which was the metaphor and which was the thing to which it referred. Now that line is proving to have been even more troublesome than we might have guessed.

New problem: "As whirlwinds in the south pass through, so … 'it.' What is the 'it'? Obviously it is gender-neutral. No clarity of its sex. Maybe a dissolution of gender … But more urgently, for the moment, we have no antecedent. No previous clues as to who or what we are talking about. We've just gone straight into using an 'it.' And it stuffs up our metaphor. Actually, it stuffs up our simile. "As whirlwinds pass through, it …" Whirlwinds are being compared to something. To an, an, an … 'it'. A *what*?

"A grievous vision is declared unto me." Uh-huh. Isaiah has seen something horrible. So horrible, it causes him grief (hence 'grievous'). 'Grievous' is pretty strong. We might think nowadays of the phrase 'Grievous Bodily Harm.' I'm not sure the phrase was around in the 17th Century when the King James was put together, but GBH does become a bit of an issue later in the chapter. Is the vision grievous for its content? Or is the actual experience of having the vision itself grievous. We don't know. We don't even know yet what Isaiah can see.

We do know that he goes from seeing - 'a vision' - to hearing - 'is declared.' The thing 'seen' is now being 'told.' In a heartbeat, Isaiah has gone from seeing to hearing. Isaiah can cope with what he's being shown and has to drop into just 'hearing' about it. Imagine a hands-over-eyes position, but in language. We are watching Isaiah go into a rapid mode of defence. He's shifting senses.

What is it that he sees or hears?

"The treacherous dealer dealeth treacherously and the spoiler spoileth" Fat lot of good, that! Here we have a kind of person doing the kind of thing that that person is likely to do. This has told us almost precisely nothing. To describe something in terms of itself is really unhelpful. "the really Isaiah-ish thing about Isaiah is that he's just so 'Isaiah'." Yes …

We really want some clues here and Isaiah is refusing to give them to us.

But suddenly, we get names. "Go up, O Elam, besiege, O Media!"

Who are these people? Or are they places? And who is talking to them? Is it God? Is it the prophet? And what would Elam and Media, whoever they are, actually *do* if they heard these instructions? Elam: Um, just got the call - gotta go … 'up' … Um. 'Up'. Here is 'us' and here is - 'up' … Well, better get on with it …" Media: "Tough cheese to you, we get to lay siege … to … um … well, 'to.' We're 'laying siege.' At least we're 'laying siege.' Not like you, you're just going 'up' … At least we get a transitive verb. Just a pity about the … ah … object …"

"All the sighing thereof have I made to cease' 'Thereof'? Sighing of what? Or sighing caused by what? Is it the sighing of those who have been beaten up by the 'neighbourhood bully'? Is it the sighing of the neighbourhood *bully* being beaten up? Or is it the sighing of Elam and Media, having to deal with these ridiculous instruction?

More disturbing though, is the question of who is doing the addressing? If it is Isaiah the prophet, then how does a backwoods, backwater, voice of the voiceless, get to address nations in the geo-political arena? And who would listen to him? If it's not Isaiah, then it might be God doing the speaking? If it is God, then we have a very sudden, abrupt shift of register between speakers. In fact, we have the outright hijacking of the prophet's own speech

by another voice entirely. Isaiah the speaker is reduced to a ventriloquist's dummy. Here is the dissolution of the boundary between identities and between self and not-self.

Next line. Beautiful: "Therefore." One of these beautiful, random Biblical appearances of the word 'therefore.' We hope for a logical cause-and-effect sequence with some logical coherence and we get these random 'therefores.' How did we get 'here' from 'there'? We don't even know what either of them are!

"My loins are filled with pain. Pangs have taken hold upon me, as the pangs of a woman that travails." Obviously, old-fashioned language for being in labour. Giving birth. But again, who is speaking? Is it Isaiah? But Isaiah was a bloke. Last time we looked. Now he's 'giving birth.' What has to happen psychologically to a male speaker to end up in this state?

He seems to have lost, at the level of his metaphors, his gender. Was a man, now he's not. Less than he was. He is experiencing the great male secret anxiety of a castration complex. But it's not just the loss of a gender physically, it's a replacement with an entirely different one. He's got a whole new set of equipment. He's giving birth! To what? And where did the baby come from?

"I was bowed down at the hearing of it; I was dismayed at the seeing of it." Another translation has the even more graphic 'convulsed.'

There are those random, unidentified flying pronouns again. 'It', 'it', 'it' ... The 'it' would appear to be the thing he is giving birth to, but 'it' is causing him more than birth pangs, it's outright horror. He's in labour with a monstrous birth. Giving birth to a monster. Something he cannot afford to look at yet, and the metaphors are reversing. He's going now, from hearing to seeing. Now that defence is breaking down. Oh now. It's getting closer. Oh no, it already was closer. It was inside him! Body-horror on top of body-horror. 'Body-horror' is the horror we experience at the dissolving of boundaries between identities that should otherwise retain their discrete integrities. Not only has he experienced psychologically a castration, and a shift of gender, and a discovery that he is giving birth, the thing he is giving birth to is a monster that is inside him.

It's barely Bible anymore - it's David Cronenberg [*Dead Ringers*] or Ridley Scott [*Alien*].

How did 'it' get there? Isaiah's experiencing the dissolution of boundaries between God and self, between his gender and another, and the dissolution of the boundary between inside and outside. Isaiah is experiencing violation of his sense of self on multiple different levels all at the same time. This part of the chapter is a total fragmentation of the self. Or, the sense of the self that he previously had. And with the monstrous birth he has now the horror previously felt to be off-stage, coming out where we can see it. The tension is excruciating.

"The night of my pleasure hath he turned into fear unto me." Mild, mild understatement. And it perfectly fits with the moral psychology of the horror-movie motifs. 'Those who get their jollies, get the chop.'

Next line, and we've got total dissociation: "Prepare the table, watch in the watchtower, eat, drink: arise, ye princes and anoint the shield."

What, in these circumstances, would you want to 'prepare a table' for? Is this some mad variation on 'and bring plenty of hot water'? And again: to whom is this man talking? Whom does the prophet address? Is it the group of people in the place suffering the disaster? Maybe it's the people in the disaster zone. Is Isaiah actually concerned for them? Is he, knowing the disaster that befalls the, being sarcastic? Is he gloating? Is he being really bitter in his irony? Shouldn't he be telling them to protect themselves?

"Arise ye princes and anoint the shield." Anoint the shield? What do you want to do that for? Is it a religious gesture? At a pinch, I could imagine that you might put oil on a shield

to make a slippery surface so that the enemies' missiles slide off. Maybe. It is hardly likely to be effective against a god bent on wholesale local de-creation. "Here we are suffering a disaster and we ward impending catastrophe with … surrealism!"

Then, we get to the famous bit, the bit that seems to be the basis for the Dylan song:

"For thus hath the Lord said unto me, 'Go, set a watchman, let him declare what he seeth."

Suddenly, the introduction of a new character. Or is it? A watchman on a tower. Looking out for the messengers. And, straight into a very weird bit: "And he cried, 'A lion; my lord." Of course. Told to stand thee and look out for messengers and straight away he's distracted by cats. But what's that lion doing here? Other translators have no idea either and so they leave him out. But not Uncle Bob. "A wildcat did growl" … The cat gets a funciton as part of the menacing background *mise en scene*. Or 'menace en scene' …

"I stand continually upon the watchtower in the daytime, and I am set in my ward whole nights …" There's a bit of a tradition in ancient literature for watchmen doing the whole sleep-deprivation thing. May account for the hallucinogenic quality so far ..

I will skip briefly down to the next section dealing with the land of Edom to not that 'Edom' "Calleth to me, 'Watchman, what of the night?'" So. Isaiah himself responds to the term 'watchman.' That would make him the same person as the 'watchman' earlier in the chapter where we were. There was no indication in this earlier part that Isaiah the watchman were at all the same person. What happened then appears to have been the splitting of Isaiah into at least three different personalities - Isaiah the ostensible speaker; the watchman who was addressed and spoke independently; and - a large cat.

What kind of devastation is so great that it shiver and slivers the perception of the psyche that is watching it?

" 'And, behold, here cometh a chariot of men, with a couple of horsemen.' And he answered and said" - wait for it, wait for it -

" 'Babylon is fallen, is fallen."

At last.

We have the news. All that tension is released. The whole chapter so far has been a dramatic and (very) violent build-up of tension. Primarily by keeping off-stage the nature of the horrific event and us in the dark as to both what it is and to whom it is happening.

Tension has been seriously sustained too, by the piling up of the dissonance in the language. We read for information. When we get information we get satisfaction. Expectation produces tension; expected satisfaction releases it. If that satisfaction is thwarted, we get a further tension. Our hope for the release of that tension in the form of something that makes any kind of sense has been, keeps being, deferred into our expectations about the next line. Each successive line. And that deferral keeps happening in this chapter. In fact, it has kept happening for nine and one half lines now! The cognitive tension and the pressure it has built is considerable.

Now we know what has happened and who it happened to.

"And all the graven images of her gods he hath broken to the ground." Interesting that the only visual image of the destruction of Babylon that actually get is the breaking of idols, which is the breaking of 'images.' Breaking idols is a past-time that we know as 'iconoclasm.' 'Icon' - the idol, or image; 'clasm' - the breaking. Such a feature would be consistent with the general Hebrew injunction against visual representation, as in the commandment against 'graven images.'

Isaiah has done two things with that here. First, he has used the breaking of the idols as a small 'image' to represent the total phenomenon of the breaking of Babylon. A part, standing for the whole. More interesting though, is the fact that Isaiah has also applied this iconoclasm to the content of his vision (the breaking of the idols as the breaking of Babylon) to his own language, the form of his own vision as well. Language has been pretty severely

ruptured the whole way through this chapter. The vision 'is' 'grievous' both for what it sees, and *how*. Isaiah's content - the breakage of Babylon - is reflected in his form - the breakdown of his language. Suddenly, the chapter is incoherent no longer.

It is - perfect.

"Oh my threshing, and the corn of my floor" This language looks like the language of intimacy. 'O my precious, O my sweet, my blue-eyed boy, my brown-eyed girl, my little cabbage, my little mushroom' etc., etc. Although 'my threshing and the corn of my floor' is hardly what one would expect as terms of endearment.

Is this God comforting Judah in the aftermath of the destruction of that which had oppressed her? Or is it Isaiah comforting Babylon? ...

If it is the latter, we have an extraordinary situation. The prophet Isaiah is registering the destruction, even decimation of the vicious enemy, with tenderness and compassion. As such, it is a bit hard to fathom. Here is the voice of the voiceless oppressed addressing the recently decimated oppressor, in the tones of a surprising kind of grief. It would be a bit like a Jewish POW in 1945 speaking from a concentration camp to say "O my Berlin ..."

Mostly, people want to vote for these lines being God's address to a beaten Israel. I don't think so. The evidence in the chapter so far is overwhelmingly against that option. The entire chapter so far has been Isaiah experiencing within his own person the agony of the destruction of what one would presume to be his enemy. And experiencing that destruction as his *own*. The experience is so severe, Isaiah has suffered an almost total splintering fragmentation of everything he could previously have identified as a 'self.'

Or is it? Could it not be rather the splintering of a position? Is it that Isaiah disintegrates as a personality? Or is that a dimension of his personality is shattered by the experience? And that this aspect that is destroyed might have been one that rejoices simply in the downfall of the enemy?

To rejoice in the downfall of the enemy is, paradoxically, to split off one response to a situation from the other, one part of the psyche from the others. What looks initially like the total shivering and slivering of a personality as we have here, in a strange way unites the larger vision of the prophet with all these subsidiary responses and parts of the self. His positional ego may have been shattered, but his ability to see beyond that positionality has been restored. Even to the point of being able to begin to register the other no longer as simply evil or demonic but as something or someone with whom he might be capable of entering into a relationship (O my threshed and winnowed one.")

At the very least we notice from this chapter that it's a rough deal being a prophet. We can be pretty justified in our cynicism about anyone taking the mantle of a self-appointed prophet. Not much of your ego gets left when you five into the volcanic core of the psyche or of God. Impressively, Isaiah is aware of all the shard into which finds himself broken. Isaiah is consistently aware of all the parts of himself in response to a situation. He doesn't partition off aspects of himself. He's not doing knee-jerk or ideological pronouncements only.

I should say that there is no necessary moral valuation of these terms - *plaisir* and *jouissance*, and so on. One is not intrinsically better than the other. There is however, a kind of problem I want to address. A commitment to the pleasure of the comfortable, or the 'comfort zone' is understandable. It is, after all, 'comfortable.' The problem arises when the anxiety about maintaining that comfort becomes a need to batten down the hatches and prevent all hints of dissonance from ever reaching you. 'We don't want your dissonance, no! Go away!' And then sending out search and destroy missions against the slightest hint of the unfamiliar.

Religions are especially good at this. Again, understandably. We want access to the good God with the good rules and the good systematic theology. And the implications of not having this are too disturbing to contemplate. The implications are totally threatening and of course, the religions of love immediately turn into religions of prosecution in order to

maintain their sense of themselves as coherent 'selves.' And the impulse to prosecute gets faster the more that the sense of a comfort zone is insecure and that the outside is experienced as a threat. And so, the 'other' is consequently demonised.

In such a situation, the swiftness and severity of a judgement works against anything like effective 'justice.' 'Judgement' prevents the possibility of doing 'justice' with the facts of the otherness of the 'other.'

I read a sermon recently on the web-site for Zen Mountain Monastery in Upstate New York. Zen Mountain Monastery is a very rigorous Zen organisation that seems to be leading the Buddhist end of the dialogue with Christianity.

In the sermon I read there was a reflection on the scale of billboards. It went something like: "Billboards are big. They are big because they need to catch your attention when you're driving past them at very high speeds. It is not until you get out and walk past one that you realise just how huge the billboards are. When you're walking you tend to be moving more slowly and then you begin to notice more. And notice other things as well. You notice even more if you sit down.'

What I am trying to present with *Isaiah* chapter 21 is the process of 'slowing down.' Of noticing what happens when you're not in a hurry. Not in a hurry to come up with the 'right answers' or the 'rhema word for today.' To notice and allow space for the places where meaning seems to break down and things are not so stable as they once were. And that in slowing down even further you start to notice what did not make any sense before now begins to make a different kind of sense.

The *plaisir/* knee-jerk reaction of hasty judgements and rapid responses give way to the awkwardness of wrestling productively with the difficult. And with them, all sorts of possibilities for one's self come into view. There are possibilities of splitting and dissolutions, but I'm not sure that they are simply destructive. They are destructive of the pronouncing, prosecutory, persecutory ego with which one begins.

Three centuries ago, John Milton wrote a poem called *Paradise Lost.* It was 'x'-thousand lines on the first three chapters of *Genesis*. The hero of the poem, despite, perhaps, Milton's best efforts and intentions, is his Satan. I'm a fan of Milton's Satan. He does, in fact, get all the best lines and the greatest amount of energy, and he has all that moody, broody, sulky, demonic glamour.

He is, however, in one respect, incredibly boring. As C. S. Lewis once noted: (Milton's) Satan meets a situation, he says where he stands. He sees a new thing, he says where he stands. Eventually, you realise that all Satan can see is really himself. Himself 'taking a position' and saying where he stands. It's just tedious. But more to the point is that he suffers all sorts of internal contradictions, cannot own them as his 'own,' and projects all his own dissonance out onto the universe around him. He's deep in his own *plaisir*, and thinks everything else is wrong. In so doing, he loses sight of the possibility of ever actually engaging with anything at all. There is nothing to disrupt or shatter his total commitment narcissism.

When we go fast with an object, in our case, this text in *Isaiah*, it's too easy to make a swift and 'safe' judgement on it. With a swift and safe judgement we align ourselves with a position and reject everything that is not part of that position. We go into an 'us' versus 'them' position. In taking a position and rejecting the other, we identify the other as everything 'wrong.' And disown the parts of *us* that are 'wrong.' "Projection," says Harold Bloom, "seeks to expel from the self everything that the self cannot bear to acknowledge as being its own."

Slowing down, and allowing *jouissance* and difficulty, allows us in turn, to own the dark parts of ourselves before we project them onto another. And this can, in the case of Isaiah, lead to a complete disintegration of our opening 'position.' But with that may come the

beginning of our ability to recognise the reality of the other, and, as in the case of Isaiah, begin to establish a sense of relationship with that 'other.' Both inside, and out.

In the Middle Ages, Saint Bernard of Clairvaux was one of the most influential Christian thinkers. 'The C. S. Lewis of his age,' blah, blah. He did, however, had a problem psychologically, and that was with his own sexuality. His problem was that he had any kind of sexuality. Bernard allowed this difficulty to distort his perception of the Bible. The *Song of Songs*, which is about as frank an appreciation of sexuality as you're likely to find in any literature, and he encountered a moment of dissonance. For Bernard, sex was bad. The *Song of Songs* suggests that sex is intrinsically good. Bernard chose the *plaisir* or 'vanilla' option of going with the safe and the known and the 'good' of his established position and wrote a massive commentary on the poem which reinvented it as a polemic against sexuality in any form at all. Bernard refused the *jouissance* or 'dissonance' option of questioning his original position. He hunted down and eradicated the sexual impulses in himself. And then he projected that inner conflict outwards.

First, he projected it onto the text and distorted it into a meaning the exact opposite of itself. Then he projected again his dissonance onto others. Anyone guilty of what Bernard considered a heresy, he attacked with excommunication and execution. His contemporary, Abelard, said 'No - I think the *Song of Songs* thinks sex is OK.' Bernard was outraged and mobilised the Pope against Abelard. Bernard turned his own dysfunction out onto those he persecuted. Every heretic he killed was an embodiment of a sexual impulse that Bernard could not afford to own. In a weird sort of way, Bernard had an intensely sexual relationship with every heretic with whom he dealt. It would not be too much of an understatement to say that the history of Europe could have been very, very different if Bernard had confronted his own dissonance and allowed a disruptive experience of the *Song of Songs* to challenge his preconceptions.

A guy called Peter the Venerable wrote to Bernard at the time and said "(Dear Bernard), You perform all the difficult religious duties; you fast, you watch, you suffer; but you will not endure the easy ones - you do not love."

Peter the Venerable is pretty courageous taking on Bernard of Clairvaux like that, but I think, perhaps, he gets things around the wrong way. The *difficult* thing is to love. To love is to experience the process of having your illusions, preconceptions, prejudices and projections run aground on the concrete reality of the other, whether that other is a text, a person, a nation. And then to replace those distorted illusions, negative *or* positive, with the concrete experience of relationship. With a nation, a person, or a text.

A modern phenomenon of the same problem is the extraordinary statement of Rudolph Giuliani, Mayor of New York, in his address to the United Nations: "The time for moral relativism is over. We are right, they are wrong." I don't know that if I were in the American position I would behave any differently but the astonishing thing here is the total demonisation of the 'other' and the complete unwillingness to acknowledge contradictions in their own position. I want to ask "But what about the CIA?" I am still waiting for any sort of statement by church leaders in the States in acknowledgement of any kind of American culpability at all. Perhaps some of the intensity of the American reaction is being fuelled by a sense of guilt and a need for disavowal.

What about the Dylan song? There is really only one part of the song I want to refer to here and it is the second verse. The second verse begins: "There are many here among us/ Who feel that life is but a joke." *Isaiah* 21 majors on the collapse of meaning. If any part of the Bible gives us grounds for the perception of the universe as absurd and intrinsically meaningless, it is *Isaiah* 21. The chapter mimes the death of meaning in the collapse of the sense of its sentences. I'm intrigued that Dylan seized on this chapter as the basis for a song in which characters can question the meaning of existence and then decide against, or rather, beyond, 'meaninglessness.'

"But you and I, we've been through that/ And this is not our fate/ so let us not talk falsely now/ The hour is getting late." And then things get apocalyptic.

We should be careful to notice what Dylan is doing here. His 'kindly' thief says: "But you and I, we've been through that" This is not the voice of anxious commitment to *plaisir* - 'We don't want no non-meaning, no!" Nor is it the tedious nihilism of the 'Perpetual New Left' - 'Yay, meaninglessness and existentialism, man.' The speaker in the Dylan song has emerged out the other side of the collapse of meaning. An extraordinary thing to do. Let alone in a 'pop' song. But emerging into what?

Is it the end of the world? Maybe. It was for Babylon. I suspect though, from Isaiah's point of view, it was not the end of the world but the end of way of *seeing* the world. The end of seeing the world through easy judgements. The end of easy systems of making sense. And the beginning, instead, of moving, with Dylan's thief, through the collapse of false, projected meanings, and even their disintegration, into something else.

In summary, I would like to end by referring to Brian Eno's line about art being a rehearsal for life. In art, we get controlled doses of chaos, or what I have been referring to here as *jouissance*, dissonance, difficulty or tension. These controlled doses of chaos we get to experience, in art, in safety. There, we can take risks in dealing with chaos or tension that we might not be able to take in real life. In art - and I'm using that term in its broadest possible sense - we can take these risks without necessarily having to incur any form of moral or physical harm. With these experiments we can learn things about our situations and about ourselves that we can then transfer usefully into our experience of the everyday world.

I want to transfer Eno's principle to the situation we have here, of reading a Bible. We usually think, in our *plaisir*-shaped frameworks, that the Bible is all clean-lines and coherence, logic, laws and an intelligible 'Lord.'. We tend to think also that those outside 'belief' will want to point out the contradictions and chaos in the Bible as a reason for not engaging with something like a Bible. Why bother? It's so contradictory from the start.

My point: we can afford to acknowledge the chaotic, dissonant, *jouissant* nature of the Bible. In beginning to process the appearance of non-meaning, even the apparent collapse of meaning in the Bible, we can begin to process previously unacknowledged aspects of the Biblical text, of the world outside it, and of ourselves. In this way, we might ease up on forcing ourselves onto the world. We may even begin to recognise it.

Accompanying 'liner' notes, from the insert in the newsletter on the day:

1) 'All Along the Watchtower' (lyrics)

"There must be some way out of here," said the joker to the thief,
"There's too much confusion, I can't get no relief.
Businessmen, they drink my wine, ploughmen dig my earth,
None of them along the line know what any of it is worth."

"No reason to get excited," the thief he kindly spoke,
"There are many here among us who feel that life is but a joke.
But you and I, we've been through that, and this is not our fate.
So let us not talk falsely now, the hour is getting late."

All along the watchtower, princes kept the view
While all the women came and went, barefoot servants, too.

Outside in the distance a wildcat did growl.
Two riders were approaching. The wind began to howl."

■ Bob Dylan, *John Wesley Harding*.

2) " A. Not understanding is a distinct pleasure. One of the greatest pleasures of writing and reading.
B. A positive experience of not understanding occurs in a state characterised by looseness, suppleness, openness, lack of control, inattention, daydreaming, puzzlement. A feeling that certain ineffable thoughts or connections have found expression.
C. When not understood, words appear in their greatest physicality, dense, concrete, singular. And yet around each is an aura which we invest with feelings, desires, insights, which we yearn toward hoping: may it be here, in this otherness, that these aspects of the self come forth."

■ Stephen Fredman, 'Not Understanding,' *Translations*, *O.A.R.S.* 3, 1983, in Wystan Curnow, 'McCahon and Signs,' *Colin McCahon: Gates and Journeys*, Auckland City Art Gallery, 1988.

3) 'Beginner's Mind':

"The importance of nonsense can hardly be overstated. The more clearly we experience something as 'nonsense,' the more clearly we are experiencing the boundaries of our own self-imposed cognitive structures. 'Nonsense' is that which does not fit into the prearranged patterns which we have superimposed on reality. There is not such thing as 'nonsense' apart from a judgmental intellect which calls it that.

True artists and true physicists know that nonsense is only that which, viewed from our present point of view, in unintelligible. Nonsense is nonsense only when we have not yet found that point of view from which it makes sense."

■ Gary Zukav, *The Dancing Wu-Li Masters: An Overview of the New Physics*.

4) 'The Jew answers every question with another question.'

"*The Jew answers every question*
with another question.
Reb Lema

My name is a question. It is
also my freedom within my
tendency to question.
Reb Eglal

'Our hope is for knowledge,' said Reb Mendel. But not all his disciples were of this opinion.

'We first have to agree on the sense you give to the word 'knowledge,'' said the oldest of them.

'Knowledge means questioning,' answered Reb Mendel.

'What will we get out of these questions? What will we get out of all the answers which only lead to more questions, since questions are born of unsatisfactory answers?' asked the second disciple.

'The promise of a new question,' replied Reb Mendel.

'There will be a moment,' the oldest disciple continued, 'when we have to stop interrogating. Either because there will be no answer possible, or because we will not be able to formulate any further questions. So why should we begin?'

'You see,' said Reb Mendel: 'at the end of an argument, there is always a decisive question unsettled.'

'Questioning means taking the road to despair,' continued the second disciple. 'We will never know what we are trying to learn.'

'True knowledge is daily awareness that, in the end, one learns nothing. The Nothing is also knowledge, being the reverse of the All, as the air is the reverse of the wing.'

'Our hope is the wings of despair. For how would we progress otherwise?' replied Reb Mendel.

'Intelligence,' said the third disciple, 'is more dangerous than the heart, which relies only on its own beat. Who among us can assert that he is right?'

'Only the hope to be right is real. Truth is the void,' replied Reb Mendel.

'If the truth which is in man is a void,' continued the oldest disciple, 'we are nothing in a body of flesh and skin. Therefore God, who is our truth, is also nothing?'

'God is a question,' replied Reb Mendel.

■ Edmond Jabes, *The Book of Questions, in Poems for the Millennium: The University of California Book of Modern & Postmodern Poetry, Volume Two: From Postwar to Millennium*, ed. Jerome Rothenberg and Pierre Joris.

Isaiah 21 (King James/Authorised Version):

"The burden of the desert of the sea.
As whirlwinds in the south pass through;
so it cometh from the desert,
from a terrible land.
A grievous vision is declared unto me;
the treacherous dealer dealeth treacherously,
and the spoiler spoileth.
Go up, O Elam; besiege, O Media;
all the sighing thereof have I made to cease.
Therefore are my loins filled with pain;
pangs have taken hold upon me,
as the pangs of a woman that travaileth;
I was bowed down at the hearing of it;
I was dismayed at the seeing of it.
My heart panted, fearfulness affrighted me:
the night of my pleasure hath he turned
into fear unto me.
Prepare the table, watch in the watch-tower,
eat, drink:
arise, ye princes, and anoint the shield.

For thus hath the Lord said unto me,
'Go, set a watchman,
let him declare what he seeth.'
And he saw a chariot with a couple of horsemen,
a chariot of asses, and a chariot of camels;

and her hearkened diligently with much heed.
And he cried, 'A lion; my lord,
I stand continually upon the watchtower
in the daytime,
and I am set in my ward whole nights;
and, behold, here cometh a chariot of men,
with a couple of horsemen.'
And he answered and said,
'Babylon is fallen, is fallen;
and all the graven images of her gods
he hath broken unto the ground.'
O, my threshing, and the corn of my floor:
that which I have heard of
the Lord of hosts, the God of Israel,
have I declared unto you.

The burden of Dumah. He calleth to me out of Seir,
'Watchman, what of the night?
Watchman, what of the night?
The watchman said,
'The morning cometh, and also the night:
if ye will enquire, enquire ye; return, come.'"

Curation note:

- Played CD of Jimi Hendrix version of 'All Along the Watchtower' after the sermon.
- Played Bob Dylan version of 'All Along the Watchtower' after the service.

Appendix Four ::: Stations of the Cross[46]

"Stations of the Cross" is introduced in publicity material as "contemporary icons to reflect on at Easter ... a project of the artists and community of Cityside Baptist Church." It is annual event, running since 1997. In 2000, hours were Wednesday and Thursday, 6 pm to 12 pm, and then Good Friday, 12 am – 12 pm.

The explanation given to participants is as follows:

> "Christians have been pursuing this worship pattern of walking and contemplation since the early days of the Church. Originally focused on traveling to the actual sites of Jesus' passion in Jerusalem, wars and natural disasters made traveling there difficult and the practice of meditating on visual representations of the 'stations of the cross' slowly replaced the actual journey. They had become a regular form of devotion in monasteries and then local parishes throughout Europe by the 14th century.
>
> There is some variation in the exact number and subject of the traditional stations – those which you will find represented here have been selected from an accepted core group of events surrounding Christ's final hours.
>
> It is easy to find our beliefs divided from our experience. Our culture doesn't provide us with many opportunities to reflect on what we believe or to acknowledge the intuitive. We hope that by offering these contemporary icons representing the way of the cross, you may be able to bring together heart and head and experience the true nature of faith: to 'love the Lord your God with all your heart, soul, mind and strength'.

***Figure 14**: Entrance to Stations of the Cross, 2000*

[46] All material in this section of the appendix is taken from resources supplied by Mark Pierson. "Stations of the Cross. Easter Art Installation 2000. Photographs (by Belinda Bradley). Mark Pierson, Cityside Baptist Church, Box 8912, Auckland.

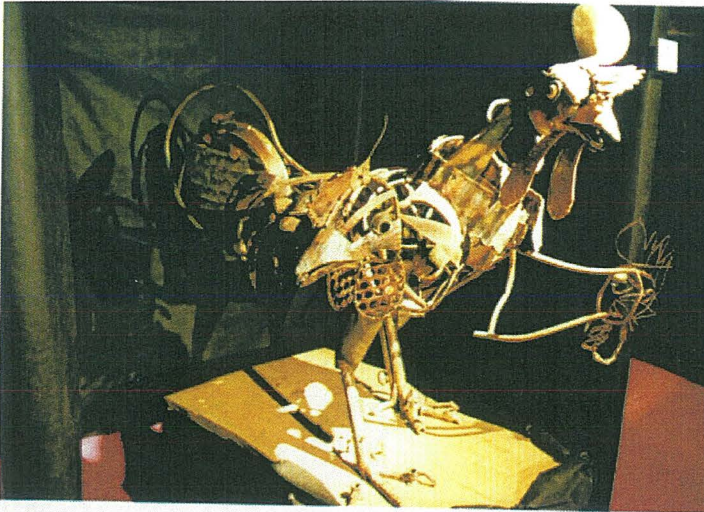
Station 1: Jesus shares the Last Supper with his friends. Matthew 26/17-25. Artist Mike – Reeves-McMillan. Black and white photographs, text. *The shadows of coming betrayal fall across the supper table … Peter's denial … Judas' betrayal…*

***Figure 15**: Station 1*

Station 2: Jesus prays in the garden Matthew 26/36-46. Artist Alex Whaley. Screenprints-gouache and oil paint. Mylar photocopies- gouache and primal

***Figure 16**: Station 2*

Station 4: Jesus is disowned by Peter. Matthew 26/57-58. Artist Arthur Amon. Recycled brass and copper, macrocarpa.



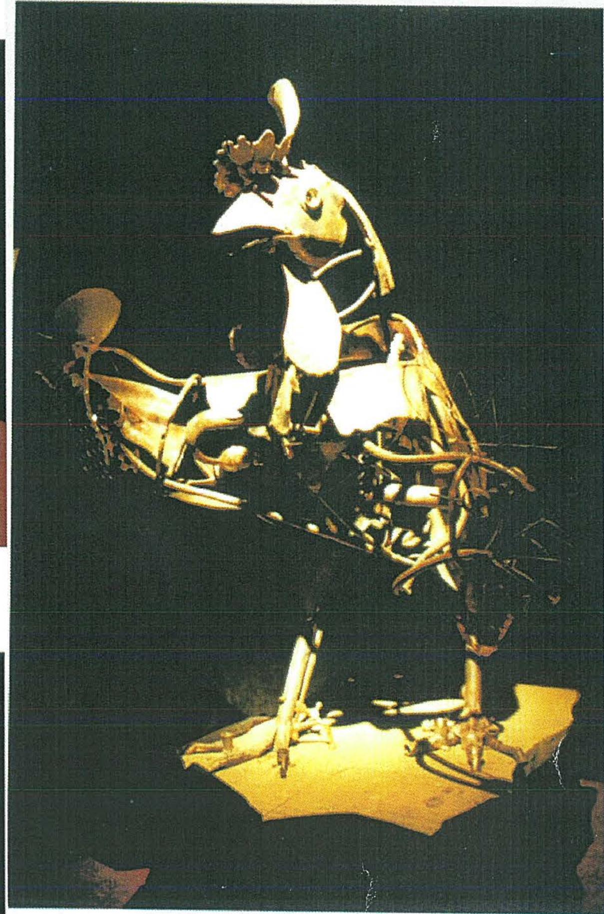


***Figure 17**: Station 4 from various angles*

Station 5: Jesus is mocked and beaten. Matthew 27/15-31. Artist: Belinda Bradley. Black and white photographs, pressed text, tomatoes. *Ridicule is a cheap shot. The mocking and condemnation of Christ is obvious material for provoking cheap sentiment, so here I am interested in imagery that causes thought rather than blunt emotion. I have tried to take the power out of ugly language that was perhaps used to mock Christ by setting them against a strong silent image of Christ. What power would mere words have against the creator of the universe?*

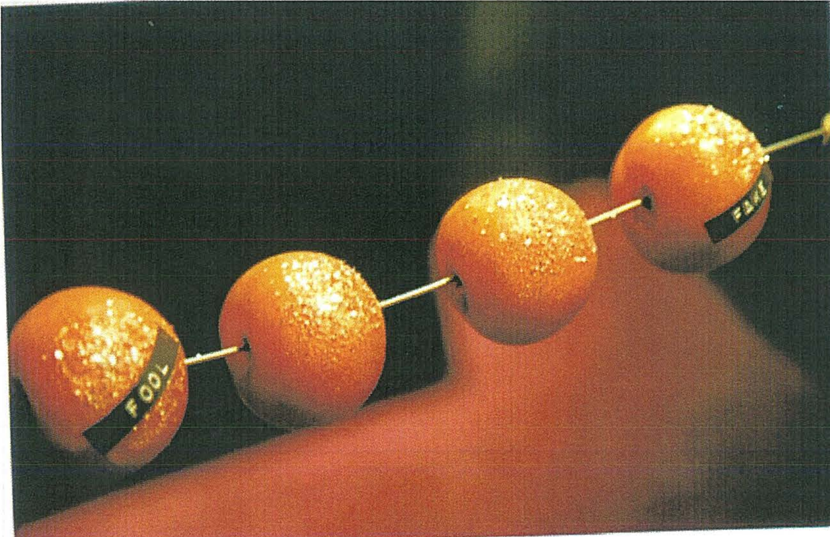


Figure 18*: Station 5*

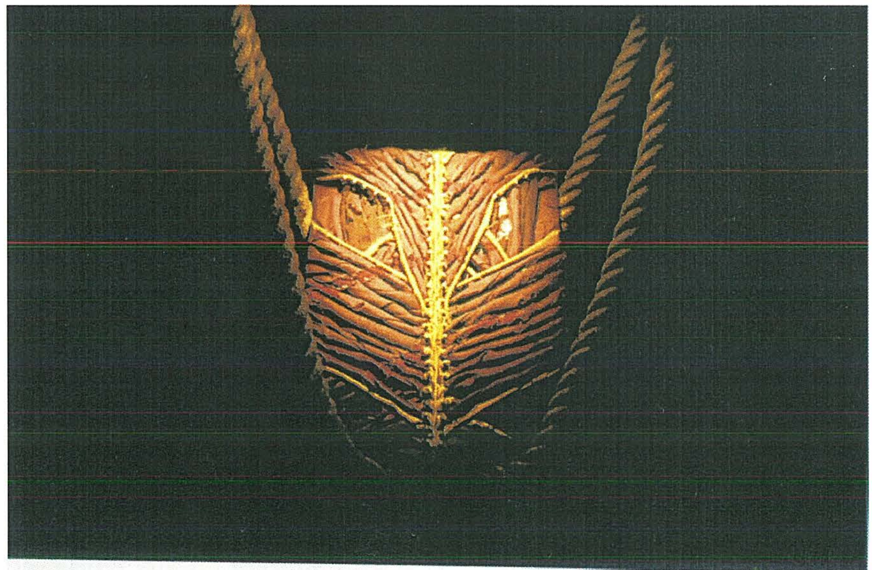


Figure 19*: Station 6*

Station 6: Jesus is helped by Simon of Cyrene. Matthew 27/32. Artist: Rosalind Wood. Textiles and rope. *This piece emphasises the physical humanity of Jesus-albiet in a somewhat anatomically dubious manner. The God who created the universe was so weakened he needed a stranger to help him carry the cross.*

Station 10: Jesus forgives the repentant criminal. Today you will be with in paradise. Luke 23/39-43. Artist: Kristin Herman. Pine, tarpaulin, string, linoleum.

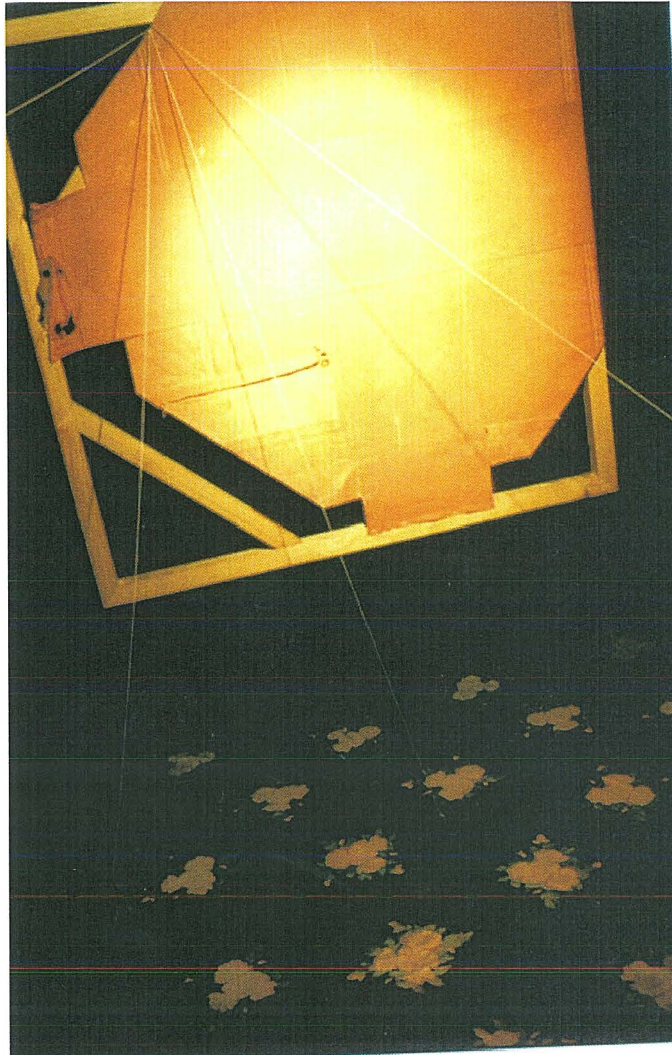


Figure 20: *Station 10*

Station 12: Jesus is buried. A place to mourn. Matthew 27/57-66. Artist: Alison Furminger. Ink, gouache, watercolour, acrylic, silver powder, earth, ash and dirt on Fabriano and Japanese paper; coptic binding with collage cover.

Figure 21*: Station 12*