

Interview with the Very Rev. Bruce Jenneker, the Anglican Church of Southern Africa

BJ=Bruce Jenneker

DK=Drew Keane

DK: We're . . . the SCLM is doing this series of interviews with Anglicans from other provinces that have been deeply involved in liturgical revision, and what we're trying to do is to learn as much as we can from your experiences, to hear your story, and present that to the wider Episcopal Church as we talk about liturgical revision here in this province. So the first thing I would like to do is just to allow you to tell as much of the story as you would like to tell without interruption, and then after that I can ask more specific questions.

BJ: Good. So shall I start?

DK: Yes, please do.

BJ: Very much like the Episcopal Church in the United States, the South African Church was involved in the revision process that began in the late fifties and went through the sixties and gave rise to your 1979 and the Anglican Prayer Book of 1978, 1989 South Africa. And in the usual way for most of the churches of the Communion we are now at the place all of us, thirty-ish years later, beginning new processes of revision. So in 2012, the Bishop of the Anglican Church of Southern Africa called for the revision of the present book. And the revision was specifically designated to be revising the prayer book to deal with the masculine pronoun and issues of patriarchy. That resolution from our Synod of Bishops went to our Anglican Church of Southern Africa's Synod, which is the equivalent of your General Convention, and that resolution was to be endorsed by our General Synod. However, our General Synod said, "if you are going to revise the prayer book, you might as well do a thoroughgoing revision rather than merely deal with one significant aspect, that being the aspect of the masculinity and the patriarchy inherent in the text." So we in South Africa were quite blessed in that this revision was not asked for by the liturgical commission nor did it come from any of the other organs of the church but from the Synod of Bishops and from the endorsement and extension of that resolution of the Synod of Bishops that a thoroughgoing revision be undertaken.

The Archbishop appointed me as the convener of the revision project. I'm a member of the equivalent of the Standing Commission on Liturgy and Music, and have been involved in that ever since I returned to South Africa in 2005. But so in 2012 thereabout I was asked to begin convening the team that would work on the revision project. I said to the Archbishop that, "I'm at the end of my career, I'm an old man and you know, I shouldn't be in such a significant place designing and facilitating the design of a prayer book for the next generation and beyond," and I would only undertake it if I was surrounded by a secretariat of younger clergy and laypeople. The Archbishop was enthusiastic about that and so one of the really exciting thing about our project has been the team of really remarkable younger clergy who have been alongside me in my facilitation and management of the process. This has made my onerous task not just less onerous but also infinitely delightful.

So immediately we decided on the commission that we would launch a churchwide online survey to take a snapshot of the practices of Sunday worship, and we focused on Sunday

worship and the patterns of practice throughout the church and that was a very successful online survey. Some places did not have online possibilities and we developed hard copy for those. We got, I think it was like 42% return, and the people that do statistics tell us that's really, really good. So using those returns we began to work on what the next steps would be. The online survey was as successful as it was because the very first thing we did, even before the secretariat, was to identify facilitators and animators in every diocese. So we asked the bishops to appoint in each diocese a diocesan link representative who would be the key person to relate to the Commission on Liturgy and Music. And in addition to that link representative, we asked the bishops to appoint four diocesan link people. And these people would be to some degree representative of the elements of the dioceses' diversity, geography, and so on. And these five people, the link representative with whom we were then in constant touch and the link people with whom the link representative was responsible for being in constant touch, and if you think that we have thirty dioceses and they were five people, we now were a network of over a hundred and fifty people. And so the online survey was very successful because these link people and link representatives could facilitate the development of the responses in the diocese.

When those responses all came in and were tabulated, it became clear to us that the first call was for additional seasonal resources for *Celebrating Sunday*, either in a grand cathedral or in a small home church in somebody's garage. And so we began at that stage to think about what that might look like. There was a very, very clear sense that it was seasonal material that should be developed, and material that was relevant to the southern hemisphere and the 21st century. So we began to work on that with a few writers and people on the committee. However, we decided that, in 2015, we would have a national consultation and training when we would present some of the initial work which was presented merely as proposals for *Celebrating Sunday*, and we would not only present what we had done but begin to consult about what the scope of this should be and then train the people who came to the consultation and training to take that same experience into the diocese. And that's what happened, which was really a critical thing.

Out of that came the tagline for our project at the moment, and that was *Celebrating Sunday under Southern Skies in an African Voice: A Prayer Book for Southern Africa Tomorrow, Today*. I'll say that again. *Celebrating Sunday under Southern Skies in an African Voice: A Prayer Book for Southern Africa Tomorrow, Today*. And that had been the focus of the first piece of our work, and we developed material for whole seasons of the year: Advent, Christmas, Epiphany, Lent, Easter, through to the day of Pentecost. The principle work that was done was really about reinterpreting the mystery of incarnation and the Paschal mystery under Southern skies. Because we celebrate Christmas in the absolutely high summer, when the beach is on everybody's mind, everyone is in a t-shirt or less and shorts and there is no bleak midwinter, snow on snow, and for, you know, the three hundred years of the life of our church, we have not celebrated Christmas without artificial snow and a huge liturgy of "let's pretend." So a vast amount of work went into that. And I suppose, to keep this short, the most important thing to say as a clue to what we were about was what happened to us about the Advent wreath. This project has been so successful in our church and been taken up all across the country. We began to think why on earth would we have a Santa Lucia wreath in the middle of summer, a wreath

that depended for its significance on the evergreen boughs that promised life through the deepest, darkest night of the winter and lit by four candles that represented the stars that lit up the night sky. Why are we doing this?

So we came up with the idea by looking at our night sky we saw the Southern Cross, which is unique to the southern hemisphere, and the southern cross is in the shape of a diamond, a kite, a rhombus, and it has five stars. The brightest star is the southern-most one of the constellation and would serve as the Christ Candle. And then the other four stars allow us to have a star for every Sunday. And we encouraged our congregations to find indigenous vegetation to make the wreath in the shape of a kite and this was enormously exciting. The project led to local contextualization in very, very exciting ways and lots of conversation back and forth. Those of us on the committee and the secretariat, we did a lot of research as to the myths and the legends and the stories associated with the southern hemisphere in Latin—in South America, in Aborigine experience, in New Zealand, and in Australia, and then of course in our own indigenous First Nations people's creation stories and myths and so on. Just for example, one of the Khoisan legends about the constellation is that the biggest star, which is the Christ candle, is the lion who leads the pride. The two smaller stars are the lionesses that create the family, and the two smallest stars are the cubs. And so there was a wonderful way of thinking about the family nature of preparing for the birth of the child and all that which is very exciting. Another Southern African interpretation in mythology about the Southern Cross is that it is a purse that contains and constrains the darkest part of the night from infiltrating the bright light of the Milky Way. So, et cetera. I mean that was a very, very exciting project.

Then of course, along with that we also had to think about Eastertide, because we do not celebrate Easter and the Paschal mystery in the spring. There ain't no daffodils, lilies, and chickens, you know, none of that is true for us. We can't sing "tis the spring of souls today, winter has spread away," we can't do that. We celebrate the Paschal mystery in the height of autumn. In fact, often the Eastertide falls right within the wine harvest. Now, in South Africa there is a wheat-producing country. There's a lot of fish industry and there of course are huge vineyards [inaudible] all over the country, and that has clued a very exciting thing, so instead of celebrating the Paschal mystery as the promise of new life and salvation, we chose to use the texts from John 15 where Jesus says, "I am the vine and you are the branches," all that I have achieved is yours and now in the full bright of the height of noonday sun it is yours to enjoy, if you use the language of Ephesians, the "ripe, plump fullness of the fullness of God" is yours now, and so that is just giving you a clue of the major rethinking that we have put into this. And I think we've done pretty well on this whole project of "under Southern skies."

Finding an African voice has been a little harder. We speak 14 languages in our church. Our prayer book is published in nine of them. Some of the remaining five languages are spoken by small groups, but it's no less significant language because of that, costs of printing and so on make all this difficult. But so finding a common voice has been harder, and we worked very, very excitingly I think on that. The writers were reading African poetry, novels, essays, short stories by African writers, listening to speeches, YouTube talks by African speakers, and we formulated . . . we spent a significantly long time formulating just one prayer that would help us—the project of formulating that prayer would help us find the voice. I think it did pretty well, I'm not sure I can quote the prayer by memory, but it's based on the lion which is the national animal, the

heron, which is the national bird, and the fact that South Africa is—Southern Africa is the cradle of humanity, that's where the whole project started, our DNA comes from there. The project of reconciliation, which is a major symbol and historical consequence of our heritage, and the thing about dance and drums and so on. So, after brainstorming on all of this, we came up with a prayer which is something like this: "Oh God whose voice is the lion's roar and whose scope is the heron's swoop, look with favor on our ancient land, that its resources may feed the nation, its history inspire our children, and all the world join in the drumbeat of the dance of its reconciliation." I don't think that's exactly right, but it gives you a clue as to a clue as to the work and the real excitement that was in this beginning with, as I say, reading literature and stories and listening to people speak and then brainstorming what are the words, what are the images, what is the rhythm that should be in this prayer, and so on. So I think we've begun to do something about "in an African Voice." We published our first volume a little wee bookie which is called *Celebrating Sunday under Southern Skies in an African Voice*. It was presented by the liturgical committee to our last Synod, it was received with acclaim, they've had to do three printings very quickly because our publishing committee was really hesitant about this thing and how it was going to sell, and so they were very cautious about the numbers they printed and each time they've had to print more. The book has been very, very well received. It was also presented to the International Anglican Liturgical Consultation when we met in Leuven this year, where we were very sorry not to have a single person from the SCLM present.

DK: We were sorry, too.

BJ: It broke our hearts that there were none of you there. There were some American liturgists there, who were there of course because they're members of *Societas Liturgica*, but the book was very well received, and our publishing house tells me they got orders for several copies and I think it could be useful for people to see what we have done. Perhaps it is easier for us, as it was easier for us to do [speaks Latin] to know what the Gospel message was. It might be easier for us in this revision to understand where we are being called to than it is easy for the American church where things are a little more obscured by the apparent hegemony and dominance of things and so, but I think we have the same task.

What is quite exciting is that the Church in Canada, the Church in New Zealand, the Church in South Africa and the Church in America are all on the same track. The New Zealand, Canadian, and South African Church have been in significant conversation about development of this process. We have not been in the same conversation with the American Church, we do not imagine a common prayer book, but we do think we are about a common task at the time, which is . . . which we share, and at a time when resources and electronic connection like we are having now will make it really possible for us to be more and more in conversation with each other.

One of the guidelines—we set a series of guidelines for all our revision work. Guidelines had been set in much the same way in preparation for 1928, and in preparation for 1989, so we reviewed those. And the guidelines we came up with were something along these lines, that the work needed to be an African book for an African Christian pilgrimage. And that secondly, the book needed to be recognizably in the Anglican tradition and that the book should simultaneously therefore be conservative and innovative. Simultaneously be traditional and

perhaps revolutionary, not choosing among those elements, but trying in the way of sort of a hookah to be comprehensive amongst those apparently disparate elements. We also thought that it was quite critical that the materials that we use conform to a common structure. One of the realities we encountered early on in our conversation was that what we share is actually not the text. What we share is actually not an English cultural heritage. What we share is a common structure and a common shape to the liturgy. And so it's really important to identify and become really familiar with and sustain and undergird the understanding of that shape. Because it's that shape that will make a South African Anglican feel at home when they're worshipping with Filipino Anglicans in the Philippines or in Santiago or in Hong Kong or in Kyoto. It's not the text that binds us. It's not our English heritage in terms of language and culture that binds us. It is the structure of our *lex orandi*. And so we've done a lot of work around that, and in fact *Celebrating Sunday* has, following the good work done by *Common Worship* in the United Kingdom, we have a series of pages that outline the structure in sort of box structures. And the box structures have numbers and letters as references, and so all the elements in *Celebrating Sunday* are referred to by those referring numbers so that you can choose appropriately which elements go into which pockets, so to speak. And that has proved quite useful amongst people who have been using the book.

So that's as far as we are. The book is in trial use at the moment and the online survey reviewing the trial use will be complete by the end of the month. The secretariat will meet in January of next year to review the tabulation and prepare for the next consultation which will be in July of next year. And the next consultation will determine the next steps. Initial responses seem to suggest that some people think we should complete the *Celebrating Sunday* cycle and do the work on the Sundays of Pentecost, having done the four seasons of the year. That seems a very good idea. In addition, another good idea, or in parallel, another good idea seems to be that in order to explore more fully our African voice, it might be a good thing for us to take on something like "Sickness, Dying, Death, and Mourning," because that will give us access to cultural and anthropological realities in a way that *Celebrating Sunday* won't. So at the moment it seems like the consultation is going to have a major conversation about which of these two things are we going to do. Both of them being very important and exciting, however, we can't—we do not have the resources for doing both of them at the same time.

As you may know, I was chair of this SCLM in my younger days, and I suspect it's true for you now as it was true for us then, and as it is true for us in South Africa. Our churches are very, very quick and inclined to say that worship is its primary priority. And it is very lethargic when it comes to allocating funds to enable the work of the liturgical committee. That is true for us at home and I suppose if we had resources we could undertake both of these projects at the same time, and that might actually be good to have the dialectic between the two, but I can't imagine that that will happen, since all of us who participate in this like you are volunteers who have other life earning responsibilities, and so we can't . . . we're not going to do that. But I hope that gives you sort of some idea of what is going on. I think in summary, the principle features are that we want the process to be as widely inclusive as possible, which was not true in the previous revisions. It was almost always projects of a educated, academic, liturgically excited elite, and we wanted the project to be as deeply collegial so that there's not only vast inclusion but there's significant conversation at every level in the life of the church, so that when the

materials come out, we do not have the barrage of “why are you doing this.” The “why are you doing this” must come along the way rather than at the time of publication, which has been the case in the past. I hope that gives you some idea.

DK: Yes, that’s fantastic, thank you very much for that. We have time for a few more questions, if that’s all right with you.

BJ: Perfect.

DK: One of the things that we’re curious about is process. You gave us some sense of the time frame that you did this work in. I’m curious about the number of people that were involved in drafting, the division of labor, and then also communication with the wider Church. How were drafts tried out, how did you sort the feedback, how did you evaluate, that sort of thing.

BJ: Okay, so as I’ve told you, we . . . each of our stages and phases we imagine will always begin with an online survey that will take the temperature, provide a snapshot of the church, it’s practices, in the area that we’re working on. Secondly, as I told you, we set in place a network of animators and catalysts with whom we are in constant touch. Thirdly, we have on our website, and you could even look at these I’m quite sure, on the Anglican Church of Southern Africa website, we have a monthly update on liturgical revision. Sometimes it’s more than monthly, and those are intended to keep the wider church informed about what is going on. Sometimes it’s sort of frequently asked questions about things, sometimes it’s a direct response to what we recognize as a groundswell question. Sometimes it’s just a report on what we’re doing, hopefully told in an interesting and engaging way. These are always about one page, crisp and sharp, using the branding words and images easily accessible, and we’ve persuaded the people who have authority in these things to have the link to all those updates prominent on the first page, first page of the link. And that’s been quite important. Each one of those invites responses and comments, and our . . . and the secretary of the commission does very well in keeping those, and we do respond to them and keep track of them.

The liturgical committee consists of four bishops, four priests, four laypeople. And we have tried to . . . we, in the process of trying to extend the size of the committee, to include musicians as well, because, often the lay people have to double as musicians, which is not really enough representation around the table. Because one of the things we think is quite important is that, along with the work we’re doing, the development of musical resources should proceed apace, and we’re hoping in the near future to begin having some hymn writing workshops, especially text hymn writing workshops, because we don’t have texts that match our “Under Southern Skies and in an African Voice.” There are a few and there have been some written in South America, there have been some written in New Zealand especially, and they work for us, but we need to do that. But I was saying that there are twelve of us on the committee. I was allowed to establish that secretariat, and the secretariat attends all the committee meetings, and they are at all of them with some significant liturgical acumen, training and so on, and so that makes us about twenty people around the table. And then there are people in the church in South Africa who have liturgical and writing skills who we drew into this, and so there were maybe about . . . I don’t think we were more than twenty-five or thirty people who were actually writing.

Those materials were collated by the secretariat, who then spent the—inside of a week—twice in the last two years processing all those materials and editing them and giving them a kind of common rhythm and language. Then they were all sent back to the original writers who make comments, and then they were presented to the committee, and then once they were approved by the committee, we presented them to the Archbishop and we had—since they had called for this, we said to the Archbishop, “we don’t want you to authorize this. We want you to allow us to use it and let us receive feedback about it, then revise it, and then you can authorize it. But we want you to support it, and you have to give us a blank check.” Fortunately, they decided to do that. We have kept the Synod of Bishops really well informed. They get personal copies of the update as soon as we put it on the web. It’s sent to them because we can’t be sure, if you don’t . . . I suppose I mustn’t mind being repeated, but we weren’t sure they were going to read it. So we sent it to them and we sent them copies of the text. And the Archbishop invited me and members of the secretariat to attend each of the Synod of Bishops meetings. They meet twice each year, and to those meetings we were allowed, we were given a full morning each time or a full afternoon to update the bishops on the progress and hear the responses and share some of the developments with them. That was a very important thing. And then of course we made reports to our Standing Committee, the Provincial Standing Committee, which is a little bit like your executive, I think, and to our Synod and, so, there’s been quite a dialectic—a dialogue, between people in the pew, people in local organizations, women’s groups, youth groups, the equivalent of your annual happening youth conference, verger’s guild, I mean, there have been significant conversations with organizations within the church, and the responses have by and large been very positive. Needless to say, there are people who say, “we haven’t even used the last book properly well yet, why are we changing all of this? And when is the real book going to come out?” You know? And of course, we don’t even know if it’s going to be a book, as I’m sure you must be thinking about, too. I don’t know if this answers your question, but there you are.

DK: You bring up another question that we had. If you could tell us something about the conversation about whether or not you do think that you will have a single book moving forward, or multiple small books or digital texts. What sort of things do you imagine for the future?

BJ: *Celebrating Sunday*, the book we produced, was published with a CD included, and for trial use, which was for Eastertide, the texts were available on the web in the four principle languages, not in the six, or the nine, or the fourteen, but the four principle languages. So there is already an operational choice of multiple presentations. Hardcopy, CD, on the web. The anecdotal evidence from the Communion seems to be that the availability of materials on the web and on CD for free does not actually diminish the purchases of the hard copy of the book. People still want a book of some sort, whether the book of some sort is going to be as comprehensive and in one volume as we have now, I think we don’t know that. One of the bishops I think gave a very, very good answer to this question. When we were talking, many of the bishops asked what you just asked me, and the Bishop of Port Elizabeth, whose name is very interesting, his name is Bethlehem, Bethlehem Nopece, but he said, “Oh, don’t ask that question! You’re asking the question as though we’re doing pressure cooking here. We’re not doing pressure cooking, we’re doing slow cooking. We don’t know what’s going to emerge from here, but we do know that the flavor is going to be amazing because it’s going to be quietly infused over a long time.” And so I think we don’t need to have too much concern about what the end is going to look like. We

need to be engaged in making the journey, not thinking about where we will arrive. And that as we make the pilgrimage, we will provide the resources in the ways that seem most inclusive and far-reaching in scope as possible.

DK: That's a very perceptive metaphor, that slow cooker versus pressure cooker. One other question that might take more time to answer, I'm trying to be conscious of the time—it's 3:40, I think, we can go to?

BJ: I think so.

DK: Would that work? This is about translation. You spoke about the many different languages in use in your church, and that in some languages there is not a translation available. Were these translations being developed simultaneously with the texts, were you working in multiple languages from the beginning? Or did you establish a text and then have it translated? As much as you can tell me about translation would be very helpful.

BJ: From the very beginning we knew that translation was a critical and vital piece of the whole project, but we began to think right from the start when we first had this conversation, that we shouldn't be talking about translation, we should be talking about the provision of the materials and the languages people speak. That is not so easy. What has happened for us is that we've had voices around the table from several of the language groups. Not all of them, and that's one of the reasons we're pushing for more voices at the table, but we've had several voices around the table. And we have tried to write in English out of the conversation amongst those voices. So for example, remember, I told you reading poetry and short stories and myths and legends and so on. And that helped. And so for example we were sitting around the table now having a conversation about one of these prayers, and it was an Advent prayer, I think. And the proposed text had something in it about the shroud of night, the shroud of night, and one of them, I think it was an isiZulu speaker said, "how do we translate that? We don't use shrouds, there's no shroud, we don't know what a shroud is, really." And then we are to reiterate our commitment as a community that we don't need a translation of shroud. We need a metaphor, in your language, that talks about the constraining power of the dark, and we said, "I'm sure you have that." And he said, "oh, I've got several." You know, and so . . . and in fact, those conversations have sometimes led to using the idiom from an indigenous language expressed in English, and that has helped somewhat with the African voice. However, that whole project, you know, is a complicated project, and really means that we should have fifty and forty people sitting around the table having these conversations before we get to writing the text. So what we're saying is that there needs to be a kind of multicultural, almost multilingual conversation that is being had in English. And then writers must go from that conversation into developing the texts, which then need to be brought back in English, sort of retranslated for a *lingua con franca* conversation, and then decide where we're going. So it's a slow process, it's a costly process, because then you have to bring these people together, and you can't come together for three days. You have to come together for a much, much longer time. And there isn't much money behind our project. But it seems to me that that dynamic is really important.

We're looking actually beyond dynamic translation. We're looking at a conversation about waiting hopefully, and hearing stories and poetry and language from each of the different language groups. Because that's, that experience of waiting hopefully is a universal experience.

It's archetypal. And so we want to hear what are the, you know, the equivalent stories in each of the language groups, and then out of that begin to say, "okay, here are some thoughts, here are some concepts, here are some cadence in the imagery that maybe we should work with in English." And then say, "okay now that text that we've come up with, how would you express that text which hopes to combine the elements of our conversation? How would you express it in Venda or isiXhosa or isiZulu or siSwati?" And that has to be done in the local groups. But then the local groups need to, in a way, paraphrase or retranslate that and bring it back. And when we've done, I mean we've not done that before the languages, but we've done that with some, and when we've come back, we said, "Oh, my word, we must change this line, this line in English is not as good as what is coming to us from one of these other languages."

So I think in America, you know, you certainly have the challenge not so much of resolving the issues of Rite I and Rite II, but how do you have a text that is accessible immediately and easily to a multilingual congregation? In the parish in which I am the rector, our Sunday bulletin, our Sunday leaflet, worship leaflet, is printed in three languages. And we worship in English, Afrikaans, and isiXhosa, which are the three principle languages of the Western Cape. The liturgy, the language of the liturgy is basically English. And that . . . you need something like that to hold it together, but to begin with, all the principal dialogical parts, "The Lord be with you," "Lift up your hearts," "The peace of the Lord be with you," the dialogue at the beginning of the Eucharistic prayer, we would print all of those in all three languages. And so at the beginning of the service, somebody in my position would say "the Lord be with you" and the people would answer, and I would say "[speaks isiXhosa]" in isiXhosa, and I would say "[speaks Afrikaans]," and the people would answer in each of the languages. When we got to "the peace of the Lord be with you," the same thing would happen. Perhaps in the dialogue at the beginning of the Eucharistic prayer, you know, I might say the first pair in one language, the second pair in another language, and the third pair in the other language, and then proceed to English, even though the text in front of them would have the English paragraphs and the two other language paragraphs in sections. So English holds it all together, but there is nobody in the room who feels left out, excluded, or forgotten, because their language is right in front of them.

DK: Thank you very much. One last question, of all the things that you've been learning along the way, is there any one specific advice that you would like to give to the Episcopal Church?

BJ: I think, perhaps it's not so much advice, but the thing that has been most spiritually satisfying and challenging and delightful in all of this is that in the process of engaging our heritage, we are beginning to find the liturgical life in which we are at home, not only the liturgical life that we venerate. And so, the movement from the Tudor patterns of language has been—moving that has taught us the care that Cranmer brought to the shape of the prayers and so on. And in our research we did a lot of work of researching the Latin collects first and then the English ones. And we found that, you know, even if you compare those Latin collects and the early English collects with the collects in 1979, the 1979 collects are very worthy. And we, with all that research after you know, two years of working on these things, we decided that sixty English words were the limit for a collect. This has proved an amazing Occam's razor for us, because we quickly learnt that the collect would not be a compendium of theological teaching about the three readings and psalm patterns. And so it had to be memorable language, it had to be clearly linked to Scripture, it had to be connected to our tradition, and it had to refer to or have

reference to the collects associated with the particular Sundays in our tradition, as they are, which even the consultation on common texts uses those connections. It was a very, very powerful discipline. And you know, we would write up a collect and do the word count and say, "Oh, my word, there's sixty-eight words here, now what do we do?" And we found that discipline really amazing. Of course, we also have to say, these have to be able to be sung. You know? So I think that process whereby we laid hold of what we have inherited, with enthusiasm and respectful engagement, and reached for a powerful spirituality, as powerful for us as it was for these reasons, you know. That has been so exciting. And it's been wonderful to see people respond to this very positively. I don't know if that answers your last question, but there you are.

DK: Well, it was an open-ended question, and I think that was a great, great response to it, thank you very much. I'm incredibly grateful to you for your patience in the process of setting all of this up. Thank you for sharing your story and your insights with us, we really appreciate it.

BJ: And I hope there'll be opportunities for the American Church to join with the Canadians, the New Zealanders, and the South Africans as we proceed to the next steps.

DK: That is my hope as well. I think that conversation is incredibly important.

BJ: Thank you.

DK: All right, thank you very much.

BJ: Bye bye.

DK: Bye.