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Artists in Christian Testimony

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**Trends in Worship and Church Growth
Into the 21st Century**

Byron Spradlin

Introduction

Had human kind “not” stumbled out of the Garden in disobedience, in this Age only one thing would grip God’s heart for us. *Worship.*

Since we fell for a counterfeit Kingdom, and in judgment lost fellowship with Him, God’s additional primary passion became His mission to reconcile us back to Himself through Christ.

We see God’s passion for this Mission to win worshipers for Himself from every era, people and tongue from the front to the back of the Bible. On those same pages we are moved by God’s desire that we be restored into fellowship with Him and His communion through worship.

Therefore, as we mature in the mind of Christ, we need to embrace more and more intentionally a passion to worship Him. As we do we will repeatedly be as overwhelmed in His presence as was Isaiah in his vision of Isaiah 6 or the Disciples on the Mount of Transfiguration.

So its with these things in mind that I come before you with a glimpse of what the Lord seems to be doing in worship around the world. Hopefully out of this short, and limited, perspective, you will be encouraged to draw closer to Him in worship, and do whatever you can to release the Body of Christ into His worship. As you do, I believe the Lord Himself, will not only be more glorified, but will use your efforts to win more worshipers to Himself until He comes again.

Major Trends

As I have traveled, in this country and in others talking to numerous Christian leaders, and observing a number of different congregations, denominations and contexts, I believe the following major broad stroke trends regarding worship I believe can be anticipated by the churches and Christian communities around the world. They are submitted in no special order, and are not necessarily inter-related. I'm suggesting no specific time table per se, and I do not think this is an exhaustive list at all. I do believe we're actually already seeing these trends emerging. I do believe those who tap into these trends, under the specific leadership of the Lord in your own unique context, will to some degree see increased church growth.

So let me suggest the following:

1. *Controversy over worship styles will continue.* Unfortunately this is the easiest trend to predict. It's easy to predict because history has so regularly repeated itself. People hate change. Believers in Jesus are no different. Jewish believers in Jesus of the first century didn't feel comfortable with Gentile Believers and probably vice versa.

When you move into the deeply emotion-bound arena of *worship* you even heighten the potential for controversy. Who was right? Calvin or Luther when it came to appropriate worship expression in the community of the saints? Was it Luther, who felt Catholic hymnody retooled with Biblical theology was wonderfully appropriate, not to mention effective? Or was it Calvin who, although a skilled musician on several instruments, was responsible for the dismantling of many pipe organs in Geneva and felt strongly that most appropriate worship expression had to do with singing the Psalms a cappella? I'd go with Luther on this one.

Whether you agree or disagree is not my point. The point is, the controversies will only get stronger. Why? Because the world is only getting smaller, values are changing faster and faster, and, people are drawing together in larger metro areas more and more. Those realities are a formula for controversy—even among the saints.

So get ready. You will not be able to avoid being drawn in.

2. *Diversity of Worship styles will increase.* Just take a look at any major metropolitan area. Cultural diversity is the issue of the day. For example my city, Nashville, has the largest current set-

tlement of Kurdish refugees in the USA. As some of them come to faith in the Lord Jesus, and they will, certainly there will be some assimilation into American culture. But the believers among these first generation immigrants will want to worship the Lord Jesus in terms and rituals, with language and symbols that *feel* Kurdish, not American.

I was the first musical coach for the *Liberated Wailing Wall*, the music evangelism ministry team of *Jews for Jesus* before there was a *Jews for Jesus*. I've chaired the *Jews for Jesus* Board of Directors since the beginning of the ministry. I've watched scores of Jewish people come to faith in Jesus. In the process I've watched them come alive when they first hear then learn to sing, Jewish sounding songs with New Testament texts, and dance to Jewish-Christian praise hymns at a Jewish-Christian wedding celebration while eating bagels, lox and cream cheese.

People want to celebrate their faith, confess their sins, meditate the awesome majesty of the true and living God of Scripture, take communion in ways and manners that are truly *their* ways and manners. These are not theological issues, at their core. These issues are cultural issues, much more akin to the Galation controversies and the discussions of the Apostles' Act 15 meetings.

What many call the 'contemporary praise choruses' of today, I call the indigenous hymnody of the Jesus Music; what I believe to be in some sense a mini-people movement of the late 60's and early 70's when there were few churches that would fully embrace these new believers coming from what some of us now call the Baby Boomer sub-culture group. So what were they to do?

They did what the Lord released them to do: draw together in affirming groups, wherein they were free to worship God and share their faith (to their friends and family members) in their own dialect and cultural style.

The role of worship in the formation of their Christian communities, not to mention how those worship settings played into the effectiveness of their evangelism, was critical to the way God moved the wind of His Spirit through the ranks of hundreds of thousands of youth.

Some will confuse this trend towards culturally diverse worship styles, thinking it is simply a move towards error. The concern of many with the "seeker sensitive" service is a manifestation of this confusion. I believe the move toward being "seeker

sensitive" is simply a quest to discover worship that is more in line with the metaphors, rituals and symbols¹ with which a large segment of the current unchurched society is comfortable.

Others will overlook the reality that Westernism, as an accepted world norm, is still on the decline, while nationalism still seems to be on the rise. This is especially clear through some of the recent writings on the anticipated increasing influence, economically and otherwise, of Asian countries by futurist, John Naisbitt. Couple the economic world realities with the growth in numbers of non-anglo Christian missionaries, and we should be certain to see new and culturally divergent worship styles emerging. Korean-style praying, Hispanic worship celebration, and Jewish gospel music are but a few examples.

To my way of thinking, these issues are far less theological issues and much more issues of cross-cultural communication.

Rest assured: diversity of worship styles will increase—not only on this continent, but throughout the world.

3. *Worship-based services will emerge and increase*² in number and in denominational and non-denominational manifestations.

Let me say that a different way: As the church before the Reformation, could we say, was Eucharist-based (or 'Table-based'), and as the Reformation Church became Word-based; so now we are seeing many more Western-style churches around the world gravitating toward a blending of the importance of both the Word and the Table, woven together in the context and environment of participative worship.

To some degree I believe this trend is a reflection of several generations of Western-media-exposed people wanting a more holistic and relational worship experience. From another angle I believe a) that many non-western Christians in many parts of the world have already been operating on this basis, and b) that this progression is part of a media generation seeking to find contexts, forms and rituals that have meaning for itself in worship. There are always theological concerns in any era related to these sorts of shifts. But as a trend, I see much good coming out of it.

4. *Inter-denominational and Regional Cooperation in worship events will increase.* We're already seeing this, for example with the large Christian festivals; in the USA there are a number of Contemporary Christian Music Festivals like *Jesus Northwest*. Somewhat known to us here in the USA is the *Spring Harvest Festival* every year in Great Britain. These sorts of inter-

denominational and regional events seem to be growing in popularity and in frequency.

In some ways the National Day of Prayer events in the USA is another example of this trend. And the UK-based *March for Jesus* Movement, which mobilized over one million worshipers in 1995 hitting the streets of their local communities world-wide on the same day, is just another example.

5. *Worship seen as Evangelism* is yet another trend beginning to make some real headway. *March for Jesus* is the brightest example of this trend. I've also quoted from Sally Morgenthaler's 1995 book, *Worship Evangelism*. And in some of the circles I touch, this notion is gaining much ground.

6. *Evangelicals are experimenting with more formal liturgy and Orthodoxy*. For some time a number of notable evangelicals have hung their coats in the narthex of the local Episcopal Church. There are some evangelicals these days investigating the hallways of the Orthodox Communion. We see some Protestant Evangelicals talking with Catholics, and even with leaders of some of the other ancient Christian church communities.

All this will lead to experimentation in hybrid worship settings. To be certain, it will be controversial. But never-the-less, it is an area that needs to be noted.

These interactions are certain to bear in on questions raised out of the context of ministry among Muslims and other religious communities especially resistant to an evangelical commitment to more forthright gospel proclamation.

7. *Technology will play an ever increasing role in our worship service*. Already the computer chip and the Internet have revolutionized music and media production in the general marketplace. Synthesizers, taped music tracks, video and computer generated multi-media are quickly gaining access to many metro churches. I believe this will increase, even in more remote areas much like the transistor radio did earlier in the Century, or as the electronic organ did earlier in this Century.

The reactions and the results will be mixed in these days, just as were the reactions and results were first controversial concerning the electric organ. I have a booklet in my own library written in the late 20's or early 30's ranting about the evils of this 'tool of the devil,' the electronic organ. Like any other technological innovation, it's more the context, and methods, and sensitivity of implementation that will make the difference. The same

issues seem to be presenting themselves as well in the arena of information technologies and the Internet.

One thing for certain is that these innovations are here to stay.

8. Let me briefly state a few issues related to trends in worship you may want to watch for. They are on the horizon already and are likely to have some impact on your ministry:

- a. Worship contextualization in missions; perhaps better stated, 'Christian worship and culture'
- b. Worship and spiritual warfare
- c. Worship and intimacy with God
- d. Worship and church growth
- e. The relationship between personal worship and corporate worship
- f. Worship and evangelism: How do they inter-relate? Of even more, the notion that *worship is evangelism*

9. Finally let me make just a few comments about the 'shifts' in worship I see coming down the road.

There will be...

- a. a shift from a "my church" focus to an "our network of churches"
- b. a shift from denominational church fellowships to "shared-value" church fellowships regardless of a particular denominational association
- c. a shift from concern for appropriate worship style—not focused on 'marketing' the gospel, to an emphasis on 'meaningfully communicating' the gospel and 'worship God in *meaningful* ways
- d. a shift from sub-groups being determined by age, to sub-groups being determined on the basis of shared values (this reality will effect who comes to which style of worship service, or who will continue attending your church depending on how you define the implications of a 'worship lifestyle')
- e. a shift from mainly male worship leaders to the emergence of women worship leaders, especially in conservative evangelical churches
- f. a shift from only offering one style of worship service to churches offering two and three styles of worship.
- g. a shift from clergy-dominated worship leadership to

- the emergence of lay-driven worship services, with a functioning lay leadership
- h. a shift from the idea of “music ministries” to the idea of “worship ministries”
 - i. a shift from worship ministries focused within the four walls of the Church, to the notion that “outreach” be a dimension of the ‘worship ministries’
 - j. a shift from the notion that ‘worship is preliminary’ to the conviction ‘worship is ‘primary’—not so much above the teaching of the Word, in and through and around the congregation’s embracing the truths of god’s Word
 - k. a shift from a ‘choir-centered’ worship emphasis to a ‘worship team-centered’ emphasis
 - l. a shift from a focus on the professional clergy to a focus on the participation and priorities of the congregation
 - m. a shift from little technology to much technology in the worship services, especially in the metropolitan areas

New General Trends Needed for Progress:

I would like you to consider the following *General Trends* still needed for us to see further progress.

1. Worship, musical and arts expression are central in the expression of every *people’s* identity. Therefore the Christian Church world wide must intentionally integrate worship and artistic expression as central in all Her responsibilities of worship, ministry and Christian community formation if She hopes in any way to be biblical, appropriate, relevant or effective.
2. Coordinating Leadership to occur on at least 6 levels of worship related personnel: volunteer musicians and artists, pastors and church leaders, missions leaders, academics and scholars, arts industry leaders, and professional Christian artists.
3. Local, regional and national Christian leadership will need to identify, coordinate and facilitate the various worship training and mobilization personnel and initiatives already in existence. If they do move in this direction they will better deploy those resources; and also be able, to supplement those resources with new initiatives as needed at various levels and in various places around

the world. At the same time they will not waste effort recreating what already exists, and avoid competition that so often becomes a breeding ground for our flesh and our enemy, the devil.

4. More powerful synergism and broader ministry scope will be accomplished through a consortium of Christian ministry and industry organizations cooperating together to oversee ministry development, mentoring and training initiatives for musicians and artists aspiring to contribute to the Church's mandates of world evangelization, culturally appropriate Christian community formation and worship

Projected Needs to See Worship more practically and powerfully implemented in our Churches

The need exists ...

- to get the latest relevant worship, music, and arts training resources quickly and where needed to on-the-job international Christian leaders;
- to provide worship, music, and arts training through proven regional and national ministry practitioners, regardless of their current academic credentials
- to make accessible academic validation to current international music and arts ministry practitioners who otherwise would have no other access (due to life, location or job circumstances)
- to dramatically increase the use of worship, music, and arts ministry methods and strategies essential for effective worship, evangelism, church planting, and Christian community formation throughout the world
- to increase—at the grass roots—the number and quality of practicing Christian worship, music, and arts ministry leadership internationally
- to train and equip practicing Christian musicians and artists—especially in the two-thirds world as possible—in the latest technical developments of electronic technologies
- to provide specific training emphases for those focused on and in Middle East and other resistant and restricted access ministries

- to locate, assist and supplement ministry leaders for region-specific training in music- and arts-related worship, evangelism, and church planting; to include training in at least *four specific areas*:
 - 1) philosophy of ministry (biblical and theological foundations, cross cultural and contextualized communications, ethnic arts in ministry)
 - 2) artistic skills development (music, visual arts, drama, movement, development of ritual [production], region-specific crafts)
 - 3) technology (sound, synthesizer and digital, video, computer and computer graphic design)
 - 4) spiritual formation (personal worship, prayer and intercession, spiritual warfare)
- to blend the emphases from five major areas, often found isolated from one another: ministry philosophy, Biblical studies, cross cultural concerns, artistic and technical skills, and spiritual formation
- to worship ministry developed which is driven by *market-place* and *culture / region specific* ministry needs in the targeted region(s) (whether the 'region' is the Middle East, Indonesia, etc.; or urban outreach in Chicago, Messianic congregations in Russia, or metro youth outreach in Sao Paulo, etc.)
- to see worship ministries moving *music and arts endeavors* away from 'creative ends in themselves' (a notion with no biblical basis) into 'creative expressions revealing God's truth, beauty and redemption.'

Desired Worship Outcomes:

Ministry Mobilization ... and ... 'Local Culture Preservation' through worship, music, and arts ministry and training

1. *increased culturally-specific worship, music and arts ministry initiatives*— at the regional and local level—by Christian music and arts communicators.
2. *globally interconnected networks of worship, music and arts training personnel cooperating together* from all 6 major Christian music and arts arenas: church, missions, industry, artist (recording artist, recognized professional), ac-

- ademic, and volunteer grass roots.
3. *international worship, music and arts training cooperatives. easily customized to regional needs* of many international settings—whether first-world or two-thirds world; whether urban, metro or rural; whether contemporary, liturgical, modern traditional, orthodox or ethnic; whether high tech, low tech or no tech.
 4. *research*: more interdisciplinary research initiatives combining music, and arts research with a wide variety of worship, evangelism, church planting and Christian community formation initiatives and contexts.
 5. *new published and produced materials*: books, training manuals and other materials; recording and media projects for regional ministry; worship, music and arts resource and library archive centers using and networked through current information technology.
 6. *innovation in contextualized worship, music and arts ministry initiatives* in worship, evangelism, church planting and Christian community development—at every major level of society; grass roots, local and regional, national.
 7. *validation of Two-thirds world Leadership and the Preservation of their 'Local Cultures'*—whether in a North American urban setting or an Asian Ghetto setting; whether contemporary 'world music' or ethnic 'traditional music'; or, whether in a Liturgical, in a free-church traditional, or in a seeker-sensitive contemporary setting; where ever Biblically based, Spirit-empowered affirmation of appropriate music or arts communication is given, both the leadership and their own styles of expression will be validated, and the growth of the Church will become more locally vibrant and effective.

Suggested Methods to see the Fruitful Trends Continue:

In General these needs exist:

For Christian music and arts communicators:

- low cost or subsidized workshops, seminars, clinics, short term institutes, and consultations held at regional locations;
- ministry mobilization and training at four (4) levels of leadership: local musicians and artists, pastors, mission-

aries, and scholars—in conjunction with local and regional churches and national Christian organizations.

- presenters—practitioners, proven in market place faith and function—chosen for current regional demonstration of expertise
- regional plans designed cooperatively by Institute Director interacting with local and regional leadership: pin pointing current and specific spiritual, philosophy, skill and strategy needs; with presenters selected internationally based on demonstrated abilities to meet specific 'local culture/ local ministry' training and ministry needs.

For Church leaders, Pastors and Missionaries:

- specific short term training contexts in music and the arts related to contextualized communications, worship, evangelism, church planting, church growth and Christian community formation

For Scholars:

- convening higher level theological consultations that stimulate specific focus on the biblical and theological foundations for contextualized worship and evangelistic communications. These consultations will supply solid footing for the new ministry innovations that will come out of regional training efforts. Those innovations—central to the Church staying meaningful in the multiplied contexts She is called to serve—will be more quickly and confidently embraced by a larger scope and number of leaders and laity.

*The Need for The Arts in Ministry*³

The following *needs*—which face the modern Protestant world serve to emphasize the critical and central need to include the worship arts in all the Church's Biblically mandated efforts; whether providing relevant worship, Gospel outreach, discipleship, Christian education, theological training, or market place impact ministry. The Church in any culture will *not* reclaim that culture for Christ, no matter how Biblically sound its ministry, or make significant inroads into that culture without seriously embracing the relevant artistic cultural expressions with the Gospel and for the Gospel.

Some needs stated:

1. The need for artistic communication ministry strategies—where they are already in operation in missions around the world—to be located and publicized to the church and mission communities throughout the world.
2. The need for church and mission ministries to generate more controlled experiments integrating artistic communication into missionary strategy so that people within the influence of those ministries can worship God and proclaim the Gospel of Christ in their own language and cultural style.
3. The need for recognizing, developing and implementing artistic communication as an independent and technical field within the general ministries of the church and missions worldwide.
4. The need for artistic communication as a “technical field” in ministry to be modeled and demonstrated.
5. The need for providing specialized consulting to church and missions leaders—providing specialized input on music and arts communication to those ministries having no in-house resource in artistic communication. Additionally, there is the need for providing these organizations in-house training for their own staff in the areas of theology of worship, creative worship production, and artistic communication.
6. The need for actually integrating artistic communication strategies and methods into the work of the local church, church planting and cross cultural missions ministry efforts.
7. The need for specialized training and preparation for those Christian communicators out of a music and/or arts background for ministry in church and world mission work.
8. The need for assisting the placement of Christian communicators out of a music/arts background in church and mission ministries around the world.
9. The need for developing specialized literature (books, articles, research papers, journals, specialized resource and training materials) related to the technical field of artistic communication in ministry. This literature should include popular and scholarly books on the

- field, regular bulletins and newsletters updating developments, trends and happenings within the field, and denominational and organizational adaptations of the broader general principles, methods and programs of artistic communication in ministry.
10. The need for developing a professional society allowing those who choose to identify with this movement to find and possess a formal and recognized identity with the technical field of artistic expression in ministry.
 11. The need for developing a “technical language jargon” as the technical field of artistic communication takes shape.
 12. The need for developing specialized organizations and retail outlets (including academic courses, sending agencies, training agencies and research agencies) which will develop the specialized workshops, literature, films, research and consulting needed to fan the artistic communication movement already in progress.
 13. The need for at least one (if not more) base academic institution dedicated to the development of philosophical research and training necessary in seeing the evolution of a more technical field.
 14. As the aforementioned needs are being met, the need for critics of the movement to come forward. These critics, especially those who accurately understand the key points, will press the movement to discipline itself towards the assets of artistic communication being integrated more rightly and beneficially into general church and mission ministry around the world.
 15. The need for non- and semi-literate peoples around the world to worship God and learn His Scriptures in their own language and cultural styles.

A Final Call – To Christian Artists And Church Leaders Alike

So what do we *do*? I believe its time, the *kairos* time, to call to Christian artists and church leaders alike for a new breed of Kingdom-focused missionaries.

A Call for a New Breed of Missionaries – Musicians and Artists

In fact, on behalf of all the remaining unreached people groups I am making a direct appeal to all Christian leaders to

raise up a call for a new breed of missionaries—missionaries raised up out of a background in *music and the arts!*

For Those Who Respond: Be Aware !

Few funds are available. The way is unclear. Few have gone before you. Many Christians and present missionaries don't understand why your background is essential. Most mission agencies don't exactly know how to deal with you, and your credibility is not seen to be high.

Therefore you will have to demonstrate excellence . . .

- in Christian character
- in your knowledge of Scripture
- in your knowledge of general Christian mission and Church history, communications, and ministry strategy
- in your love for the present missionary force
- in your zeal for the lost.

There are few places to find adequate training. Therefore you will have to carve out your own way.

Because of the Western Christian's infatuation with the lecture and the literary—you will often feel alone and simple-minded as you experiment with non-formal, artistic, and oral ways of communicating the Gospel

You may even be accused of promotion syncretism—mixing error with truth—as you attempt to utilize culturally relevant (indigenous) modes of communication which relate to familiar ritual and familiar modes of celebration and worship. You will even make mistakes in this area and have to backtrack.

It will be difficult for you to raise financial support because your approach to missionary communication will “look so different from normal missionary communication.”

Through hardship and trial you will need to learn to pray more deeply and unabandonedly before the Lord.

Yet as an 1875 “appeal for prayer” issued by Hudson Taylor reads:

Our present pressing need is of more missionaries to lead the way. Will each of you Christian readers at once raise (your) heart to God and spend one minute in earnest prayer that God will raise up, this year. . .suitable (people) to devote themselves to this work?

This *call* is being sounded more and more these days. And, if professional Christian leaders themselves do not respond—and join in the *calling process*—they will be left behind as God uses normal market place believers (many holding much more prestige and influence in the sight of general unbelievers) to encourage and empower this new breed of artistic Kingdom missionaries.

Suffice it to say here, *I do believe this call for Christian musicians and artists to step forward for worship service* is being more clearly broadcast today than ever before. We *are* seeing many respond, but there remains much to do.

Still, more response is needed. If Christian artists *and* Christian leaders alike respond, we *will* see great acceleration in the spread of the Good News of God's Kingdom. In fact if the call is in any degree heeded, I'm convinced we'll see in new ways . . . and . . . from every nation, tongue and tribe . . .

- many more people worshiping God and proclaiming Christ in more culturally relevant ways,
- more meaningful worship brought to the nations,
- many more worshipers entering into His Kingdom and its blessings,
- . . . and then the end *will* come! Amen. Come, Lord Jesus.

May the grace of the Lord Jesus be with God's people.

About Artists in Christian Testimony

Artists in Christian Testimony (A.C.T.) is a mission agency comprised of musicians and artists, and church planters committed to indigenous worship and Christian community formation, who are ...

- * helping people worship and proclaim Christ through music and the arts
- * helping equip the Church to bring relevant worship to the Nations
- * helping train musicians and artists for ministry and missions
- * helping empower and mobilize musicians and artists for world evangelization
- * helping impact our cultures for Christ through music and the arts

Artists In Christian Testimony now (Fall, 1996) has 17 full- and part-time missionaries in six states (California, Oregon, Minnesota, Illinois, Maine and Tennessee) and three foreign countries (Costa Rica, Mexico, and the Philippines) dedicated to helping people worship and proclaim Christ through music and the arts ...all working toward the end goal that people worship and serve God, and proclaim Christ, in ways relevant to their own cultures and communities. That means we must celebrate, communicate, and care through the heart strings (familiar metaphors, symbols and rituals) of a community: which requires the involvement of what we term "music and the arts."

Towards those objectives, since opening our new office in Nashville, TN in the Fall of 1995, we are underway to develop in Nashville an *International Christian Arts Center*: an international training and sending center for Christian musicians and artists, with extension centers through the US and eventually other parts of the world.

Though this effort is new, we are already underway on making plans for Phase I: a Nashville based professional Christian Ballet Company and School, with classes for children through adults, discipleship training throughout, and mission-oriented ministry teams periodically sent out as the school and company grow. Already we have involvement from key church and music industry leaders here in town.

If you are active in music- or arts-oriented ministry, yet *feel alone, and need an organizational context within which to operate your ministry – including perhaps needing 'non-profit status' for you ministry*, feel free to contact us.

Writer

Spradlin, Byron: Address: Artists in Christian Testimony, P.O. Box 395, Franklin, TN 37065-0395. Title: Founder and Director. Byron holds a B.A. degree in International Relations from the University of California at Davis, a M.A. in Church Music and a M.Div. in Missions from Western Conservative Baptist Seminary. Rev. Spradlin is a gifted Bible teacher, communicator, musician, worship leader, church planter, and pastor. He has an extensive background in music ministry and has lectured on "The Role of Worship and Church Growth" at eight colleges, universities, and seminaries, as well as numerous mission agencies and churches. He was a featured speaker on "Music and the Arts in Missions"

at Urbana in '81, '84, '87, and '90.

NOTES

1. If I haven't said it yet, I need to say now that these terms, 'rituals, symbols, and metaphors' are a list I first ran across in Sally Morgenthaler's 1995 book, *Worship Evangelism: Inviting Unbelievers into the Presence of God* (Grand Rapids, MI: Zondervan), p.133. The concepts I'd embraced for years, but her terminology was very helpful.

2. This notion was first presented to me through hymn writer, minister, and worship specialist, Rev. Gerrit Gustofson, during the 1995 informal 'Music and Missions Network' meetings in Nashville in which a number of us involved in the worship and the arts in missions have been participating.

3. Originally written by Byron Spradlin and Timothy Aspinall of Artists in Christian Testimony, with redraft suggestions by Senior White House Fellow Cleo Shook, November 1987.