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Chapter Title: “Ethnodoxology”

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Introduction

The term “ethnodoxology” first gained traction when the International Council of Ethnodoxologists (ICE) was formed in 2003. This effort to provide theological and academic legitimacy to Christians involved in nurturing local expressions of worship has achieved a critical mass of adherents, influence, and infrastructural stability that suggests likely continued maturation. Because of ethnodoxology’s youth, however, few studies explore its places in historical, conceptual, and ethical spaces.

‘Ethnodoxology’ can be defined in a variety of ways, and as will become apparent when we discuss opportunities for future investigation, further enquiry is needed to enhance our understanding of what qualify as ethnodoxological endeavors. For the moment though, this chapter uses one of the Global Ethnodoxology Network (GEN – ICE renamed in 2019) definitions which states that ethnodoxology is: “the interdisciplinary study of how Christians in every culture engage with God and the world through their own artistic expressions” (www.worldofworship.org/what-is-ethnodoxology).¹

This contribution presents the current ethnodoxology movement historically as rooted in 19th century Evangelicalism, dependent on sociotheological conditions immediately antecedent to its emergence in the late 1900s, ultimately coalescing as a multidisciplinary field in the early 21st century. Then it presents three theological emphases that fuel ethnodoxology’s unique nature and influences, followed by an evaluation of its prospects for growth. Finally, the chapter explores ethnodoxology’s potential and limits as a space for scholarly conversations integrating spiritual and ethnoartistic concerns, suggesting topics demanding further research. The investigations rely heavily on output and activities of the GEN, and non-ethnodoxological, applied research in Christian contexts.

As an early active participant in internal ethnodoxological dialogues (Brian) and an atheist, applied ethnomusicologist working with Lutheran Indigenous Australian singers (Muriel), we achieve our aims through discussing applied research in religious contexts, performance practice, interviews, reflexive case studies, reference to anthropological, historical, theological and

¹ A lively debate on definitions of ethnodoxology exists. See, for example, Logan and Logan 2021, Appendix One, and other parts of GEN’s website.

secularist literature, and an examination of published and internal documents produced by people in the movement and beyond.

Our investigations reveal an intriguing amalgam of historical, theological, and academic dynamics. Theologies informing 19th – 21st Century Protestant missions frequently either lacked robust treatments of artistry and worship or discouraged interest in local forms. Problematic colonialist ideologies often infused this conceptual space, resulting in new Christian churches reflecting the artistic practices of missionaries' traditions at the expense of local expressions. In response, many Christians in this historical stream who wished to engender attitudes and methodologies that would result in local artistic creativity began to gather and organize. This, in turn, prompted some in the secular academy to raise polemical questions around post- or even neo-colonial agency and the right of ethnodoxologists to intervene in processes of religiously artistic self-determination, however transposed or 'non-traditional' this religion may be to the local area, when it first arrived. We thus critically frame ethnodoxology in ways that we hope will spur on further research and rigorous enquiry related to artistic manifestations of Christian beliefs.

Ethnodoxology's Historical Development

This chapter focusses on a relatively narrow historical swath of theological and missiological development. Innumerable communities from Christianity's birth have, of course, exemplified ethnodoxology's larger vision of church life infused with local artistry, extending Biblical views of the validity of multiple worship locations and forms (see John 4:21-24)². A few brief glimpses hint at the vast diversity beyond the scope of our research: local artistic forms permeated the birth and growth of Celtic churches from the 5th century (Hunter 2010); Christians in West Africa's kingdom of Kongo integrated their own visual and other arts into their lives in diverse ways between the 16th and 19th centuries (Fromont 2017); Moravian missionaries crafted hymns in collaboration with Mohican artists from the 1730s (Wheeler and Eyerly 2017; Wheeler 2008); and Liberian evangelist William Wadé Harris encouraged new believers in Côte d'Ivoire to compose new songs for God in artistic forms of the Dida ethnolinguistic community, resulting in 1000s of new hymns in the early 20th century (Krabill 1995).

Returning to our more limited purview, scholars largely concur that the late 1700s through early 1800s mark the beginning of what became a rapid increase in cross-cultural missionary³ activity by European and American individuals, denominations, and newly-formed organizations like the Baptist Missionary Society and the British and Foreign Bible Society (Smither 2019:103; Rosman 2011:14). Intense, widespread theological and ecclesiastical arguments and realignments during this period played pivotal roles in sparking the impulse to expand. For example, the hyper-Calvinism restricting salvation to a finite number of people God had already chosen, thereby precluding the need for evangelism, was widely rejected, thereby opening theological doors for missions (Barnes 2013:11); Andrew Fuller's 1785 *The Gospel Worthy of All Acceptation* represents this trend (see reprint, Fuller 2012).

² See also Sanneh (2009) on the inherent translatability of Christianity into any language and culture.

³ We here use a historically pertinent definition of the term 'missionary' as someone dedicated to cross-cultural evangelism and teaching of the Christian faith and life. Other definitions and surrounding controversies abound (see, for example, Smither 2019 and Wright 2010).

Most directly relevant to this chapter are the non-conformists newly categorized as evangelicals who acted as a meristem for particularly potent motivations for mission. Noll cites spiritual renewal (2004: 221), voluntarism-based energy (241), and pietism's intense devotion to hymn singing as a "form of spiritual nurture and experience" (58-59) as core to Evangelicalism. Theologically, nascent Euro-American Evangelicalism emphasized the soteriological necessity of salvation by substitutionary atonement (Jesus' death on the cross freeing people from guilt, providing access to Heaven, and forging a personal relationship with God; see Rosman 2011:9; Erickson 2001:17; Olson 1999:330), authority of and obedience to the Bible (Rosman 2011:8-13), the Fall of Adam in the garden of Eden as the origin of all humans' predilection to act corruptly (i.e. Original Sin. See Erickson 2001: 65, 144; Olson 1999: 272, 383, 504), the Holy Spirit's guidance and empowerment, and a Trinitarian view of God as mysteriously both One and Three: Father|Son|Spirit (see Rigby 2018: 20, 121ff).

Evangelicals also had the reputation of being tactless, dismissive of outsiders and their views, isolationist, and distrusting of worldly pleasures (definitions differing by time, denomination and even specific Christian individuals; see Rosman 2011:11 and Harris 1990). Though this stereotype predominated and persisted in many missionary activities, Doreen Rosman (2011) and John Harris in Australia (1990) adroitly demonstrate Evangelicalism's internal complexity and variation over time, including some adherents' contributions to and involvement in literary, artistic, fun, socially progressive, and intellectually profound activities. Their research counters the essentializing characterization of evangelicals as non-reflexive, conservative, prudish individuals. In fact, evangelical and other missionaries contributed significantly to prosocial endeavors—including anti-slavery efforts and promoting the safety and well-being of Indigenous Australians persecuted by settlers elsewhere—and exhibited vigorous artistic creativity, especially in hymn-writing, biblical translation and singing. It is difficult to discover any significant missionizing event, person or structure of early Evangelicalism that did not involve the singing and often translation of hymns (Noll 2003: 260).

This devotion to song invigorated spiritual growth, social impact, and a sense of camaraderie and warmth. Historical records also suggest that singing attracted potential converts, even if the people did not understand the message being conveyed in song (Swijghuisen Reigersberg 2012). As we shall see, however, persistent, lively, theologically-supported singing traditions also led to missionaries' occasional inability to observe and listen to the pre-contact songs and dances of the people with whom they engaged.

Arising from this sociotheological mélange were organizations and denominations dedicated to training and sending missionaries to people in every corner of the earth. Though profound theological and methodological diversity marked Christianity's rapid expansion during the 18th through 20th centuries, ethnodoxology emanated from organizations in streams flowing from certain evangelical headwaters. In particular, proto-ethnodoxologists found themselves in Christian communities whose traditions and theological stances suppressed local arts. The ubiquitous hymn composition and singing so profoundly intertwined with missionaries' spiritual experience and growth, for example, rendered difficult their capacity to imagine others engaging with God through sometimes jarringly contrasting artistic traditions. In response, 21st century ethnodoxologists developed tightly-interwoven treatments of creation, *imago Dei*, eschatology,

worship, incarnation, and the kingdom of Heaven on Earth to address these perceived theological insufficiencies.

The global spread of the Christian faith across cultures also exhibits and exhibited a fraught relationship with European colonial infrastructures and ideologies. For example, missionaries often adopted evolutionary views prevalent at the time relegating non-European societies to barbaric or primitive status, in need of civilizing (see Barnes 2013:15)⁴; they equated the holiness resulting from following Jesus with unrelated values and practices esteemed by Europeans. This commonly resulted in new churches learning and practicing European and American arts, with local genres viewed as sinful. Indeed, missionary leaders measured the success of their efforts in part by the expansive reach of foreign hymns:

The fact is that the best hymns of [...] English, [German and American] authors are now sung in China and South Africa, in Japan and Syria, among the peoples of India, and in the isles of the Pacific Ocean—indeed, in almost every place where Protestant missionaries have uplifted the Gospel banner and gathered Christian churches. (Stevenson 1892:759)⁵

Expressions of Christian life foreign to their local contexts have also resulted from more regional hegemonies, such as that exerted by Soviets in Siberia (Harris 2017:16). Nearly two centuries later, individuals in organizations exhibiting some of the same theologies, attitudes, and spiritual practices of 19th Century Evangelicalism expressed discontent that ultimately gave rise to the conceptual underpinnings of the recent ethnodoxology movement.

Emergence

Ethnodoxology's immediate antecedents included musicologists and ethnomusicologists applying their disciplinary knowledge and competencies to Christian expressions among ethnolinguistic minorities in the mid- to late 20th century. Ghanaian musicologist Ephraim Amu (see Nketia 1998: 22-26), for example, chafed at the preponderance of European hymns in Presbyterian churches, innovating analytical and creative methods of engaging with local and church musics. Amu trained many influential music scholars, including Professor Kwabena Nketia. Ethnomusicologists like Nketia (1958, 1959, 1962, 1963, 1976, 2010), A.M. Jones (1933, 1957, 1958, 1961, 1976), Robert Kauffman (1960, 1963, 1966), and David Dargie ("David Dargie" 2021) were also intimately involved in efforts to indigenize church music in sub-Saharan Africa.

Vida Chenoweth, after a career as a concert marimbist and field researcher, joined Wycliffe Bible Translators and SIL to work as a Bible translator, literacy specialist, and ethnomusicologist

⁴ See also Dobzhansky, who wrote that "biological and cultural evolutions are parts of the same natural process" (Dobzhansky 1962:22).

⁵ Also indicative of the surreptitious nature and ubiquitous impact of adopting Euro-American conceptual frameworks, the quintessentially anti-colonialist field of ethnomusicology that so strongly shaped ethnodoxology itself trains researchers to view local artistry through etic conceptual lenses. For example, although ethnomusicology acknowledges different definitions of the word 'music' exist, ethnomusicologists by and large still prefer to document those practices which Euro-American researchers define as 'music', often only briefly mentioning music's intimate relationship with other art forms. This can lead to inferior research and poorly executed community engagement (see Schrag 2018).

with the Usarufa community in Papua New Guinea. Viewed as a “grandmother of ethnodoxology” by some (Wilder 2018), she taught and influenced many people who extended her thoughts and methods in ways that eventually grounded ethnodoxology’s approaches in rigorous research and analysis⁶. Chenoweth received her PhD in ethnomusicology from the University of Auckland, wrote extensively for both secular and Christian audiences, and archived over 15,000 of her and her students’ field recordings and other items with the United States Library of Congress (1964, 1974, 1979, 1996, 1998, 2001). “Spare them Western Music!” (Chenoweth 1984) became a rallying cry for ethnomusicologists engaging with missionary communities, a cry some welcomed and others resisted as purist insolence.

Concurrently, missiologists and churches were reconceptualizing their approaches to global expansions and expressions less fettered by colonial paradigms. Though constantly marked by congeries of contested definitions, indigenization, contextualization, positive hybridization, and enculturation came to dominate missions thought and education, despite frequently lagging in on-the-field practice (Burrows and Shaw 2018; Guirguis 2019). Bible translators, for example, often stopped short of sparking creativity in local, live communication and its application into local theologizing and church life (Schrage 2016). However, Euro-American mission organizations and denominations have begun structural moves toward, for example, local agency in church leadership, theological and pastoral training, Scripture translation and interpretation, spiritual formation, evangelization, and theologizing.

Some Christian theologians, missiologists, pastors, and historians began to evaluate the relationships between artistic expressions inside churches and those in their surrounding communities. More and more examples emerged of local Christian communities drawing on geographically and conceptually distant artistic and social structures (Schrage 2016). Christian practitioners and educators developed methods of engagement extending contextualization to sparking composition of new songs in indigenous musical genres. For example, Roberta King—first as a missionary with WorldVenture (worldventure.com/about/heritage)—taught classes and ran song-writing workshops in East and West Africa from the late 1970s, eventually emerging as a leader in what became ethnodoxology (1999, 2009, 2019; King et al 2008, King and Tan 2014, King and Dyrness 2019). Other early influences include the “Nairobi Statement on Worship and Culture” (“Nairobi Statement on Worship and Culture” 1996), the *Ethnodoxology Journal* (2002-2010), Inspiro Arts Alliance (InspiroArtsAlliance.org; formerly Heart Sounds International), and the AD2000 & Beyond movement (Bush 1996).

Coalescence

Like ethnomusicology’s amalgam of anthropology and musicology forged explicitly in the 1950s (Merriam 1953), ethnodoxology originally drew on ethnomusicology, missiology, and worship studies. It coalesced as a coherent movement in the early 2000s, most saliently during the first Global Consultation on Music and Missions (GCoMM) in 2003. Many attendees arrived eager to connect with kindred spirits lacking in their own organizations and churches. In response, Robin Harris (first GEN Board Chair), Paul Neeley (first GEN President), Frank Fortunato, Dianne Palmer-Quay and others founded GEN. Robin Harris has led GEN since its inception; Brian was on the Board for a number of years. By late 2021, the network consisted of about 375 members in or from more than 80 countries, 60 of whom had doctorates, and roughly 700 newsletter

⁶ Brian studied with Chenoweth at Wheaton College in Illinois in the mid-1980s.

subscribers. From its inception, GEN has sought to include and amplify diverse voices, and encourage rigorous and innovative development of concepts, methods, and organizational infrastructures, as suggested in its Core Values (see Appendix One).⁷ GEN thus provides ample and accessible material for our investigations.

Ethnodoxology expanded quickly, adherents forming synergistic relationships with like-minded thought leaders and institutions. Five phenomena characterize ethnodoxology's solidification into an applied discipline: ongoing education, literature, journal(s), communities of practice, and internal conceptual complexity and dynamism. GEN developed and taught the first introduction to ethnodoxology at Southeastern Baptist Theological Seminary in 2008 and Arts for a Better Future (ABF, first called Arts in Mission) in 2011 at All Nations Christian College (England). Examples of organizations regularly teaching ethnodoxology-related courses include All Nations Christian College, Fuller Theological Seminary, Faculté de Théologie Évangélique du Cameroun, and the Center for Excellence in World Arts (CEWA, at Dallas International University).⁸ CEWA offers fully accredited undergraduate, M.A., and Ph.D. degrees in World Arts.

GEN and William Carey published two books in 2013 that became core ethnodoxology texts for many of these and subsequent courses: *Worship and Mission for the Global Church: An Ethnodoxology Handbook (The Handbook)*, Krabill et al, 100 authors from 20 countries), and *Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals (The Manual)*, Schrag). The open access, peer-reviewed *Ethnodoxology: Global Forum on Arts and Christian Faith*⁹ serves as an important outlet for ethnodoxology-related articles, and individuals influenced by ethnodoxology regularly publish in related disciplines (see, for example, Harris 2017, Schrag 2021a).

ABF propagates ethnodoxological concepts and methods in a growing number of contexts, providing one measure of the movement's health. Internal records kept from 2011 through 2021 reveal that 902 students holding passports from over 60 countries took ABF at sites in fifteen countries. Continuing the stream of connecting Bible translation to arts begun by Chenoweth, ABF is being taught, for example, by Latin Americans at Brazil's Associação Linguística Evangélica Missionária (ALEM). GEN also teaches a one-week Introduction to Ethnodoxology intensive at undergraduate, masters, and doctoral levels in seminaries and other schools.

Ethnodoxology's Theological Streams

Ethnodoxology's theologies share characteristics of Practical Theology, which affirms that "[d]octrine emerged historically not for its own sake but in order to give shape to Christian discipleship—to provide the words that enabled and gave life to faithful action" (Graham

⁷ See also the "I am an ethnodoxologist" playlist at www.youtube.com/user/ethnodoxology.

⁸ Additional institutions teaching ethnodoxology-related courses include Dallas Baptist University, Dallas Theological Seminary, Indiana Wesleyan University, Cairn University, Univ. of Northwestern St. Paul, Singapore Bible College, Ouachita Baptist University, B. H. Carroll Theological Seminary, Southern Baptist Theological Seminary, Liberty University, Alaska Bible College, Payap University (Thailand), Oral Roberts University, Associação Linguística Evangélica Missionária (Brazil), the Robert E. Webber Institute for Worship Studies (Florida), among others.

⁹ Begun in 2013 as *Global Forum on Arts and Christian Faith*, the GEN board adopted this new name in 2021. Bibliographic citations retain the original name.

2017:3).¹⁰ This organic integration of thought and practice has attracted people both because of personal experience and intellectual awakenings; literature with related explicit theological explorations remains adequate yet essentially germinal. Krabill et al (2013) illustrates this phenomenon through its three sections: Foundations, which includes some biblical and theological reflection on topics like worship, beauty, creation, and creativity; Stories of worship-related engagement with communities from around the world; and Tools, a collection of activities people have used in promoting local creativity. Schrag (2013) frames its methodology in terms of Jesus' incarnation and the kingdom of Heaven. This chapter draws on these and other sources to list and briefly describe a collection of theological foci and approaches informing ethnodoxologists' thoughts and practices.

Ethnodoxology's conceptual foundations exist as a closely intertwined, dynamic network consisting of some theologies marked by continuity with 19th century Evangelicalism, and others reimagined through a lens of radical inclusion. Some of the public expressions and practices of ethnodoxology tied to Evangelicalism's birth include confidence in the trustworthiness and authority of Scripture; the capacity of believers to interpret Scripture accurately, with help from the Holy Spirit; original sin; Christ's atonement; and personal piety as an important sign of salvation.

Innovators in the ethnodoxology movement, however, bristled at the absence, incompleteness, or perceived distortions of other theologies and liturgical practices. Their responses can be placed in three categories. First, a rich understanding of worship on earth and its relation to that in Heaven was lacking. Worship sits at the core of ethnodoxology, serving as both theological anchor and experiential inspiration for many of its practitioners (see Appendix One). "Worship" encompasses two broad semantic domains: arts-infused adoration of God, and an all-embracing God-directed life.¹¹ Relating to corporate adoration, *proskuneo* is the Greek New Testament word most often translated as 'worship', referring in biblical times to acts of reverence, including bowing, kneeling, and lying prostrate (Piper 2013). From its birth, the church has embraced corporate gatherings including singing and liturgies as acts of praise. A few recent manifestations influencing ethnodoxologists include development of the praise and worship genre (Woods and Walrath 2007), the domination of singing in pentecostal gatherings (Ingalls and Yong 2015),¹² founding of the Institute for Worship Studies by Robert E. Webber, the emergence of globally influential worship song producers like Hillsong (Riches 2010; Hartje-Döll 2013), and Passion Conferences (Ruth 2015). In a nutshell, ethnodoxology's goal for gathered worship is validity of all arts for all liturgies, grounded in the agency of local churches (see Appendix One).

Second, eschatological explorations consisted too much of apocalyptic musings and predictions and precisely defining who would end up in Heaven or Hell. Ethnodoxologists are energized by an eschatology that focuses on biblical depictions of future worship (Rev 7; see also Piper 2010, Van Opstal 2011) and re-created New Heaven and New Earth (Rev 20), including new bodies (1 Cor 15). Ethnodoxologists emphasize theologies surrounding God's creation of the universe,

¹⁰ Ethnodoxology also shares Practical Theology's emphases on interdisciplinarity, reflexivity, cultural pluralism and multiculturalism, and interfaith dialogue (Graham 2017).

¹¹ See Romans 12:1-2 and Best (2003).

¹² Roch Ntankeh's preliminary analyses reveal that Pentecostal church gatherings in Cameroon and DR Congo devote more than half of their time to singing (Ntankeh 2021).

especially how he made humans in his image: *Imago Dei*. Crucially, humans reflect God's capacity to create *ex creatio* (from what God already made), not *ex nihilo* (from nothing). This focus on *imago Dei* leads also to theological affirmation of artistic activity and explorations of beauty and aesthetics.

Third, many churches and missionary organizations neglected deep reflection on God's incarnation through Jesus and His followers' responsibilities to help the kingdom of Heaven that Jesus inaugurated grow. The nature and implications of Jesus' incarnation and inauguration of the kingdom of Heaven inform ethnodoxological thought and methods at fundamental levels. Questions like, "What would Jesus sing (or dance or tell or draw or write, etc.) if he were born and raised in *community x*, in what contexts, and for what purposes?" shape discussions about extending contextualization to local artistry and theologizing, measuring success by increases in social, physical, and spiritual signs of Heaven on earth. The doctrine of The Fall—in which humans disobey God in the garden of Eden, thereby introducing disorder and injustice into the fabric of the universe—necessitates Jesus' soteriological intervention in the present and in the *parousia* (second coming). Ethnodoxologists are aware of the Now and Not Yet nature of Heaven on earth.

In addition to theologies embedded or discussed explicitly in GEN's first two publications (Krabill et al 2013, Schrag 2013) and the *Global Forum on Arts and Christian Faith*, internal and external contributions, evaluations, and critiques have begun to appear (see, e.g., Kenmogne 2018; Ntankeh 2020; Aniol et al 2015; Stallsmith 2015). Ethnodoxology has grown conceptually into a network of theological stances from which a growing body of literature and practice marked by innovation and passion is emerging.

Work by non-ethnodoxological scholars both reflects and differs from these streams. A respect for local agency and an interest in the processes by which churches make originally imported Christian practices and arts their own resonates with work undertaken or documented by Ingalls, Swijghuisen Reigersberg and Sherinian 2018; Ingalls, Landau and Wagner 2016 and Reily and Dueck 2016 for example. At the same time, non-ethnodoxologists diverge fundamentally in that they approach research contexts not as applied scholars or supporting Christian conversion. In some cases, in fact, atheist investigators such as Muriel wish to support the musical requests of the community they are serving as music practitioners in reciprocal research-focused relationships which may or may not, be Christian. Such variances in intentionality and methodology form crucial points of potential future research and debate, as this chapter will show below.

Ethnodoxology's Prospects

Ethnodoxology as both movement and academic discipline seems poised to extend its pattern of increasing theological and methodological influences. This chapter illustrates this with two contrasting case studies, one based in ethnodoxology, one not, but on the surface not dissimilar in intent. Complementing the case studies, this chapter suggests a list of areas of thought expansion, and potential for dialogue, including critique when relevant.

Brian in Congo

In 2002, Brian and Cameroonian pastor and worship leader Roch Ntankeh began a friendship and history of collaboration that continues to flourish. Joint professional activities they

performed included teaching sessions from 2002-2006 on encouraging the use of traditional and popular African musics to Europeans and North Americans newly-arrived in Cameroon, helping found the Cameroonian Laboratoire et Archives d'Ethnomusicologie in Yaoundé (Fitzgerald et al 2006), and recording Ngiemboon music and dance (Schrage 2021a).

In 2006, Brian and Roch travelled to Gemena, Democratic Republic of the Congo (DRC) to teach a workshop on song composition to representatives from five Bible translation project teams. Brian and his family had lived in the region from 1992-1994, helping churches begin a program to translate the New Testament into Mono, one of these five languages. The Protestant participants were members of two Congolese denominations birthed by American missionaries with Scandinavian pietistic and evangelical roots ("Scandinavian Pietism" 2021).¹³

Evangelical Free Church missionaries arrived in Northwest DRC in 1922 (Oldberg 1977). Stories of the first conversion and dedication of the first church building in the Kala station reveal continuity with some elements of both evangelical and pietistic theologies and practices. After discussing the Bible during one prayer meeting in 1927, a man named Kangayani "stood to give his testimony....[saying that] he had given his heart to the Lord," confessing his pride and hidden sins (Oldberg 1977:40). This conversion account and others reflect a soteriology tying salvation to correct beliefs (drawn from authoritative interpretations of Scripture, contrary—they believed—to those of Catholics), emotion-affirmed allegiance to Christ, and rejection of existing cultural mores and systems.

Missionaries described the dedication of the first church building like this: "'The church was overfilled—and such a noise we had never heard!' Thinking it would calm the crowd, the missionaries decided to sing. Everyone joined in; not knowing the songs, they sang their own way at the top of their lungs. 'It now became a problem how to get them to stop singing. Oh, what a commotion!'" (Oldberg 1977: 41). This early encounter reveals attitudes toward Congolese music that found expression in curricula, liturgical practice, and understandings of personal piety through the spread of Free Church founded congregations, the birth of CECU, and Brian's and Roch's experiences in the 1990s and 2000s. In short, early and mid-20th century converts were often told to burn the instruments, sculptures, and other signs of their older traditions as a mark of their new faith in Christ, and taught Euro-American hymns translated into Lingala (Schrage 2013:xxiii-xxvi).¹⁴

Gemena workshop participants composed Scripture-infused examples of traditional genres, an ethnodoxological approach counter to local Protestant church practice. They performed these new creations at the closing ceremony, after which a denominational leader demanded to speak. With tears in his eyes he said, "I am the third generation of Christian leaders here in Congo. My grandfather heard the gospel from a missionary and believed. My father became a pastor, and then I followed his footsteps. But this is the first time that I have heard someone say that God created our traditional music systems. It seems to me that it's too late—young people never learned it. I never learned it. But you have given us hope. Maybe we can resurrect our own music

¹³ Communauté Évangélique du Christ en l'Ubangi (CECU, by the Evangelical Free Church) and Communauté Évangélique de l'Ubangi-Mongala (CEUM, by the Evangelical Covenant Church).

¹⁴ For more on the historical suppression and revitalization of Mono arts in the church see history and revitalization see Anderson 1964; Keating, Cummins, and Schrage 2015.

to glorify God” (see also Ntankeh 2013). The participants also issued a joint statement intended to influence African church practices, containing the following (Appendix Two contains the full version):

1. We have noticed with regret the remarkable absence of traditional music in our churches. This was caused by the arrival of the first missionaries, traditional music has been erased, leaving in its place modern music, which has given youth the feeling of being despised, wronged.
2. Yet God wants to be praised with various musical instruments, Western as well as African (cf. Psalm 150:3-4).

Muriel in Australia

Whilst Brian entered the field as a committed Christian and trained ethnodoxologist, Muriel embarked on her applied research project in Indigenous Australia as a respectful atheist determined not to force her secularist views on people of faith. It is a position she still maintains.

Between 2004 – 2005 the Lutheran Australian Aboriginal community¹⁵ of Hopevale, Northern Queensland asked that Muriel become their ‘choir lady’ to facilitate what was intended to be an explicitly secular youth choir in return for their support for her research on Australian Aboriginal Choral singing and constructs of identity. This request for musical support came from the Hopevale Community and Church Councils and was supported by the local Anglo-Australian, white Lutheran Pastor.

Upon arrival however, Muriel discovered that the younger generation was much more interested in religious rap, Country Gospel, Hillsong and hip hop, as opposed to choral singing. Local Indigenous elders suggested instead, Muriel should commence work with the dormant church choir. Historically the Hopevale community had a lively choral tradition which had brought great pride to local families (Swijghuisen Reigersberg 2012). A focus on reviving the church choir and religious repertoire, however, was contrary to the pastor’s wishes. A difficult choice had to be made: whether to focus on a potentially unsuccessful youth choir as the Pastor had asked, or to heed the elders’ request and revive the older Church choir.

Muriel opted to revive the local church choir in line with the elders’ wishes, much to the initial disappointment of the local Pastor. As an atheist researcher using her choral facilitation practice as a method for gaining new insights, Muriel had to very quickly learn and teach religious repertoire to be performed during church services and later public events at an Indigenous drugs and alcohol rehabilitation centre, correctional facility and various other locations such as tourist resorts, churches and road houses. Articles about the Hopevale Community Choir appeared in various local and regional news outlets expressing positive reception and their work was aired on Australian Broadcasting Radio too. The choir sang Christian ecumenical repertoire in English,

¹⁵ We acknowledge the word ‘community’ can have a generalizing effect and understand that communities are diverse. In Muriel’s case not all Hopevalian community members may have been supportive of the choral initiatives she supported and as endorsed by the local Indigenous church elders. However, as will become apparent, the choir received widespread support and recognition and its membership increased, suggesting the choir was appreciated by many.

the local language Guugu Yimithirr and sometimes Swahili. The choral singing and touring engendered pride and wellbeing in the singers and Hopevale community at large. Although youngsters did not participate in the choral singing, they did express pride that their elders performed well and set a positive example for them to follow (Swijghuisen Reigersberg 2009; 2010; 2013; 2020).

Because the Hopevale Community choir chose to sing religious repertoire and one of their aims was to demonstrate how all are equal in the eyes of their Christian God and Saviour, some categorized Muriel's work as an ethnodoxological endeavour. It differs however in several ways. Firstly, Muriel herself is an atheist and did not, initially, expect to be facilitating a Christian ensemble. Quite the opposite in fact. In contrast, many ethnodoxologists set out to support the religious goals of a given community, marking differences in the intentionality of the researcher and the relationship between the community and the researcher.

Secondly, the local Hopevalian Pastor had in fact attempted to re-introduce Indigenous worship practices and art forms to the local church, but the elders of the Hopevale community itself had vetoed this request, instead preferring to perform the older Lutheran and ecumenical hymns, much to the disappointment of some younger congregational members and Pastor. The more traditional Indigenous art forms were also less known in the Hopevale community due to missionization and the relocation of many Hopevale residents and their ancestors from their ancestral homes during colonization and World War 2 (Swijghuisen Reigersberg 2012). Many Hopevale community members were therefore not familiar with their own, pre-settlement musical histories. Lutheran hymns, in other words, have been part of their tradition for many generations and thus become 'local', through a process Ingalls, Swijghuisen Reigersberg and Sherinian have called 'localization'. Unlike some ethnodoxologists therefore, Muriel did not wish to (re) introduce pre-settlement art forms into the community. Muriel's aim instead, was to build on the existing Christian, much-loved repertoire already in circulation. This allowed Indigenous agency, the religious calendar, musical enjoyment and musical abilities to determine what repertoire should be sung to generate wellbeing (Swijghuisen Reigersberg 2020, 2017, 2010, 2009).¹⁶

Once the choir had been revived, it grew from 4 to 14 members who attended rehearsals regularly. Performances both within and outside the Hopevale community were attended by Indigenous and non-Indigenous audiences and received positive regional feedback. This feedback led to the choir becoming the local Indigenous representatives of the area for the Queensland Music Festival even after Muriel returned to the UK, giving the choir opportunities to work with other regional choirs, contemporary composers and music facilitators. Hopevalians expressed pride at the Choir's achievements even though the singers represented a very specific demographic section of the Hopevale community itself. The positive feedback received persuaded Muriel she had made the right decision to focus on the church repertoire and choir. In addition, Muriel's desire to support local community aspirations and not necessarily those of the residing Pastor, informed her decision and actions. This decision ultimately made it possible to re-think the relationship between the secular academy, Indigenous diversity and agency and how these influence artistic expressions of the Christian faith in contemporary Australia.

¹⁶ Discussion of ethnodoxology's growth in methods and human networking below suggest that many ethnodoxologists might make similar choices to those of Muriel and the Hopevale community.

To an outsider however, not familiar with the politics of the Hopevalian field context or aware of the fact that Muriel is an atheist researcher, this applied, practice-based research project could have easily been described as one with ethnodoxological leanings and motivations. It is particularly the applied, practice-focused approach which seems to set off ethical alarm bells with mostly secularist scholars. This fact, therefore, is worthy of further exploration and debate. We might ask: ‘What makes an applied ethnomusicological research project in post or neo-colonial Christian contexts ethnodoxological?’ and ‘How does this square up with religious agency and self-determination in neo- and post-colonial contexts?’ We cannot ask that Christians in such contexts go ‘back to the way they were’ and therefore we must make room for the possibility that their conversions are of a more conservative kind and that in some cases Christians may not want researchers and ethnodoxologists to (re) introduce pre-settlement art forms. What are the ethical boundaries and how do we as scholars and practice-based applied researchers navigate these cautiously and respectfully to broaden our understanding of human musicality, religiosity and agency together, regardless of our own religious persuasions or absence thereof?

Much depends on our own personal convictions, ability to act reflexively, and our ability to accept the differences in others. All of this, of course, is to a great extent informed by our lived experience and education, complemented by opportunities to engage with those that are ‘Other’ to us.

Educational Institutions

A growing number of educational contexts are embedding ethnodoxological principles into their coursework and degrees. This results in more people with more knowledge and skills, many of whom are teaching others. For example, some of CEWA’s PhD students—of 17 in 2021—will likely gain prominent positions in schools and organizations that will increase their influence. In addition, GEN’s Arts for a Better Future and Ethnodoxology curricula continue to be taught in an increasing number of locations as both workshops and academic modules.

	<i>Infrastructures</i>	<i>Contributions to Dynamic Interplay</i>	<i>Tangible Energy Produced</i>
Malleable	New teaching contexts	More nodes to access training	More students from more communities study ethnodoxology
Stable	Repeated courses	Depend on mother nodes	

Table 1. Stable|Malleable Dynamo: Education/Transmission

Methodologies

Creating Local Arts Together (CLAT) and person-centred (Rogerian) therapeutic¹⁷ frameworks provide flexible, minimally restrictive, local emphasis approaches, resulting in practitioners modifying methods to match local contexts, thereby expanding topical and artistic diversity.

¹⁷ See Rogers 1980; Saurman, Mary 2021.

Through the 1990s, song-writing workshops constituted the primary way practitioners encouraged local artistic creativity for Christian goals (see King 1999). Creating Local Arts Together (Schrage 2013; Schrage and Rowe 2020; Ezhevskaya and Arvelo 2020) and Rogerian therapy-infused community engagement (Saurman 2021) have taken prominent methodological positions. Other methods include integrating majority world songs/liturgies into Euro-American congregations (Hawn 1999), flexibility in research during a pandemic (Menger 2020) and sussing out and maximizing artistic dynamos (Schrage 2021).

	<i>Infrastructures</i>	<i>Contributions to Dynamic Interplay</i>	<i>Tangible Energy Produced</i>
Malleable	Local method instantiations	Increased local resonance	Streamlined goal achievement
Stable	CLAT, Rogerian	Dependable reference frames	

Table 2. Stable|Malleable Dynamo: Methods

Ethnodoxology's initial focus was on encouraging locally created artistry in ethnolinguistic communities, originally heavily weighted toward applications to Bible translation projects. As evident in Schrage (2013), this led to exploring arts' capacities to improve efforts in Bible translation, Scripture Engagement, literacy, multilingual education, community engagement, language and culture endangerment, and other related arenas (see, for example, Lewis and Simons 2017; Wendland 2017; Smith and Wisbey 2013; Petersen 2017). As more people working with churches in urban contexts were drawn to the movement, they questioned this emphasis. In the 2010s, some of these questioners joined GEN's board, increasing awareness of and contributing to literature about effects of globalization and urbanization (Lee 2011; Davis and Lerner 2015; Kim 2018; Cherry 2016 Farhadian 2007; Hawn 2003). In short, practitioners and scholars are increasingly applying ethnodoxological principles to local churches wanting to reflect their multiple cultures and those of their surrounding communities.

The expansion to multicultural worship contexts reflects a more general broadening of topics researched through ethnodoxological lenses; many such treatments appear in the journal, *Ethnodoxology*, including reviews critiquing and/or promoting books. Examples of this topical diversity include the spread and nature of Hillsong and Passion Conference repertoire and creative forms (Hartje-Döll 2013, Ruth 2015); Western classical arts (Fortunato 2018); problematizing evangelical/liturgical polarization (Gassler 2018); church history (DeValve 2018; Morehouse 2017); Christian persecution (Fortunato 2017); Global worship (Meyers 2017; Lim 2017; Riches 2014); Scripture engagement (Petersen 2017); music endangerment (Saurman 2016); evangelism and outreach (VanderMark 2015); methodology (Krabill 2014); local agency (Riches 2014); multifaceted personal identity formation (Lee 2011; Choy 2021); trauma healing (Atkins 2020); and interfaith dialogue (King and Tan 2014).

Ethnodoxology's primary artistic research locus remains stylistically marked communication genres with which a community identifies. Analysts have described the forms of enactments of local genres in part by identifying their unique sets of characteristics drawn from the abstracted categories of music, dance, drama, oral verbal arts, and visual arts (Schrage 2021a, 2018, 2013). Researchers are adding to these reference abstract arts categories, including photography

(Ezhevskaya 2020), food (Nelson 2018), architecture (Durbin 2019), and video games (H.R. Harris 2021).

	<i>Infrastructures</i>	<i>Contributions to Dynamic Interplay</i>	<i>Tangible Energy Produced</i>
Malleable	Bourgeoning application contexts	Interest, real-world engagement	More students want to study more topics and types of artistry
Stable	CLAT, Rogerian	Dependable reference frames	

Table 3. Stable|Malleable Dynamo: Topical and Artistic Foci

Human Networking

Networks like GEN invite members from diverse geographies, socioeconomic identities, and organizational affiliations into flexibly structured reciprocal interactions, resulting in theological diversity, organizational influence, and increased agency in local leadership.

Theologies. Thus far, ethnodoxologists seem to remain broadly Protestant, and retain several theological proclivities of early Evangelicalism. They have also placed special emphasis on creation and humans’ imago Dei, the incarnation, eschatological visions of multi-ethnic worship and infinite flourishing in Heaven, and a recognition that Heaven exists only in fits and starts on Earth before the end of time. More recently, ethnodoxologists have begun to experiment with more arts-infused theologies, such as Theodrama (Yoakum 2020); Akan (Ghana) symbolic and visual theology (Amoateng 2018); biblical theology and Indian bhajans (Burbank 2019); orality (“Arts & Orality Part 1” 2016); general missiology (Moon 2017; Moreau 2018; King 2019); and the kingdom of Heaven (Menger 2015).

Organizational Influence. 21st century ethnodoxology began and remains primarily a movement of people, energized by conceptual, personal, and practical resonances stemming from conversations, workshops, lectures, performances, interviews, and other interactions. Nodes in ethnodoxology-influenced networks now defy quantification, evaluation, and citations. In addition to GEN’s role as a network hub, then, a snapshot of other Christian organizations represented in this network might include Arts Release (WEC), the International Mission Board; the International Orality Network; Lausanne Movement; Global Consultation on Arts and Music in Missions; Inspiro Arts Alliance; SIL International; Wycliffe Bible Translators; Evangelical Missiological Society; World Evangelical Alliance Mission Commission, and multi-music bands like Izibongo and Ishq (Dallas, TX), Resonance (United Kingdom), and Urban Doxology (Richmond, VA).¹⁸

Local Agency. Finally, leaders in the ethnodoxology movement increasingly represent majority world contexts. Roch Ntankeh, for example, holds a doctorate from a Cameroonian seminary, and developed a popular course in ethnodoxology. Ntankeh also led two workshops in Eastern Democratic Republic of Congo in July 2021. He worked with Christians in churches, seminaries, and Bible translation projects. His primary goal: Convince congregants, pastors, and educators

¹⁸ Others include Pioneer Bible Translators, Lutheran Bible Translators, AIM, Artists in Christian Testimony, Proskuneo Ministries, Music in World Cultures.

that their exclusive use of songs in trade languages, pop genres, and hymns translated from European languages was ignoring rich local artistic resources and artists that could help them flourish spiritually, socially, emotionally, and physically. They created new examples of local artistic forms and invited him to return and start programs in ethnodoxology in two Congolese seminaries.

	<i>Infrastructures</i>	<i>Contributions to Dynamic Interplay</i>	<i>Tangible Energy Produced</i>
Malleable	Deliberately diverse inclusion	Growth at multiple meristems	Polycentric initiatives apply arts through more theological frames in more organizations
Stable	GEN structured network	Common organizational engagement space	

Table 4. Stable|Malleable Dynamo: Theologies, Organizations, Local Agency

Conversations

What might be ethnodoxology's potential and limits as a space for scholarly conversations and as an approach to education, integrating spiritual and ethnoartistic concerns? Two characteristics might limit the kinds of dialogue ethnodoxology engenders. First, most practitioners are Christ-followers, and so primarily engaged with manifestations of Christianity. Evangelistic activities of some of these communities may become obstacles to dialogue with some academics and adherents of other religions or those researchers who remain militantly atheist and secular, disallowing for the possibility that genuine Christian conversions exist and that these may not by default have negative implications for converts. Such secular stances seem to suggest that religious self-determination and agency are non-existent. Second, many ethnodoxologists remain as loyal critics within a wide range of organizations rooted historically in the colonialist expansions of the 18th through 20th centuries. Systemic vestiges, institutional memories may undermine their efforts to open spaces for local artistic creativity.

Similarly, many secular scholars remain wedded to the idea that religion has no place in the academy, despite research showing that in anthropology at least, a particular version of Christianity and its worthiness of study (or not) does permeate the epistemologies on which we build our new knowledge (Cannell 2005). Those people converted to Christianity were also often 'tainted' in that they were (and to some extent still are) not 'interesting enough' to study. Anthropologists and ethnomusicologists instead, often prefer to focus on those groups of people whose culture is 'in decline' or requires 'conserving' or is 'different' to Western cultures. Christians are therefore 'not different enough' or 'the wrong kind of', or even 'repugnant' religious or fundamentalist Other (Harding 1991). Thus, artistic manifestations of the Christian faith remain under-examined and poorly understood.

This tendency of some parts of the academy to tenaciously hang on to their secular practices has led some scholars to question whether it is perhaps stifling academic enquiry and discourse. Stewart, for example, calls for anthropologists to review their commitment to secularism, provocatively writing: 'Our identity as social scientists...would, apparently, be fatally undermined if we allowed religious commitments and feelings to influence our work. Or would it? Perhaps the time has come to re-think our positioning vis-à-vis

secularism.’ (Stewart 2001, 325). Anthropologist Cannell writes that ‘despite the existence of distinguished ethnographies on Christian eras, there has been a tendency to avoid or under-theorize the subject of Christianity or to assume that its meanings are ‘obvious’’ (Cannell 2005, 340). Ethnomusicology has followed a slow and similar trend and only now supports a healthy number of enquiries focussing on Christian music-making. A special issue of the journal *The World of Music* 47(1) (Scruggs et al, 2005) was dedicated to studies of belief systems and music-making across the globe, some of them Christian, and other texts have provided the discipline with insights into world-wide contemporary Christian music practices (cf Barz, 2003; Reily and Dueck, 2016; Ingalls, Swijghuisen Reigersberg and Sherinian 2018; Mall, Engelhardt and Ingalls, 2021). Very few, however, have dared to tackle the issue of applied research in Christian contexts despite numerous ethnomusicologists being music practitioners and educators of faith.

Applied ethnomusicologist Titon as early as 1988 in turn points out that:

The irony is that social science, supposedly value-free, is committed in advance to denying the worldview it examines. Sociologists could not possibly take seriously a colleague who suggested that God causes religious behavior. (Titon 1988, 159)

It is, we suggest, the applied, practice-based nature of the research that is undertaken during both atheist-led and ethnodoxological initiatives in post or neo-colonial contexts that seems to agitate some scholars of a more secular disposition.

But it is precisely here that there are also potentially fruitful touchpoints for dialogue and exploration. In particular, ethnodoxologists and atheist applied researchers alike, passionately believe their relationships with communities should be marked by love, respect, and humility and that research with them should be ethically robust. The political and ethical context of every field situation is unique. Rather than labelling all applied research in post- or neo-colonial religious contexts as unethical we suggest it is time that disciplines researching communities’ artistry—like ethnomusicology and anthropology—transcend this default and simplistic supposition and instead facilitate rigorous examination of applied research through theory and case-study based enquiries.

Together we might explore to what extent Christian communities have already practiced Christianity and made Christianity and its arts a part of their local tradition and how this can determine an applied course of action. Other lines of enquiry could investigate the role of Christian agency and self-determination: many communities already have their own Christian faith leaders, for example, who champion faith-based musical initiatives of a particular kind. Both atheist and ethnodoxologist researchers are therefore not at liberty to either forcibly impose their atheism or their specific brand of Christianity on any community, where faith-based leaders and communities have already made their own religious choices and accepted these as being appropriate for their context. Philosophical debates relevant to ethics and intentionality could be interesting to develop here.

Some other possible future research topics could focus on a critique of the possible vestiges of colonialist theologies in ethnodoxology, especially in ideas surrounding race (see Jennings

2011). Other features of ethnodoxology that may provide areas for fruitful conversations include its conceptual frameworks for ethnoartistic (i.e. local genre, multiartistic focus) research and analysis and prosocial applications (e.g., based on theology of incarnation).

Lastly, education and practice research might be other areas worth exploring. Ethnodoxologists provide training to Christian practitioners who feel they have a calling to engage in faith-based artistic community projects. Not all practitioners are researchers, but could provide interesting perspectives on practice-based artistic examples of applied work in Christian contexts to see how their training has influenced their practice and reflexivity.

Throughout researchers must not discount or disregard the work of atheist or religious colleagues simply based on a person's religious beliefs or absence thereof. This would not serve our common scholarly goal of generating new knowledge about human artistry and religious manifestations thereof very well. Instead, as a community of researchers we should reconcile ourselves with 'the religious/ atheist scholarly other' making reflexive room for them, thereby allowing us to develop another angle relevant to reflexive thinking.

As we have shown there is plenty of scope for future investigations and change is afoot, albeit at a staid pace. Presentations and roundtables on ethnodoxology at meetings of the Society for Ethnomusicology and the International Council for Traditional Music in 2021 suggest positive, enriching future interactions are possible (Swijghuisen Reigersberg 2021a, 2021b, 2017; Harris 2021; Schrag 2021b). It would be enlivening to also add to these conversations perspectives from theologians, philosophers and anthropologists as currently there appears to be a convergence of thinking in evidence across disciplines which could support future theoretical and practical enquiries extremely well.

Conclusion

This chapter contends that the field of ethnodoxology arose in part when a critical mass of late 20th century cross-cultural practitioners experienced dissonance between their theological and methodological approaches to local arts and those of their organizations. The historical stream in which these dynamics played out began in 18th century European Christian growth and certain colonialist-tinged elements of its concomitant surge in missionary activity. Increased attention to local agency and theologies such as creation and imago Dei eventually gave rise to communities of practice like those represented by the Global Consultation on Music and Missions and the Global Ethnodoxology Network in the early 2000s. Influenced by fields like ethnomusicology and folkloristics, ethnodoxologists aspire to practice community engagement linking rigorous research with conversations and activities promoting local artistic creativity in Christians' lives.

The case studies presented have shown how applied ethnomusicological practice in post-and neo-colonial Christian contexts may on the surface seem to be ethnodoxological, but that in fact the motivations of a researcher, their faith (or absence of faith) and the research context influence definitions of what ethnodoxology is. We therefore suggest further case studies and research are critical to help the field better grasp the implications of these differences. This we argue, will help address some of the misunderstandings and antipathy that still often exist between more secular and religiously-oriented researchers and their work, allowing the field to move beyond what are sometimes simplistic, underexamined suppositions.

Through outlining the educational tools which ethnodoxology provides and suggesting further areas of enquiry we sign-posted potential areas for collaboration and debate. Our proposed lists here are by no means exhaustive, however. The chapter has focused on the Euro-American history of ethnodoxology and specific African and Australian-based case studies. Additional case studies from across the globe could furnish the field with opportunities to underpin academic theorizing with robust evidence relevant to the study of ethnodoxological and related practices and their implications.

The possibilities for historical, theological, and geographical studies in this broader sense of ethnodoxology (and related disciplines) remain vast. Examples include identifying and exploring more connections between academic, missiological, ecumenical, Catholic, Orthodox, and indigenous church movements and ethnodoxology. We hope this chapter will provide the impetus needed to launch such enquiries in the not too distant future.

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Appendix One: Global Ethnodoxology Network Core Values

www.worldofworship.org/core-values. See also Logan and Logan 2021.

GEN's Central Commitment

GEN seeks to remain faithful to a biblical vision of the future by encouraging communities of Jesus followers in every culture to engage with God and the world through their own artistic expressions. GEN offers networking, training, and resources to support the growing movement furthering these goals. Sound theology undergirds each of the values summarized in this document.

Seven core values that guide GEN

1. Christian Worship

GEN celebrates the stunning variety of Christian worship patterns in the global church.

Ethnodoxology's central focus is worship. Worship is the act of adoring and praising God, ascribing worth to Father|Son|Spirit as the one who deserves homage, allegiance, and faithful service. From individual to corporate devotion, worship denotes a lifestyle of being in love with God. The global church exhibits an astounding array of worship patterns, demonstrating the enormity of God's creativity and the diversity of the Body of Christ.

2. Potent Arts

GEN recognizes arts as indispensable to human thriving.

The arts are integral to personal and individual expression, and in initiating, transmitting and reinforcing interpersonal and group communication. They permeate communities, marking messages as important, embedded in, and separate from everyday activities, drawing not only on cognitive, but also experiential, bodily, multimodal, and emotional ways of knowing. Arts instill solidarity, reinforce identity and serve as a memory aid. They inspire people to action, provide socially acceptable frameworks for expressing difficult or new ideas, and open spaces for people to imagine and dream.

3. Historical Awareness

GEN situates its goals and activities within global, regional, and local histories and in their sociocultural dynamics.

We recognize the complex and constantly changing nature of every individual's and community's artistry and worship practices, including our own. Because Euro-American art forms have largely accompanied the spread of Christianity in recent centuries, local artistic traditions—especially those of ethnolinguistic minorities—often remain outside the church. Ethnodoxology seeks to redress this imbalance by retaining a robust engagement with representatives of local, older, often rural artistic histories. We also celebrate urban multicultural, multiartistic identities and creativity that mark more and more Christian communities, developing resources to help them craft unique worship practices.

4. Human Agency

GEN respects the right and capacity of every individual and all communities to shape their own artistic realities.

Artistic products are made, appreciated and given value by people. We endeavour to encourage the diversity of human artistic ingenuity locally and wherever these arts are exported. We acknowledge, honour, celebrate and value the unique artistic creations and contributions of individuals and communities. Therefore we cultivate these gifts both in our own communities and in those we endeavour to encourage and collaborate with so that they can continue to explore

their unique identities and giftings--the dynamic arts that are the heart of the people as individuals and in community.

5. Locally-Grounded Methods

GEN favours methods that amplify local agency and creativity.

We encourage the development of a wide variety of arts in the life and worship of the church, acknowledging the importance of local decision-making in the choice of art forms. Given our emphasis on individual and community agency, we choose participatory methods like appreciative inquiry in ethnographic research and sparking creativity. We esteem local categories and practices of artistry as primary, rooting our analyses in the practitioners' worldview. This affirms the communicative, motivational, identity-strengthening power of locally-created expressive arts. In short, we embrace a "Find it—Encourage it" model of arts engagement rather than a "Bring it—Teach it" model.

6. Academic Rigor

GEN carefully integrates insights and methods from the many disciplines that contribute to accomplishing its goals.

We value and develop resources that provide holistic views and positions from a variety of disciplines. Among others, these include performance studies; folkloristics; creativity studies; musicology; orality; anthropologies of arts--music, poetics, choreography, dance, theatre, visual arts; along with missiology, worship studies, and other theological disciplines. In our research, writing, and practice we endeavour to maintain high academic standards as well as performances and products that best emulate the creative and representative attributes of the works generated by individuals and communities. Ethnodoxologists need not be professional academics, but they must plan, and act informed by rigorous, nuanced, analytical ideas.

7. Confident Hope

GEN embraces holistic visions of better futures that all communities can work toward.

Ethnodoxologists nurture spaces that are life-enhancing and where people can imagine and plan for better lives. Kinds of 'better' include having more justice, health, artistic diversity, love, well-being, creativity, vibrant churches, vital spiritual formation, and awe-inspiring, transformational adoration of God.

Appendix Two: Declaration of DR Congo Workshop Participants

Declaration of the Participants at the Composition Workshop Organized by the ACOTBA-SUBO Gemena, Democratic Republic of Congo May 8-13, 2006

Ladies and Gentlemen,
Priests and Preachers,
Pastors and Reverends,
Distinguished guests:

In 2006, the 13th day of the month of May, we participants of the first ethnomusicology seminar, which took place from the 8th to the 13th of May 2006 dealing with the composition of religious songs in traditional melodies, declare the following:

The workshop had these objectives:

1. to have songs based faithfully on Scripture
2. sung in the mother tongue of the composers
3. which are in a traditional style
4. conforming completely to characteristics of the highest quality in this style in terms of melody, rhythm, and poetry
5. which will be incorporated deeply into the repertoire of at least one church.

Given the importance of these objectives, we declare the following:

1. We have noticed with regret the remarkable absence of traditional music in our churches. This was caused by the arrival of the first missionaries, traditional music has been erased, leaving in its place modern music, which has given youth the feeling of being despised, wronged.
2. Yet God wants to be praised with various musical instruments, Western as well as African (cf. Psalm 150:3-4).

By the end of this workshop, we have been able to discover that we have incredible, multiple musical riches in our different African languages.

Let us recognize that a song inspired and composed in one's mother tongue touches the heart and can change the life of a person, console him, exhort him, make him joyful and lead him to accept Jesus Christ as Savior and Lord.

May this workshop, the first of its kind, not be the last. We desire that the God who is the Master of time and circumstances open other opportunities so that this good initiative may contribute to the proclamation of the Good News and Salvation by songs in our heart languages, for our Lord is enthroned upon praises and adoration (see Revelation 7:9-10).

Thus, we participants of this workshop recommend that the Congolese Association for the Translation of the Bible and Literacy of Sukisa-Boyinga ("Conquer Ignorance"), ask our churches to help us incorporate traditional music with inspired biblical texts in our respective churches.

Long live the Lord!

Long live the Congolese Association for the Translation of the Bible and Literacy of Sukisa-Boyinga!

The Participants