

Missiology Conference – April 21, 2012 – Deerfield, IL – is offering a special track in

Ethnodoxology: Contextualized Arts in Mission

For more info and registration, see <http://www.missiologyismatters.com/conf/>

Track coordinated by the *International Council of Ethnodoxologists (ICE)*

1) Brian Schrag – How Old Becomes New: Local Artists at the Forefront of Kingdom Expansion

Brian will describe three historical approaches to using arts in mission, and expand on one marked by a learning posture and co-creation. He will argue that partnering with a community's artists results in deep, sustainable growth in the kingdom of God. This session includes literature, training, and other resources for becoming competent in this process.

Brian Schrag is SIL International's Ethnomusicology and Arts Coordinator, and leads the World Arts program at the Graduate Institute of Applied Linguistics. He has lived and worked in DR Congo and Cameroon, and holds degrees from UCLA (PhD), Wheaton (MA), and Brown University (ScB). He serves on the board of ICE.

2) Robin P. Harris – The Great Misconception: Music as a Universal Language

Drawing on case stories from a decade of experience in Siberia and the study of ethnomusicology, Robin's session will demonstrate the origins of the "music as a universal language" fallacy and its impact on the history of missions. Alternatives to this commonly-held misconception will be presented, with application to other artistic forms of expression.

Robin Harris serves as President of ICE and Associate Coordinator of the World Arts Program at the Graduate Institute of Applied Linguistics. She has lived and worked in Russia, Alaska, and Canada. She holds MAs in Intercultural Studies and Ethnomusicology and is a PhD Candidate in Music (Ethnomusicology) at the University of Georgia Athens.

3) James R. Krabill – "I want to join your community, but do I have to learn your music?" – Six stages of music development in churches of the global South

Many churches in Africa, Asia and Latin America have passed through various stages on the way from their Western missionary origins to the creation of worship music they can truly call their own. Six such stages will be described here and illustrated with musical selections.

James Krabill served for fourteen years in West Africa and is Senior Executive for Global Ministries for the Mennonite Mission Network. He is the editor of the Missio Dei journal and several books, including Music in the Life of the African Church. He has an M.Div. and a Ph.D. in African Studies and serves on the board of ICE.

4) Wendy Atkins – "How long, O Lord? How long?" The use of the arts in trauma healing

With wars, natural disasters, HIV/AIDS and other traumatic situations affecting many people in our world today, this session will explore the role of the arts in providing ways to bring about healing of the emotional wounds caused by such traumatic events.

Wendy Atkins, a graduate of Houghton College and Columbia International University, has worked in central Africa with African Inland Mission International since 1986. She has worked extensively with refugees and internally-displaced people fleeing from the LRA, using ethnodoxology as an agent for trauma healing.

5) A. Scott Moreau – The Faces of Jesus (Contextualized Visual Art)

How do we imagine Jesus? How do others imagine him? We'll explore the ways people envision the Jesus who was incarnated in a particular setting at a particular time in history but who came for all people at all times.

Scott Moreau, Professor of Intercultural Studies at Wheaton College and editor of Evangelical Missions Quarterly, has been involved in missions since 1977. Though not an artist himself, he is a visual learner, which has prompted him to explore the ways people around the world draw, paint, and sculpt Jesus.

6) William N. Harris – Ethnodoxology and the Church Planter: Theoretical and Practical Approaches

Drawing on over a decade of experience as a church planter in Siberia and integrating case studies with methodologies from the disciplines of communication and missiology, this session demonstrates why embracing appropriately contextualized arts and music in church planting vastly improves the effectiveness of the missionary's work on the field.

Bill Harris serves as Administrator of Heart Sounds International and in SIL's Ethnomusicology and Arts Group. He holds MAs in Communication, Intercultural Studies, and Organizational Leadership. He has written three humorous books about the Harrises' life in Russia: Siberian Shivers, The Great Siberian Rail Adventure, and Peterburgers.

7) Mwenda Ntarangwi – The Impact of Contextualized Urban Music in the East African Church

The fastest growing population in East African cities comprises people below the age of 30 years. This group is often willing to experiment with different forms of worship and contemporary music and dance is key to this experimentation. This session examines the role of youth in reshaping contemporary worship and lessons we can learn for missions.

Mwenda Ntarangwi, PhD, is a cultural anthropologist and Executive Director, Office of Global Initiatives at Indiana Wesleyan University. He has authored Reversed Gaze (2010), East African Hip Hop (2009), Gender Identity and Performance (2003), and edited Jesus and Ubuntu (2011), among others.

8) Elizabeth Naegele & Brian Grover – Ethnodoxology Training Resources in Chicagoland

As part of its ethnomusicology coursework, Moody invites guest practitioners from the Chicago area to demonstrate their expertise in music cultures from around the world. This session will talk about these local resources, including a live demo of *khomei* (Tuvan throat singing—the vocal production of multiple notes at once) and internship ideas for students.

Elizabeth Naegele grew up in the Democratic Republic of the Congo, Africa (formerly Zaire), where her parents were missionaries. Since 1976, she has been a member of the faculty at Moody Bible Institute, where she is Professor of Music and Coordinator of Organ Instruction and Ethnomusicology.

Brian Grover is one of the few proficient practitioners of traditional khomei in the USA and has immersed himself in Tuvan music since 1999 studying singing, instruments, folktales, and culture with khomei masters both in the United States and Tuva. He regularly gives workshops and lessons at a variety of educational and cultural institutions.

(9-10) Panel Discussion: Educating Artists and non-Artists in Ethnodoxology: Tools, Schools, and Rules

Our experienced panel of ethnodoxology track speakers will describe training opportunities and resources, and field your questions about this growing movement in missionary methods.