

Research Assembly  
Summer 73  
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MUSIC AND DECOR MANUALS DESIGN

HUMANIZING ASPECTS		MUSIC AND SINGING				RATIONAL ASPECTS	ART AND DECOR				HUMANIZING ASPECTS	
		HISTORICAL	SOCIOLOGICAL	REVOLUTIONARY	ONTOLOGICAL		HISTORICAL	SOCIOLOGICAL	REVOLUTIONARY	ONTOLOGICAL		
EXPRESSING	MUSIC AS SOCIAL ART	FREIGHTING EXPRESSION	MOVEMENT HERITAGE	CHOOSING SONGS	RESURGENCE	THEORETICAL CONTEXT	DECOR AS SOCIAL ART	REVEALING EXPERIENCE	MOVEMENT HERITAGE	CHOOSING DECOR	RESURGENCE	EXPRESSING
NURTURING	MUSIC CONSTRUCTS	NURTURING HUMANNESS	CATEGORICAL TYPES	CONTEXTING SINGING	SOPHISTICATION	DESIGNS AND FORMATS	DECOR CONSTRUCTS	NURTURING HUMANNESS	ARENA FORMS	CREATING DESIGNS	SOPHISTICATION	NURTURING
CHANGING	MAKING MUSIC	TRANSFORMING LIFE	SONG WRITING	SINGING METHODS	SONG BOOK	FORM REALIZATION	DOING DECOR	EXPLODING IMAGES	FASTIDIOUS CARE	IMPLEMENTING MODELS	DECOR KIT	CHANGING
TRANSCENDING	FUTURE TRENDS	BRINGING TRANSCENDENCE	HOLY TIME	SONG REFLECTIONS	DEMONS	PRACTICAL ISSUES	FUTURE TRENDS	IMPLoding TRANSCENDENCE	SACRED SPACE	THE IMPACT	DEMONS	TRANSCENDING

# MUSIC AND SINGING MANUAL

MUSIC AS SOCIAL ART		MUSIC CONSTRUCTS		MAKING MUSIC		FUTURE TRENDS	
FREIGHTING EXPERIENCE	MANIFESTS MAN'S INTERIOR	MOVEMENT HERITAGE	CREATING POPULAR LITURGY	CHOOSING SONGS	CAPTURING THE MOOD	POPULAR RESURGENCE	TURNING TOWARD MYSTERY
	PRESENTS AUTHENTIC RESPONSE		FORGING AUTHENTIC DEMONSTRATION		EXPANDING MENTAL IMAGES		INTENSIFY SECULAR SANCTIFICATION
	REPRESENTS HUMAN PASSION		RELEASING SEC/REL. STYLE		CREATING GROUP COMMONNESS		CATALYZING TRANSITIONAL CHANGE
	SIGNALS HUMAN STANCE		ENGAGING SEC/REL STYLE		MOTIVATING MISSIONAL ENGAGEMENT		SIGNALING STYLE SHIFT
NURTURING HUMANNESS	REHEARSES DEPTH HUMANNESS	CATEGORICAL TYPES	CLASSICAL/CONTEMP. TUNE / POETRY	CONTEXTING SONGS	EXPERIENCING MUSICAL POWER	CLASSICAL SOPHISTICATION	REAPPROPRIATING DRAMATIC PRESENTATION
	EXPANDS INTERIOR BEING		CLASSICAL/CONTEMP. POETRY/TUNES		GROUNDING LIFE EXPERIENCE		EXPLORING CLASSICAL MUSIC
	HEALS HUMAN SPIRIT		RECOVERING OTHER WORLD		REHEARSING CORPORATE LIFE		RECOVERING CLASSICAL HYMNODY
	REHEARSES HUMAN RELATEDNESS		RELEASING HUMAN SPIRIT		MOTIVATING EVERYONE'S SINGING		TRANSCENDING SOPHISTICATED STYLE
TRANSFORMING LIFE	CREATES NEW IMAGES	SONGWRITING	CHOOSING THEME AND SCREEN	SINGING METHODS	ELICITING GROUP PARTICIPATION	SONG BOOK	COMPREHENSIVE SELECTION RATIONALE
	EXPANDS HUMAN STORY		BRAINSTORMING CORPORATELY		CREATING GROUP HARMONY		INCLUDING HELPFUL REFERENCES
	SERVES REVOLUTIONARY FORCES		CHOOSING TUNE		UTILIZING SPECIAL GROUPINGS		DESIGNING EFFECTIVE LAYOUT
	BUILDS GLOBAL CORPORATENESS		CHOOSING POETRY		EMBODYING INDIVIDUAL PASSION		DEVISING APPEARANCE DURABILITY
BRINGING TRANSCENDENCE	GIVES NON-RATIONAL ROADMAP	HOLY THE	REFERRING TO MYSTERY	REFLECTIVE CONVERSATIONS	RECOVERING CLASSICAL GOSPEL	AVOIDING DEMANDS	HELPFUL PARTICIPATION ENABLEMENT
	EXPRESSES TEMPORAL RELATEDNESS		MUSIC FLOW		SIGNALING STYLE SHIFT		ELIMINATING LENGTHY CONTEXTS
	REVEALS TRANSPARENT LIFE		APPROPRIATING MUSIC FOR ALL		REHEARSING SOCIETAL EXPRESSION		RE-IMAGINING WITHOUT TEACHING
	MANIFESTS WHOLLY OTHER		USING MUSICAL MEDIA		REVEALING INTERIOR STATE		AVOIDING OVER SPIRITIZING

NEED  
AND  
PURPOSE

1. The writers of the Music and Singing Manual were greatly impressed by the high quality and large volume of stowing and data gathered previously by the Spirit Movement - in particular, the Summer '72 Documents and the Local Church Project Tactics Manuals. Nevertheless, we sense that there is a definite need for a brief but comprehensive manual which can be very practically used in the local situation by local people. This kind of information has become increasingly appropriate as colleagues gather in far regions where direct contact with training is not available.

MUSIC AS SOCIAL ART

2. Music as social art gives man the opportunity to receive his life and move beyond it to new life. Music as social art consists of freighting expression, nurturing humanness, transforming life, and bringing transcendence.

FREIGHTING  
EXPERIENCE

3. Music freights the experience of being human. In every man there lies a radical tension as he struggles to live his complex life. This struggle can be articulated so that the interior tension of the individual is manifested. Participation in music has always allowed the expression of a deep, authentic response to life in just the way it is experienced, in its joys and sorrows. When the response is made it represents the human passion seeking to be fulfilled. This passion then signals a human stance toward existence. Wherever music arises, it reveals a sense of who man is in relation to life.

NURTURING  
HUMANESS

4. When the singing of music occurs there is a nurturing of humanness taking place. Singing certain words to certain music reminds man who he is. As such, song is a rehearsal of depth humanness, rehearsed to remind himself who he is. Whenever life's struggle is acknowledged, healing the human spirit can take place through singing. During and after this healing the interior being is expanded to the extent that life tension can be appropriated. Nurturing humanness also takes place in group singing when a oneness in the experience of life is felt. Sustaining the human spirit is a life-giving function of music.

TRANSFORMING  
LIFE

5. Music also functions to transform life. When one hears a song or a piece of music for the first time, new images are created. These new images, once presented, offer the possibility of altering human consciousness to include new meaning or understandings. Many times music has been used in this way to serve revolutionary forces in that altering human consciousness evangelizes new forces. The 20th Century use of availing oneself to different forms of music has established a trend towards building global corporateness, a new and exciting form of humanness. Music offers a unique way in which to alter human patterns.

BRINGING  
TRANSCENDENCE

6. Music transcends humanness in that it allows detachment and celebration of the situation in which man finds himself. It gives a non-rational road map to that which man finds impossible to express in words alone; a way of self-consciously experiencing what is going on within man's non-rational level of being. Music is a vehicle to express temporal relatedness - man's caring, longing, and various positive and negative responses to people and life -- a way of getting distance on those emotions. Music reveals life transparency as the rhythm of life is rehearsed, reminding man that he is constantly on the journey to his death. Perfect beauty of sound, rational intricacy and unknowable complexity of intertwined melodies speak to man of that which man can never reach -- music manifests the wholly other. Thus music enables man to transcend his usual limits and take a new relation to life and to the Giver of Life himself.

MAN'S  
NEED

7. Music arises out of man's need to give expression to what he is and what he seeks to become in relationship to his encounter with the joys and sorrows of life.

MUSIC CONSTRUCTS

MOVEMENT  
HERITAGE

8. The four sections of Music Constructs are Movement Heritage as reflected in style since 1950; Categorical Types as exemplified in using various combinations of music and written word; a Song Writing Method; and Holy Time as it relates the givenness of life to music.

CREATING  
POPULAR  
LITURGY

9. Around 1950 one of the first experiments of the Spirit Movement was to take the tune "Waltzing Matilda" and set to it the words of the Lord's Prayer. At this point in the movement the concrete ministry of song blended with the historic ministry of prayer. Liturgy was set to popular tunes. The movement turned to work in Fifth City in 1965 and a new dimension of music burst forth in the writing of secular words to popular tunes.

FORGING  
AUTHENTIC  
DEMONSTRATION

10. In 1966 the music began to speak of the new religious deeps that man was experiencing, moving from a secular articulation of the Word to singing about the spirit journey of man. The experiment of writing secular words to current melody continued. Song titles like "When Iron Men" and "Life Is Good" embody community reformulation. The songs of this period, up to 1969 offered examples of how symbolic power embodied in song can bring about a common mission in a community.

RELEASING  
SECULAR/  
RELIGIOUS  
STYLE

11. The singing style of the Movement in 1970, 71 and 72 was contexted by the New Social Vehicle and New Religious Mode. The edge in spiritised singing at this time was structured to release the new style of grassroots man in the midst of a new world and the new possibility of humanness pointed to by New Social Vehicle and New Religious Mode.

ENGAGING  
SECULAR/  
RELIGIOUS  
STYLE

12. With the completion of practical theories and forms of the Movement in 1972, the music, in holding the edge of the spirit resurgence, turned to a style which enabled local man to intentionally engage his life on the grassroots level, in a Global context. As an image of a secular man, standing as the church in his local setting emerged throughout 1973, the music, in that context, is pointing out and enabling the emerging resurgent style of humanness. During the course of Movement history a language style has developed which is unique to the Movement. This style does not easily lend itself to understanding by persons unfamiliar to it. When this style is used in song it becomes more a form of poetry and evokes a depth response or enhances expression and imagery of depth consciousness.

CATEGORICAL TYPES

CLASSICAL  
TUNE/  
CONTEMPORARY  
POETRY

13. The types of music may be divided into four categories. The first category uses the classical tune with contemporary poetry. Examples of this would be "Battle Hymn of the Republic", with the words "Marching Song of the Iron Men". Another example has the tune from Brahms's 1st Symphony to the words of "Poverty". This category attempts to honor the music of our church fathers while enabling 20th Century man to understand his own spiritual deeps through the language of his times.

CLASSICAL  
POETRY/  
CONTEMPORARY  
TUNES

14. The second category uses the combination of classical poetry and contemporary tunes. In doing so, this type of music takes the familiar musical forms of present day man and uses these forms as a vehicle to freight the poetic wisdom of the historical church. Examples of this type of music are: Psalm 13 to the tune of "500 Miles", Doxology to "Jamaica Farewell" and the Ascription to "Ghost Riders in the Sky".

RECOVERING  
THE OTHER  
WORLD

15. The third category utilizes music contexted by the recovery of the Other World, as expressed through the style of the Waltz, the March, the Folk and the Pop to freight prose which constructs images of "The Other World in the midst of this World". These songs enable common images to emerge throughout the movement which hold for each individual what humanness and engagement in life is for the religious. Examples of the style of music are "In the World of Spirit" to the tune of "If I were a rich man", "My Consummation" to the tune "Danny Boy" and "The Cost of My Care" to the tune of "Anniversary Waltz".

RELEASING  
HUMAN SPIRIT

16. The last category, releasing human spirit points to global resurgence. The songs are sung by the Movement just as they were written. The singing of these songs bring man to the state of being conscious of his encounter with the awe-filled richness of life as it appears in the midst of the mundane, the secular and the everyday.

RELEASING  
HUMAN SPIRIT  
(cont'd)

16. It is a means of allowing any man, in any situation to behold and make manifest the mystery of life. Many of these songs come from show tunes such as "Oklahoma", "South Pacific" and the "Desert Song". The songs chosen by the Movement in this category allow man to reflect on the mystery and the deeps of life without eluding to the romantic (puppylove) or intellectualizing of the deep human meaning the song points to.

SONG WRITING

CHOOSING THEME  
AND SCREEN

17. In songwriting it is well to ask the question whether the song is to support or destroy the present myth and whether it introduces a new myth. Mao Tse Tung was once quoted as saying "You can tell the state of a revolution by the pitch of its music." In dealing with the theme of a song we might coin the phrase, one can chart the journey of a revolution by the themes of its music. Movement songs should be relevant to man's spirit problems allowing man to thrust himself into the future to create history. Equally important to the theme of the song is the screen through which the theme is pulled. The screen would be the purpose and the theme the main subject. For example someone may want to write a song about the guildsmen. The guildsmen would be the theme and awaking local man would be the screen.

BRAINSTORMING  
CORPORATELY

18. In constructing a song, the value of constant brainstorming needs to be held. The inexhaustible possibilities for the reworking of a song must be investigated. This assures comprehensiveness and quality in a song. Brainstorming and constant change in a song, where necessary, preferably done by a corporate body, enables the construction of a song which holds value for all men.

CHOOSING TUNE

19. In choosing the tune for a song, the dynamics and movement of the music must be charted and categorized. The tune of a song is that art form which is the vehicle for the expression of the ontological deeps. The dynamics and movement of a song, chart the spirit journey of the singer. The tune, as opposed to the poetry of a song, is the actual acting out or dramatization of a life issue. If the life issue in the drama of a song and the life issue in the prose of a song coincide rationally, that song is an effective tool in enabling men to imaginably hold and spiritually express the issue carried by the song.

CHOOSING  
POETRY

20. The selection of poetry for a song is the key to a good musical piece. As an imaginal tool, for instance, the poetry of a song is that which has the power to define what a life experience looks like to men of the 20th century. The poetry of a song can be that of the historical church or it can come from books or quotations. Poetry

CHOOSING  
POETRY  
(cont'd)

20. can be illicited from the Other World Charts or community myths. In any case, the poetry should address the spirit issue at hand and be matched with a tune that will enable the poetry to be thrust from a man's interior being out into history.

HOLY TIME

REFERRING TO  
MYSTERY

21. The last category under music constructs is Holy Time. For the secular religious man all time has meaning for he expends his life in time from birth to death in caring for all men. Movement songs, especially the Resurgence songs refer to the Mystery. Otto, in talking about the ontological depths, says, Musical feeling is rather something 'wholly other', which, while it affords analogies and here and there will run parallel to the ordinary emotions of life, cannot be made to coincide with them by a detailed point-to-point correspondence. It is, of course, from those places where the correspondence holds that the spell of a composed song arises by a blending of verbal and musical expression." The 'wholly other' or the mystery of life is related to Holy Time. Music, like painting, is a purely created form not of space, but of time.

FLOWING  
MOVEMENT  
MUSIC

22. Music also presents us with an obvious illusion, which is so strong that despite its obviousness it is sometimes unrecognized because it is taken for a real, physical phenomenon: that is the appearance of movement. Music flows; a melody moves; a succession of tones is heard as a progression. The differences between successive tones are steps or jumps, or slides. Harmonies arise, and shift, and move to resolutions. A complete section of a sonata is quite naturally called a "movement". This sense of movement has direction and can point to themes, moods, or the spiritual address of the song.

APPROPRIATING  
MUSIC  
FOR ALL

23. We have talked above about the relation of music to the mystery, time, and movement. Consider music as being universal and belonging to all people. Music has the possibility of embracing the four life phases, male/female ontology, nationality, race, and environment. Ontology and phasiality being the basic givennesses of life are eluded to in all of music. The march best exemplifies the masculine principle seen in the bursting forth of the Adventurer. The march also embodies corporateness as in soldiers on the march. The waltz holds the female principle which says "this situation can be saved" and moves in and gives hope where there was no hope. Song is related to the aging process as all of life is expenditure from birth to death. Themes relating to specific phases or the aging process in general can be found in many movement songs. Other ways music tries to appropriate the givens of life is through gifts of cultures and in the various environments where people engage themselves.

USING  
MUSICAL  
MEDIA

24. Using musical media refers to the use of musical instruments or recordings which may be employed as background music in evoking a mood, a "felt time", in accenting a song theme or a rhythm. The background music can accompany singing or it can be used during conversations, readings of poetry, or during litanies, for example, the Daily Office.

MUSIC JOURNEY  
RELATIONSHIPS

25. This section referred to the relationship of music and the journey of man to: movement heritage; categorical types of combinations of tunes with the printed word and the reasons for the combinations; song writing; and ontology and recognition of the Mystery.

MAKING MUSIC

CHOOSING SONGS

MAKING MUSIC

26. The arena of making music holds the methodological categories of choosing songs, contexting songs, singing methods and reflective song conversations. These categories are to enable song leaders to refresh their previous wisdom and develop increasing awareness and sensitivity to the possibility of the spirit power in music.

CAPTURING  
THE MOOD

27. In creating the symbolic framework for a group, the selection of the song is of utmost importance. A basic guide is to remember that before a group can grasp the imperative for its body, it must grasp the indicative, that is, the way life is. To this end, it is essential in choosing songs that prior thought be given to the mood of the group and what it is that is happening to them. Choose the songs which will capture their mood or state of being and which will create the sense of the task which lies before the community. The Guru style is one of sensitivity and freedom to change his mind if the situation calls for something he has not planned for.

28. From primordial times men have used music and song to enable them to remain conscious of their experiences and stance toward life. Today, when technology has made this planet a global village, it has become apparent that music and song are integral to globalizing everyman's experience and understanding. Songs not only unite men of faith with their past and project them into the future, but songs expand their mental and spiritual frame of reference enabling them to take responsibility for the world.

CREATING  
GROUP  
COMMONNESS

29. When leading group singing, be conscious that there is an opportunity for the community to commonize its self understanding and missional vision though the power of poetry and music. The experience of being sensitive to and singing in unison with those around will enable and intensify the decision and will to cooperativeness and collegial missional engagement.

MOTIVATING  
MISSIONAL  
ENGAGEMENT

30. It is important to recall that the power of music frees the individual to engage himself in the depth of life is nowhere more apparent than in the singing of songs. The melody and words conspire to entice the individual to leap beyond his propensity to conserve his life, to the decision to passionately engage and expend his life on behalf of others. The singing of songs not only motivates one to engagement but it sustains and nurtures the individual and group in the creation of corporateness calling upon them with the demand to renew their decision.

CONTEXTING SONGS

MOTIVATING  
EVERYMAN'S  
SINGING

31. The necessity for everyman to engage and participate in singing in our times, calls for enabling contexts. These contexts need to be brief, relevant, and tangential to the subject but not obscure. The context should give the group a screen through which to sing allowing them to participate beyond the words and music to the spirit depths.

REHEARSING  
CORPORATE  
LIFE

32. The context should enable the community to see beyond individual participation to group corporateness. Reference can be made to being sensitive to all the members when singing in order to express the power of one common thrust. Experimenting with harmonizing can further symbolize and encourage the experiencing of the corporate life.

EXPERIENCING  
MUSICAL  
POWER

33. The community which can grasp itself as embodying power through its corporate music and singing will have begun to recover the meaning held in the depths of humanness. An example would be the kind of context which could be created to enable a group to participate in experiencing the tension which develops in secular singing of pop songs conveying the mystery at the center of life, such as "Blue Moon".

GROUNDING  
LIFE  
EXPERIENCE

34. Brief reference can be made to events, either corporate or personal, which will enable the community to experience the depth human meaning of the song or hymn. Some cross reference between songs and humns as to their commonness can break open their spirit depths in a new way.

SINGING METHODS

ELICITING  
GROUP  
PARTICIPATION

35. In group singing, the individual is able to set aside his concern over voice quality, thus releasing him to engage totally in the mood and the meaning of the song. He realizes that singing is more about workd than notes. The leader's role is to stimulate participation by varying the group dynamics, (e.g. singing according to life phases, male/female, row by row, or table by table. Physical movements, such as marching, turning, and hand clapping also release people to sing enthusiastically. Through participation in singing, people are prepared to engage fully in the activities which follow and are helped to develop a feeling of group collegiality.

CREATING  
GROUP  
HARMONY

36. Since group singing allows people to feel their oneness with the group, harmony provides an opportunity for a blending relationship to the group. When one is sensitive to the voices with which he is singing, he experiences a sensitivity to life. It points to his integral part in that particular group as well as to his particular uniqueness in history. Harmony is not for the sake of hearing a great choir but rather functions to bring to the individual a self-consciousness about the necessity of corporate engagement.

UTILIZING  
SPECIAL  
GROUPINGS

37. Summer '73 brought a new emphasis to group singing. The assembly was marked by duets, trios, quartets, and larger groups singing at mealtimes. These groups served to introduce new songs as well as to intensify the experience of singing for the individuals and the whole body. The Cabaret and Desert Song provided a renewed appreciation for the power of music and demonstrated a viable approach to the interior depths of secular man.

EMBODYING  
INDIVIDUAL  
PASSION

38. The release of individual freedom is experienced in all singing and is intensified by the use of the solo. The individual pours himself into every work releasing his passion for life, singing with his whole body. His interior is blown open to a deeper understanding of the meaning of the song. An example of this was the singing of "All the Goods of the Earth" introduced in the Cabaret.

REFLECTIVE CONVERSATIONS

RECOVERING  
CLASSICAL/  
GOSPEL

39. Reflective conversations bring a new consciousness to familiar songs. Recovery of singing requires both the reappropriation of the music and experiencing anew the meaning of the words. The hymn tends to articulate and external reflection of the church and the gospel song, the interior state of being. Recontextualization allows the original intent to appear and authentic singing emerge. The theological poetry takes on new images and captures their lives as it has for men through the ages.

SIGNALLING  
STYLE  
SHIFT

40. Through directed conversations man is enabled to push through the obvious meaning of songs to the depth meaning of life and experience of everyman. It unveils the deeps which are present in every human encounter. Singing of authentic songs internalizes the depth meaning and occasions a change in the state of being. Summer '73 brought emphasis on the world and depth grounding in popular songs. The Pop song expresses man's dreams, hopes, and fantasies about life seeing through the brutality to the wonder of life. Using these songs provides a means of reaching the secular man with depth meaning of his life and its relationship to the experiences of all men.

REHEARSING  
SOCIETAL  
EXPRESSION

41. In reflecting on the stories related in folk songs, we review the acts of men of the past and the stories they lived out of. The folk songs hold the mystery, recapturing the interior deeps of history, thus allowing man to seek his own interior deeps. Focusing on the past and how it was shaped enables man to discern present day break-throughs and his participation in the creation of history.

REVEALING  
INTERIOR  
STATE

42. Music has served as a chief enabler of the spirit throughout the journey of mankind. It touches the non-rational and relates life experience in a way that is not possible objectively. All time and space merge as my struggle is illumined by the struggles of man throughout the ages. Reflective conversation intensifies this journey into the deeps bringing greater consciousness to man's interior state of being.

SPIRIT  
DYNAMIC

43. Making music is a spirit dynamic and not a practical exercise. These paragraphs have been written to enable song leaders and the community to participate in the depth experience of life and the mystery of creativity that is God's gift to all man.

FUTURE TRENDS

POPULAR RESURGENCE

EXPERIMENTAL  
RESPONSE

44. The future trends in music and singing in the movement will include a continuation of emphasis on popular resurgence. There has been a discovery of the dynamic through which the secular man is sustained through the pop song, and its relation to the religious sustenance we experience. The movement is experimenting with its own response to these songs and how we can also be sustained by the same songs. Popular resurgence is evidenced by a turning toward Mystery, a wonder expressed over the unconquerable power in life, or the unknowable, or the unfathomable.

INTENSIFYING  
SECULAR  
SANCTIFICATION

45. What happens in the midst of this is intensified secular sanctification, or a re-appropriation and affirmation of life in a self-conscious way both for ourselves and for the secular man by relating mundane realities to the Final Reality. The guild may be appropriating this dynamic as a tool for catalyzing tangential change in order to recreate local man's self-story. At the same time this reappropriation of secular songs is signaling a style shift within the movement from the religious to include the secular face of everyman.

CLASSICAL  
SOPHISTICATED

46. As part of the move into the future the movement is experimenting in classical sophistication, which is something akin to the style of the establishment. An integral part of this thrust is reappropriating dramatic presentations, currently an explor-

CLASSICAL  
SOPHISTICATION  
(cont'd)

ation of the depth dynamics of (the cabaret and) the musical. The work in recovering classical hymnody needs to continue. There is anticipated an increasing emphasis on exploring classical music such as symphonic music and opera. Music may well be that tool which will enable the discovery of the depth dynamics of sophistication, thereby transcending the sophisticated style.

SONG BOOK

47. The spirit movement song book is created by consensus as the movement and the order observe their own singing and spirit needs, and the needs indicated by the times. The song book reflects our times in the same way the spirit movement is a reflection of our times. In the midst of recovering old songs, the song book points to the future edge spirit issues and mission-al thrusts. The movement invites local input to the song book, welcoming any newly-created songs, old songs, popular songs, adapted songs, etc., along with a rationale for their inclusion in the next song book.

AVOIDING  
DEMONS

48. Whenever one steps out over unknown spirit waters, there arises the necessity of avoiding demons. When singing is unsure or weak it is difficult to avoid forcing participation or head-beating about the calibre of singing. It is more helpful to enable good singing by choosing songs appropriate to the spirit state of the group, picking a familiar song, pitching the tune properly, standing up, or having a good laugh, maintaining an attitude of affirmation. There has recently been an emphasis on eliminating lengthy contexts for the songs, which tend to bore participants rather than to interest them in singing. Songs are extremely helpful tools in re-imaging, but this must be done without "teaching", because this tends to result in getting too relevant to a touchy issue. In general, the stance of the song leader is without any oughts, phrasing and being that which gives complete permission for all to participate.

PERPETUAL  
SPIRITIZER

49. As our global thrust intensifies, we anticipate the need for a serious study of global songs out of various cultures. Perhaps an on-going music task force is needed to enable the song book to maintain its role as perpetual spiritizer.

50. "At the edge of history  
The future is blowing wildly in our faces,  
Sometimes brightening the air  
And sometimes blinding us."

# ART AND DECOR MANUAL

DECOR AS SOCIAL ART		DECOR CONSTRUCTS		DOING DECOR		FUTURE TRENDS	
REVEALING EXPERIENCE	OBJECTIFIES THE WORLD	MOVEMENT HERITAGE	EMPLOYING SYMBOLIC POWER	ARTICULATING VALUES	FIRST PLANNING STEP	RESURGENCE	MOVEMENT TRENDS
	INVITES THE RELATIONSHIP		RETAINING HISTORICAL COMMONALITY		IMAGINAL INGENUITY		DECOR REFLECTS TRENDS
	INDICATES THE IMPLICATIONS		CREATING NEW STANCE		CONVEYING THE MESSAGE		SECULAR-RELIGION INVITATION
	UNIVERSALIZING THE EXPERIENCE		REVEALING OTHER WORLD		CORPORATE ARTIST		FUTURE DECOR STYLES
NURTURING HUMANESS	HOLDING COMMONS MEMORY	ARENA FORMS	CREATING BASIC SYMBOLS	PRIORITIZING SPACE	CREATING DESIGNS	SOPHISTICATION	THE CONFABULATION STYLE
	CREATING AFFIRMING STANCE		AFFIRMING SYMBOLIC EVENTS		INDIVIDUAL / FAMILY CONSTRUCTS		THE SOPHISTICATED STYLE
	MAINTAINING CORPORATE BODY		EMPHASIZING NEW POSSIBILITIES		PLANNING CELEBRATIONAL DECOR		GENERAL EXAMPLES
	EMING TOTAL PERMISSION		SUSTAINING BASIC UNDERSTANDING		CORPORATE DECOR CONSTRUCTS		CLASSICAL EXAMPLES
EXPLODING IMAGES	CATALYZING SOCIOLOGICAL SHIFTS	FASTIDIOUS CARE	ESTABLISHING TOTAL CARE	CREATE DESIGNS	IMPLEMENTING MODELS	DECOR KIT	WIDE KIT DISTRIBUTION
	BUILDING CORPORATE CONSENSUS		EMPLOYING INTERWASSEMBLE MODELS		USING AVAILABLE CONSTRUCTS		DECOR KIT CONTENT
	EMBLES CONSCIOUSNESS JOURNEY		ALLOWING NEW PERSPECTIVES		CHECKING PRIMORDIAL IMPACT		DECOR KIT PURPOSES
	FORGING LIFE STORIES		MAINTAINING PERPETUAL CARE		RELEASING HUMAN RESPONSIBILITY		DISTRIBUTION BEYOND MOVEMENT
IMPLODING TRANSCEND EAXE	CALLS FORTH SERVANT-HOOD STYLE	HOLY SPACE	CREATING HOLY SPACE	IMPLEMENT MODELS	MAKING APPARENT STATEMENTS	DEMONS	SUPERFICIAL DECOR
	KEEPING ALIVE VISION		MAINTAINING HOLY SPACE		REHEARSAL SELF STORY		OVER-WHELMING DECOR
	REVEALING LIFE/DEPTH ISSUE		FORGING NEW RELATIONSHIPS		ELICITING DECISIONAL STANCE		PAROCHIAL DECOR
	RELEASING ETERNAL MYSTERY		UNVEILING ETERNAL MYSTERY		CREATING THE HOLY LEAGUE		UNWASTE DECOR

NEED  
AND  
PURPOSE

1. The Spirit Movement has accumulated a wealth of practical knowledge in the field of decor. Some of this knowledge has been written down in various Movement manuals and documents, but there is a definite need for a gathering of this movement wisdom into one manual to be made available to movement colleagues who have the responsibility for creating effective decor for a variety of situations. While this manual will be useful for trained movement colleagues, it will be especially helpful at the local level where the wisdom of trained colleagues is not always near by.

DECOR AS  
SOCIAL  
ART

2. As people who have decided to be responsible for history, it is of vital importance that every arena of life is intentionalized. Decor, as Social Art, is perhaps one of the most obvious and powerful symbolic tools. It is at the very basis of humanness itself. It reveals experience, nurtures humanness, explodes images and implodes transcendence.

REVEALING  
EXPERIENCE

3. Decor, as social art, expresses humanness. It objectifies the world for us to encounter again the way life is. By a single haunting picture, life may be revealed as pain, for example. It invites the relationship in that very event, as the yes or no is decided internally. Decor also indicates the implications. For example, the singleness of the rock contrasted with broken glass in a table centerpiece implies our own finiteness. The universal experience is held in its simplicity and starkness as it calls all to see. These very basic dynamics of internalization are encountered as the Way Life Is.

NURTURING  
HUMANNESS

4. Decor, as social art, nurtures humanness. Those elements of nurture of particular concern to the spirit movement are the activities of holding common memory, maintaining the corporate body, creating an affirming stance, and giving total permission. The holding of common memory is illustrated by the tourist returning from his trip with artifacts to place in his home, to remind himself of his journey. The experience of the trip becomes a life resource as it is continually viewed. Decor maintains the corporate body by manifesting the reason for being: for example, NSV charts, the Wedge Blade, World grids are decor which point to expenditure behalf of all. By creating an inviting, comfortable entrance to a home through appropriate decor, an affirming stance is presented. Total permission is given for one to be his authenticity in this atmosphere.

EXPLODING  
IMAGES

5. Decor changes humanness as it catalyzes sociological shifts, builds corporate consensus, enables the journey in consciousness, and forges life stories. An example of this in secular art is the Andy Warhol painting of the Campbell Soup Can, an attempt to show

rejection of materialism and search for significance in everyday things, which has held the edge of many 20th Century movements, i.e. the Youth Culture, the Hippies. Out of this prophetizing comes the consensus of the needed deed in history. The NRM charts are a possible example of enabling the journey that is taken in consciousness. They provide both brooding material and rationality, inviting concretion. They also symbolize that amazing task of giving self consciousness to those human dynamics. New life stories are forged when people are held over against the decor which calls them to live out of their possibilities rather than their victim image. The altar which holds the broken bread and poured-out wine are one way to do this.

IMPLODING  
TRANSCENDENCE

6. The breakthrough to the transcendent dimension of humanness is reached as decor calls forth a servant-hood style, keeps alive vision, reveals the life/death issue and releases the Eternal Mystery. An appropriate quote of a meditative saint placed on the wall in a kitchen, continually reminding one to use labors as an opportunity to show love for God, calls forth the decision to re-decide about mundane tasks. Posters like the iron man with the words "All the earth belongs to all the people" keeps alive the vision of a new society. The resurgence swirl can be an occasion for revealing the life and death issue. To say yes to the symbol of resurgence means to say yes to the life giving possibilities within the apparent chaos and collapse which is a part of 20th Century existence. is a life and death issue. Finally, decor can release the Eternal Mystery. This release happens sometimes when the total impact of intentionalized missional decor holds one before the comprehensive context of the world (world grids, Ur decor) and the localized focus of the task (timelines for recruiting regional grids). Or again, in confronting the Other reflected in the eyes of an old, wrinkled lady in a montage.

RESPONSIBLE  
DECOR

7. Movement decor can be thought of as responsible decor. It is the opportunity to create the means whereby people experience judgement and mercy, affirmation and care, grace and fulfillment. It is dealing with people's lives at the depths.

DECOR CONSTRUCTS

MOVEMENT HERITAGE

CRUCIALITY  
OF CONSTRUCTS

8. The movement has been aware from its beginnings of the power and impact of the symbolic life. Crucial to this is the arena of decor.

EMPLOYING THE  
SYMBOLIC  
POWER

9. Employing the symbolic power of decor has been evident through out movement history. Wearing apparel and one obvious example as seen in the black berets of Fifth City, the Wedge blade of the

entire spirit movement, the crosses of the Church and the blue experimental dress of the symbolic order. Color has been used to point to one common thrust, i.e., blue dress, resurgence, the six urs and the liturgical year. The power of the printed word is evident in banner creations, and Biblical, religious and secular quotations.

RETAINING  
HISTORICAL  
COMMONALITY

10. Retaining historical commonality is strengthened by intentional use of decor. Decor has the power to enable the forging and holding of unity which welds together a body of people with one understanding and a single thrust. By evoking similar images, a thread weaves through a group creating a common memory. Holding the wisdom of people, past and present, informs individuals of their purpose, goals and basic life understanding. An example is the wedge blade which points to the people of God forging the future on the edge of history on behalf of all men.

CREATING  
NEW STANCE

11. Creating new stance is another function of decor. As the movement establishes areas of emphasis or reflects shifts in style, the decor underscores and enables understanding and internalization of these decisions. This in turn allows the individual and the corporate body to embody a new stance. Examples of this are the Fifth City grid and murals, the social process triangles and, most recently, the turn toward the world with the new symbol embodying the guildsman taking responsibility for the globe in the midst of his ecumenical parish.

REVEALING  
THE OTHER  
WORLD

12. Revealing the Other World in the midst of this world is a transparent function of decor. Understanding that the eternal is always found within the temporal, decor is carefully selected to illuminate this timeless quality in life. Such decor, by probing the bottomlessness of life's depths, also becomes timeless. Quotes from the First Letter of John or St. John of the Cross are examples of timeless decor.

ARENA FORMS

CREATING  
BASIC  
SYMBOLS

13. Decor is used in many different areas and events in life. Intentionalizing the decor brings added emphasis and power to the particular life experience. Creating basic symbols is an essential human need, as both the individual and the corporate body require symbols that inform them of who they are and where they are going. A basic human structure which is vitalized by symbols is the family. A coat of arms, posted timeline, global decor and individual and family altars are only a few ways the family employ decor to empower their thrust into the world.

AFFIRMING  
SYMBOLIC  
EVENTS

14. Affirming symbolic events is undergirded by the use of decor. High celebrational times are intensified with decor which creates the desired mood and underlines the message. The most recent example of this is the secular happening of the Cabaret, where wall and ceiling hangings, use of color, design and lighting have heightened the experience for all. A religious event, such as the Odyssey, is also empowered by decor. Symbolic religious clothing, religious mode charts, and symbol kits for religious exercises are a few of the items used.

EMPHASIZING  
NEW  
POSSIBILITIES

15. Emphasizing new possibilities through decor is seen in courses, various key demonstration projects, and the new creation of the guild. In courses, decor such as table centerpieces is a subtle but powerful teaching tool which re-emphasizes the course thrust. Decor is a major tactic in the Local Church Project to create global awareness and intentionalize the missional thrust. It creates an aura of excitement - that something is happening. The Fifth City Project is empowered by grids, banners, etc., which re-tell the story and create the feeling of people deciding their own future. The guild's decor of pins, social process triangles, community symbols and murals will enable the emergence of a new community image.

SUSTAINING  
BASIC  
UNDERSTANDING

16. Sustaining basic understanding is the use of decor in such fundamental arenas as worship and liturgical art. Decor is helpful in continuing to recapture the drama of worship through the use of the altar, large cross, candles, robes and stoles. All these items intensify the sense of awe and presence of Mystery. In the arena of liturgical art, church year decor, religious wall symbols, statues and room altars point to the eternal dimension of life.

FASTIDIOUS CARE

FASTIDIOUS  
CARE

17. Fastidious care is a crucial issue which involves the entire area of decor. In demonstrating care of space through intentional use and maintenance of decor, the movement evidences its care for all the earth and all its people. Establishing total care of any space is a basic expression of humanness. Every space should be seen as worthy of attention and through decor can be recreated into a totally new entity. To accomplish this, each space must be carefully evaluated as to its function and possibilities. A model should be created and implemented, using the needed decor, to create the desired effect.

EMPHLOYING  
INTERCHANGE-  
ABLE  
MODELS

1818. Employing interchangeable models allows for continuous evaluation of the decor being used. A reflection of the changes in the world, in the church and in the home, can then be maintained in decor. This requires flexible decor, models and easy access to materials. A concrete example of this is the portable decor kit which could be changed easily or supplemented with new materials. In addition, different kinds of decor should be easily transferred to a variety of uses, such as using the St. John's for the cross decor for the doorway, cold room, lobby, church meeting, and as a family decor.

ALLOWING  
NEW  
PERSPECTIVES

1919. Allowing new perspectives refers to the power of fastidious care of decor to create extra space and thereby create the intended space for the person who experiences it. When a person experiences a transformation for a bettered identity, unutilized space into a usable space is simply put in a bettered space, he/she is able to take a new relationship to his environment and his own state toward his situation and his.

MAINTAINING  
PERMANENT  
CARE

2020. Maintaining permanent care is the endless task in the fastidious care of decor of preparing and explaining decor. This is a job which is never finished but is a continuous process if the decor is to be the powerful tool that it is. In fact, decor which is not well maintained becomes a negative factor by dragging down the spirit as it physically sags or falls down.

HOLY SPACE

HOLY SPACE

2121. Holy space is the ability of decor to help create space and transform it from the ordinary to the extraordinary. Creating holy space is taking the wisdom of decor and establishing a model of how decor can enable the creator to create space. This requires careful consideration of the desired mood and function of the space.

MAINTAINING  
HOLY  
SPACE

2222. Maintaining holy space is the need to care meticulously for the created areas of the church, constant address to those who view it. This is a nurturing function which is essential to the spirit of the house within the environment.

FORGING  
NEW  
RELATIONSHIPS

2323. Forging new relationships refers to the ability of the decor of a holy space to engage the images of the beholder. This is in turn creates new possibilities for relating to the world and his world. An example is turning down a hall and suddenly seeing a table with a cloth, candles, flowers and a picture above it. Suddenly an ordinary hall becomes holy space. The hall and the person are suddenly transformed.

UNVEILING  
ETERNAL  
MYSTERY

24. Unveiling the eternal mystery is the power of the decor of holy space to reveal the transcendent quality of life. The creation of a sense of holiness brings to consciousness the other world in the midst of this world. It is the experience of the mundane expressing the eternal mystery, like staring at a still pool of water and suddenly seeing the unexplainable ambiguity of every man's life experience. Holy space is then filled with blessings.

25. The Movement's wisdom about decor, the consciousness of the various arenas in life where it might be used and the realization of the need for fastidious care in maintaining decor and in creating holy space makes decor a powerful tool to be used wisely and well.

DOING DECOR

DOING DECOR

26. Decor is a self conscious statement of a revolutionary in transforming space, thereby altering lives of the people with whom he is dealing. It reveals an idea that can change the interior montage of man. Criteria is the most important aspect of decor. Determining the priorities, creating the designs, implementing the models, and reflecting on the decor impact are all components of creating the most effective decor setting.

FIRST  
PLANNING  
STEP

27. Articulating priorities, which establishes the criteria for decor, comes through posing a series of objective questions in relation to the decor assignment: 1) What am I trying to say with this decor? 2) For whom am I creating this decor? 3) What mood, or style will be appropriate for the occasion? 4) What amount of space, time, money, and personnel will this involve? 5) How can I best use the materials and people I have available? 6) What do I need to do first? Determining the rationales and establishing functional guidelines includes the creation of a timeline and stating the basic objective which will allow the participants to be impacted by the setting created. Other areas of discussion will involve analyzing the local mindsets, deciding the practical steps of decor design and makeup and prioritizing the practical details of the decor plan.

IMAGINAL  
INGENUITY

28. With knowledge of objectives, practices and priorities, the sensitivity in analyzing the participant and the situation is crucial. The guidelines are no longer functional if one loses sight of his objective of giving new images. The decor creator needs to determine how the participant will respond to the setting which is about to be created. The decor creator is artistic, but offers his talent for the sake of the task and not out of a desire for self satisfaction. He plans the use of every space intentionally. He uses furniture which will lend to complimenting the purpose of the other decor. He will find ways to eliminate or mute the effect of distracting furniture or

permanent decor which cannot be moved. The decor artist is out to draw the participant in by the use of colors, patterns, pictures, prose, objects and by his style. He places everything carefully to correspond with the mood being created. The artist will be concerned to get his message across in an effective way and needs to remember that a tangential approach is often more effective than the direct approach.

CONVEYING  
THE  
MESSAGE

29. When the artist has arrived at a clear view of who the decor viewer is and has intuitively predetermined his response to the style being presented, the artist then asks himself, "What will shift the viewer's consciousness? Where does he need to be journeyed? What will impact him without offending him?" The artist can choose decor from a variety of types: painting, sculpture, prose, poetry, ethnic art and natural objects such as a rock. The artist will then go on to look at his space to be decorated and will decide the focal point or points for his decor arrangement. He then plans how he will place the balance of his decor so as to hold a unity around the focal point and so as to express the desired mood. He will need to decide if the decor needs to be symmetrical or asymmetrical and whether it is to be placed just above the eyelevel of the participant, in an inconspicuous area or at the focal points. During this process, the decor artist will keep his mind both on the total decor pattern desired and space use desired as well as on the matter of creation and placement of decor items. During this process the artist will have decided what decor items best carry the message and so need to be emphasized in the decor arrangement.

CORPORATE  
ARTIST

30. The revolutionary uses decor in the style of sophistication to meet the needs of any situation. He establishes functional guidelines for the decor setting which state the objectives, participants, priorities and practices involved. He analyzes the space, materials and decor personnel available and has a plan for their most effective use. He then stands back and holds himself to the priorities and objectives needed. He does not waver unless an unanticipated factor becomes apparent. Objectivity, intuition, creativity, ingenuity and, finally, flexibility are all necessary characteristics of the intentional decorer, particularly as he is called from time to time to deal with unanticipated problems. The decorer can do anything, embody any style, create any mood and never clings to his original ideas if they become obsolete as the planning or design creation situation changes. The 20th Century demands the revolutionary creation of decor on behalf of the world but related particularly to the needs of the community, family or local situation where it will be used. The decorer needs to maintain an objective, corporate stance in regard to his own plans and designs.

CREATING  
DESIGNS

31. After the priorities have been articulated, establishing comprehensive models is the next step in doing decor. The most helpful way to approach design creation is through a workshop construct. Questions about the intent of decor, its anticipated audience and the desired mood can be raised in articulating the priorities. Additional questions are: "What is the space which must be conquered? What are its gifts and demons? What are we about? and What is the edge that needs to be shown?" Holding the value of simplicity is crucial. The decorator will ask himself: "What materials will be most effective? What is the desired impact?" The decorator can choose from a variety of decor materials; wall hangings (paintings, grids, montages, cloth hangings, banners, scrolls, posters, plastic art forms (free standing, three dimensional sculpture, statues, globes, flowers, and furnishings (selection of furniture and lights).

INDIVIDUAL  
FAMILY  
CONSTRUCTS

32. Decor design requirements in the Movement will fall into three categories: individual/family design constructs, corporate design constructs and celebrational design constructs. The decorator will be able to draw on a body of experience developed in the movement in relation to these various types of decor. This movement experience, along with materials, can be part of the input for the design workshopping sessions. The individual will be concerned with claiming for himself some personal space where he resides, where he works and where he plays. Individual will be concerned with claiming for himself some personal space where he resides, where he works and where he plays. Individual decor can be a way for the individual to state his uniqueness in history. In designing and making up decor, there is often excitement and depth reflection. Some decor can be used in secular-religious exercises for the individual or for groups. The montage has been widely used in the movement and, more recently, the color quads have been used for experimentation in developing another type of individual contemplation device. With a little imagination, many kinds of art and decor can be adopted to be ways of nurturing the individual spirit or as ways of nurturing the missional family. Other movement decor devices for individuals and families, are family symbols, posted timelines, individual or family altars and the various posters. An increasing amount of our decor and secular religious symbols are being used within the movement for home decor or for use as personal dress. For the individual and the family, decor reminds them that they are part of the League which is changing history and nurtures them as part of that League. The decor relating the Guildsman will be reaching many individuals who would not normally consider themselves to be related to the secular religious.

CORPORATE  
DECOR  
CONSTRUCTS

33. Other decor designs which have evolved in the movement relate to corporate groups and have been developed in the setting of the religious houses, courses, the Academy, the Summer programs, the Local Church Project, regional and global

meetings and more recently, in connection with the Lens Course. The decor of the movement religious houses provides an example of an evolved body of wisdom about design for a certain situation and purpose. The religious houses design concept and execution. The decor in a religious house manifests the style and heritage of its region and affirms the regional culture. At the same time, the decor holds up the comprehensive, global vision and common thrust of the movement. The decor conveys to the region the story of the mission of the house, symbolizes the task of the house for the staff (by the naming and decorating of the rooms according to function) and nurtures both the staff and the regional colleagues in their mutual task by symbolizing the current study edge, by calling to mind the secular and religious heroes and by calling each person who views the decor to intentional expenditure in the mission. Finally, the religious house decor does much to convey an alternative life style to the culture of the region. Thus a religious house in a suburban area would present a comprehensive, missional, covenanted community style in the midst of the reduced, bourgeois, individualistic suburban community. As new needs arise and as the old decor loses its freshness and impact, new design constructs are required for movement corporate gatherings. These will be a mixture of the new and the old and will continue to be characterized by globality, intentionality and by direct or indirect motivation towards mission.

PLANNING  
CELEBRATIONAL  
DECOR

34. A final arena for creating decor designs is in the planning of celebrational occasions. This includes both religious and secular events. Certain designs have become fairly standard in the movement, especially in regard to House Church where, for instance, there is considerable global commonality in the decor items and arrangements and (altar, crosses, candles, bread and wine, table arrangement and setting, order banner). Some movement design constructs for festive meals, such as Ur feasts, are shared widely. A new area for design experimentation has emerged with the present development of the Cabaret as a form of secular evangelism. Secular decor which entices, intrigues and finally sets the mood and stage for depth encounter will play a major role in the Cabaret experiment.

IMPLEMENTING  
MODELS

35. Meticulous care relative to detail needs to go into doing decor. After the rationale has been worked out, the priorities articulated, and the design created the actual doing begins. Careful contexting must be laid. All the supplies (i.e. tape, glue, construction paper, ruler, calipers, compass, protractor, etc.) should be available or at least accessible. These are the essentials. They are the instruments of doing the decor. Essential also is a supply of appropriate posters, and common movement decor items (e.g. resurgence symbol, aboriginal print, etc.). It needs to be decided who is to be assigned to a particular task, and then strong priorship needs to oversee the project. The key here is radical caring for the task.

USING  
AVAILABLE  
CONSTRUCTS

36. The history of decor is a long one. Every revolutionary movement has used decor of some sort or another. Thirteenth Century B.C. Chinese bronze sacrificial vessels were decor and served a multiplicity of other functions as well. The development of these vessels through the centuries drew on the wisdom and the technique of the master from the past, as well as drawing on the present trends. It was out of that kind of attention to past and present wisdom that new art was created. All decorating needs to draw on available constructs to inform its direction. It is helpful to image building and forging anew out of that which has been effective and appropriate in the past.

CHECKING  
PRIMORDIAL  
IMPACT

37. Most of the classical artists, and most certainly the masters of fine art, spent much time in doing and preparing their creations. Time was of paramount importance. It's almost as though that time was sacred. That doesn't mean that effective appropriate decor need take months to do. Picasso did "Guernica" in 9 months, an incredibly short period of time for a work its size. Michaelangelo took 12 years to paint the Cistine Chapel. Critical to doing decor well is gaining distance and objectivity on it. Stand back from it. Leave it, coming back later, maybe in several days. Live with it; test it. Make sure that it actually does what it is intended to do. This is an important principle to keep in mind the time taken to survey the progress of decorating is sacred time.

RELEASING  
HUMAN  
RESPONSIBILITY

38. Imperative in doing decor is that care be taken in doing it, and in maintaining it. There has to be a sense of personal responsibility created for decor. In ancient Rome the eternal fires in the temple of Diana stood as a sign and symbol to the Roman people. It was their communal decor. The Vestal Virgins cared daily, almost hourly for that symbol. They were responsible and they understood that responsibility to be a life time commitment. They also understood that to allow that symbol to die by not caring for it, meant death, for themselves literally, and for Rome, imaginally. They understood that they were caring for life. Any decor needs that kind of gravity. Everyone needs to sense himself responsible for perpetually caring for life by seriously caring for the decor.

MAKING  
APPARENT  
STATEMENTS

39. A practical consideration in doing decor is that it address people or have a statement that impacts them. No man will respond to decor if it does not deal with his life in some way. Another very important consideration is that decor not be esoteric or too subtly point or hint at hidden secrets about closed issues. Decor needs to be comprehensive and obvious. Anything short of that is demonic and destructive.

REHEARSING  
SELF STORY

40. It is clear that the way that a person, or a people, reinforce itself, or reviews its initial intent or commitment, is to tell itself again and again, a self story. The reverse is also true. A person, or people, can negate, deride, and generally keep itself ignorant of its greatness by rehearsing over and over an inadequate or negative self story. Decor plays the role of informing people of whom they are, and of what they are about. If the decor is negative, so will the self story, and therefore, the task. Careful planning and care needs to be employed to insure that the decor, in doing its job reflects a true adequate story for people to live out of and before.

ELICITING  
DECISIONAL  
STANCE

41. During the period of the persecution of the Christians in Rome before the time of Emperor Constantine, the Christian community employed the underground as avenues of operating and practicing their Christian faith. Central in the lives of these people was the symbol of the fish, representing the Christ story, the basis of their faith. In that time of particular danger, it was quite clear that the symbol of the fish was not only a rehearsal of their faith, but also a call to renew that initial decision to embrace the Christ life. The decor used in this case, the fish, elicited a redeciding to be Christian. Decor needs to carry the same sort of impact. Decor calls to self consciousness the decisional stance to life.

CREATING  
THE  
HOLY  
LEAGUE

42. One need only look at the Spirit Movement to see how decor welds a missional, decisional body of people together. Common Symbols have emerged such as the wedge blade, the iron cross, and the resurgence symbol. They constantly rehearse the decision to be corporate. Decor has played a similiar role in the revolutions of history. The Hammer and Sickie of the Russian Revolution, the Red Star of the Chinese Revolution became commonizing, unifying symbols. They created a decisional body of people and sustained their common stories. Intentionality is imperative relative to knowing what body of people it is that the decor will create and sustain.

CARE  
THROUGH  
DECOR

43. There are many dynamics that must go on in doing decor. The Spirit Movement must be able to rationally articulate the values and priorities to be held relative to guidelines, authenticity, and sophisticated implementation. The Movement must know how to create the decor design making sure that it holds tenatiously the comprehensive dimension. The Movement must develop expertise in implementing its models relative to using the wisdom of the past models, caring for sacred space created by decor. The Movement must be attentive to the impact that its decor has on people relative to statement of the decor, mindset and contexts programmed, and the group that can be sustained and created. The task of doing decor is not one to be taken lightly. Its successful use can sustain troops in the "desert" for years. Its misuse can kill quickly. The Movement radically care for decor on behalf of all.

## FUTURE TRENDS

### NEW MOVEMENTAL FACE

44. The symbolic is the flesh which gives form and feature to the spirit of the movement and, as part of the symbolic, decor is the face of the embodied spirit, the face which reveals the intent and missional hopes of the movement. The face today is both the same and different from the face of the last twenty years. The missional purpose still shows in the set of the facial features but the expression is compassionate, more subtle and reveals a confidence in the future of mankind. The decor of the movement reveals resurgence, sophistication and a global commonality in theme and execution of theme. At the same time, certain demons perch on the shoulders, determined to lead the unwary one astray and determined to blunt the missional effectiveness of the movement.

### HINTING AT RESURGENCE

45. The face of the movement today portrays the new realization and announcement of the sociological fact of global resurgence. Out of despair and collapse, out of the ashes of the old civilization and structures, the phoenix is rising. New hopes are being born and realistic global structures are becoming visible which are reasons for hope and joy for every human. This global reality is reflected in decor which announces and celebrates the social resurgence of our day and, as well, more quietly, witnesses to the simultaneous interior resurgence in individuals. Life is still struggle but it is a wrestling with the angel, Hope, which promises a great destiny. In the decor, there is an invitation to both secular and religious man to join the dance, to experience resurgence and to participate in the invisible league which journeys in history to bring all of mankind into joyful freedom. The themes of the next few years will be the Invisible League, The Circus and The Clowns, The Cabaret, The Guildsmen, The Company of Sumurai, The Christian Saints, and the New Man and New Woman. The decor styles will include developments from the Guild decor, the Saint decor, the Secular Sayings decor and the Religious and Biblical Sayings decor. As the Cabaret moves out from the back streets of the metropolis to the Chinese commune or South American mountain village, a whole new collection of globally oriented decor styles will emerge designed to entice and intrigue secular man into joining the global movement of resurgence.

### THE SOPHISTICATED APPROACH

46. The sophisticated approach, a main theme and trend in the movement today, will continue. The past decor style of the movement was one of impact, using bold, stark images which left no doubt to the observer as to where the movement was pointing or going. As the

46. movement self consciously moves to impact the whole globe and people of many styles and cultures, the resurgence theme will be freighted in more subtle, more hopeful ways. Just as the personal style and dress of the movement members now reflect more sophistication and graciousness, the decor designs of the next few years will show a growing subtlety, sophistication and imaginal richness. This trend is presently exemplified in the variety of cultural artifacts and classical paintings which are being used in program and housing decor. Paintings, such as those by Turner, Van Gogh, Lautrec, and the French Impressionists are splendid examples of art which can be used for decor which indirectly but powerfully embody the message of resurgence.

#### GLOEAL DECOR KITS

47. A variety of decor items are presently available from Base Centrum or through the Religious Houses. In the future, there will be basic decor kits available from Base Centrum and Area distribution centres. Eventually, these decor sets will be made available through each Religious House and through each Metro distribution centre. As resurgence propaganda, these decor sets would be available at a minimal cost to ensure a wide availability and use. Each Metro will pay a low yearly fee and will receive quarterly a basic selection of decor items suitable for courses, meetings and secular or religious programs conducted by the movement in that part of the world. This would allow for a definite production forecast for decor needs and would provide the movement troops with fresh decor items well in advance of the quarter of use. The most basic kits would include RS I, Guild, Spirit Life, and general decor. More specialized kits would emphasize a particular theme or occasion such as globality, world cultures, the cities of the world, world artists, religious sayings, secular sayings, the Odyssey, the Lens Course, or the Sanctification Course. These decor kits would help the movement to hold the memory of the past, to celebrate the present, and to symbolize the edge of the future. Missional intentionality, simplicity, and global commonality will continue to be values to be held in the decor, along with the new emphasis on variety and sophistication. Certain decor items and decor kits would be suitable for distribution beyond the movement through church or secular agencies so that the decor would act as a preparatory tool for structured forms of the religious and secular mission. The global decor kit plan, then, would have the effect of holding the world-wide movement to its missional consensus, providing a common memory, beckoning others to join the league and hinting to others of the presence of the league.

#### AVOIDING DECOR DEMONS

48. Decor communicates the spirit and thrust of the movement's global mission. If this message is to be conveyed effectively, certain demons need to be avoided as future decor is designed and put into use.

48. Movement decor needs to avoid the trivial, the cute, the superficial, or the gimmick. Movement decor needs to convey mystery, depth, greatness, globality, comprehensiveness, futurity, and intentionality, even though, in the new style, these are expressed in subtle, sometimes indirect ways. Decor needs to be appropriate to the occasion of its use and should not cause an unnecessary offense because it is too confronting, too overwhelming, or because it beats the observer over the head in making its point. The decor should avoid parochialism, individualism, and the esoteric. The decor should have the gift of speaking in the language of every man and should carry the possibility of being reproduced by every man. A final demon to be avoided is the demon of unchastity in decor. Confusion, lack of clarity, and clutter should be avoided in decor items and in decor arrangements. Simplicity, mysterious invitation, compassion and intentionality will be some of the marks of effective movement decor as the movement shows its face to the world in the next few years of global resurgence.

#### ENABLING THE LEAGUE

49. As the face which expresses the spirit and missional intent of the movemental body, decor plays a major role as the movement seeks to impact global man with the message of resurgence. Effective decor of the future years will remind us of our past and will nurture us to continue to move at the edge of global humanness. Using simple sophistication and avoiding obvious demons, movemental decor will gently motivate the troops and entice the onlookers to join in the common venture of the league which is building the new earth.

#### CONCLUSION

50. This is the first creation of an art and decor manual for the use of the Spirit Movement. It is hoped that the manual will be of special assistance to movement colleagues who have had little experience with the art of decor but need to be responsible for decor assignments from time to time. The manual begins with a general discussion of how decor often functions as a social art and then, in the second section, of the important general uses of decor within the movement as a tool to nourish and change people. The third section talks more practically about the steps necessary in creating decor arrangements. The fourth section highlights some future trends in movemental decor and suggests some demons to avoid in this field in the future. This manual already needs to be expanded and refined, but it is offered to the movement in the certain realization that art and decor are not pleasant, optional extras, but are critical to the health and mission of both the movement corporately and of the individuals in the movement. The experience of the movement has shown that "music saves souls and decor changes lives".