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THE ARTS IN THE RELIGIOUS COMMUNITIES OF KANSAS:  
A SURVEY OF RELIGION AND THE ARTS--1977

by

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Approved by:

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## Chapter 1

### INTRODUCTION

#### Justification

The late Paul Tillich, of Union Theological Seminary, emphasized the importance of the arts as an expression of faith for all the spiritual experiences of men. "All art," he said, "should express the ultimate concern of human beings--hence our religion."<sup>1</sup> Many religious leaders recognize that rhetoric and theology can only hint or point to the realities of God. However, the arts are able to reach areas of the heart, soul, and spirit which are almost untouched by verbal and intellectual presentations; therefore, the arts are an important expression of the outpouring of the hearts, souls, and spirits of men.

Throughout history expression of faith has often been through some form of art: the early Greek drama was a religious celebration, the music of Isaac Watts and others was sacred in thought and feeling, the worship of the early Hebrew people involved dance and music, and the painting of Michelangelo was authorized under the auspices of the church.

The Jewish and Christian Bibles are literary expressions of artistic beauty, vision, and hope conveyed through language which phrases the splendor and majesty of God. In fact, God himself is often referred to as the ultimate "artistic creator" who formed the heavens and the earth out of nothingness and

put living breath in the dust of the ground.

Because of the second commandment, "You shall not make for yourself a sculptured image, or any likeness of what is in the heavens above, or on the earth below, or in the waters under the earth" (Exodus 20:4), the Hebrew Torah was generally considered to prohibit participation in art. However, art has been used among the Jews in the past as a means of beautification of ceremonies and sacred objects.

Early Christian art was concerned with forces beyond the control and comprehension of men and women: death and life, good and evil, right and wrong in the every day lives of people. "This early art developed out of the combined influences of local pagan art, Greek classicism, Egyptian and Near Eastern Oriental styles."<sup>2</sup>

Christian art was originally used to teach doctrines and church history. The artists, often employed by the church, carefully followed the guidelines provided by church leaders. The artist's work was symbolic and intended to communicate deep spiritual meanings. As Christian art developed and progressed through the Middle Ages to the Renaissance, the use of iconography increased greatly.

Throughout the Middle Ages the church relied on artistic expression as a mode of conveying religious faith. During this time people were drawing, painting, sculpting, writing, and composing music. Today we are indebted to the church for the preservation of the arts during this period of history.

By the Renaissance art and religion were concerned with man as a

creature made in the image of God. The artist began to be more free in his choice of material even though the church still had control over his work and the work was generally created to serve the church.

With the Protestant Reformation of the sixteenth century, there came a general rejection of art within many churches. Some religious leaders of the period removed and destroyed much of the religious art as items of idolatry. This attack on art and artists by religious leaders caused a barrier separating the religious and arts communities. This barrier was made even greater by the church's insistence that artists conform their work to the standards established by religious leaders. In writing of this period of history Pope Paul VI stated on May 7, 1964, ". . . the church demanded that artists conform to certain canons of style and conform their efforts to imitations of the past."<sup>3</sup>

In the centuries following this split there have been many social, political, philosophical, and religious changes which have influenced modern men. Along with these various cultural changes there have been brief revivals of religious arts activity. The overall result of the schism between the religious and the arts communities has been that modern religious art, when produced, is frequently without the patronage of the church and has "come solely from the faith of the artists."<sup>4</sup>

In recent years there has been evidence that this schism between religion and the arts is diminishing. That evidence comes first from increased public awareness of the arts and second from renewed religious participation in arts activities.

According to the August, 1977 newsletter published by Religious Communities for the Arts, "Support has grown in and for community, state, and national production companies, committees, and agencies for the arts. . . . Only one state had an arts council in 1966 and today all fifty states actively support the arts."<sup>5</sup> For example, the state of Kansas has an agency called the Arts Commission located in the State Office Building, Topeka, Kansas, which functions as a coordinator for local arts councils in Topeka, Kansas City, Wichita, Dodge City, Manhattan, and other towns. Further evidence of increased public awareness is the increase in arts funding from public sources. In the last eleven years public funding of the arts has multiplied from negligible grants to \$211 million and the corporate business funding of the arts has risen from \$8 million to \$200 million in recent years.

In addition to the increased awareness of arts across the nation, there has been a rapid development of groups involved in the production and presentation of drama, music, dance, painting, and sculpture with a religious emphasis. Among those involved in religious arts activities are groups such as Agape Players, Covenant Players, Fisherman's Players and others. These and other groups joined together in May 1977 to form an organization known as the Christian Theatre Artists Guild. Locally, in the Manhattan, Kansas, area such groups have been formed as the Jewish Heritage Theatre under the direction and supervision of Norman Fedder, the Kyriou Players headed by David Benedict, and the American Baptist Players led by David Stewart.

In recent years funding for arts activities has increased, and many religious



leaders have received grants such as the \$10,000 Grant Spradling obtained from the National Endowment for the Arts in an effort to define the goals and history of religion and the arts. Another example of funding for religious arts projects is a grant of \$20,000 from the United Church Board for Homeland Ministries to launch the Fourth International Congress on Religion, the Arts, Architecture and the Environment which is to bring together several hundred architects, designers, builders, art administrators, artists, social scientists, educators, religious leaders, and environmentalists to consider the aesthetic and moral dimensions of our artistic and natural environment.

An additional indication of increased religious interest in the arts has been research designed to learn more about the relationship which exists between religion and the arts. One example of this research is a study conducted in 1971 by the United Church Board for Homeland Ministries staff and the United Presbyterian Clergy and Officers of the Affiliate Artists to define a program of arts activity in conjunction with the American Bicentennial celebration. The information gathered by this study led to the formation of organizations throughout the country such as the Kansas Association of the Religious Communities, the Arts, and the American Revolution whose purpose was to develop religious arts programs for the Bicentennial celebration in 1976 and beyond.

Similarly, in late 1972 (November) a study was undertaken by The National Endowment for the Arts to determine various programs through which the American religious community could more extensively support the development of the arts in American society. This particular program proposed the idea that the religious

community has a vested interest in the quality of the arts in today's society. As a result of this study, many religious artists were given the opportunity and the financial means to produce their work in various cities across the nation.

As interest increased and religious arts activity developed, others began to examine the status of religion and the arts in their own locality. In October of 1975, religious leaders in Iowa began to explore ways of uniting the religious community and artists in a concentrated effort of mutual support for religious arts activity which would be beneficial to the American Bicentennial celebration. The committee found various approaches to religion and the arts and decided that religious institutions might support the arts by enabling artists to use church space as rent free studio space. The Arts Council of Iowa devised a survey to determine (1) how religious institutions use the arts in worship and (2) the awareness of religious groups of their artistic environment. The survey results, published in a pamphlet titled, With Timbrel and Dance, showed that 933 churches and synagogues responded to the questionnaire. The responses seemed to be unique to each congregation, with no particular denomination appearing more accepting or knowledgeable of the arts than any other.

A more recent study by the Division of the Arts, North Carolina, in Raleigh, sought to discover various artistic forms which would be valuable to the religious communities. The results of this study were published in 1976 in a booklet titled, The Arts in the Churches and Synagogues of North Carolina: A Renaissance. The booklet suggests ways to use the arts to strengthen worship services, educational programs, and community projects in the churches and

synagogues in North Carolina. The booklet discusses the various uses of visual art forms, drama, music, poetry, and dance which may prove beneficial to religious leaders. In addition, the booklet provides extensive bibliographies after the discussion of each art form. The Arts in the Churches and Synagogues of North Carolina: A Renaissance is a valuable handbook which supports greater interaction between the religious and the arts communities of North Carolina.

A similar study was conducted by this writer as a project in advanced theatre research for Dr. Norman J. Fedder in January through March of 1976. This study was intended to provide information concerning past, present, and future religious theatre projects in the Manhattan/Riley County area of Kansas and to ascertain the feasibility of establishing a state wide organization for the further development and production of religious theatre. The study was conducted in three phases through the use of telephone surveys, letter surveys, and personal interviews of persons involved in religious arts activity. From the research material there were two major conclusions drawn: (1) Presently there is some degree of religious drama being done at various levels of professionalism in many churches in the area. (2) A major resource for quality religious drama is to be found in the church affiliated colleges and the state universities of Kansas.

### Purpose

In seeking a worthwhile relationship between the religious and the arts communities in Kansas, we must define the boundaries of the present situation and offer viable programs for the future.



The present study is an attempt to discover the present status of religion and the arts in Kansas--its past condition, its present expression, and its potential for future development--involving drama, music, dance, painting, and sculpture.

## Chapter 2

### THE METHODOLOGY

Between June and August 1977, the writer constructed a survey instrument designed to provide knowledge about the status of religion and the arts in Kansas. The instrument was based upon questions used by the Iowa Arts Council in their study With Timbrel and Dance. In addition, other questions were developed to explore the status of religion and the arts in Kansas. The instrument was re-worked several times with the assistance of Dr. Harold Nichols of Kansas State University. The revisions of the instrument eventually led to a copy used by a control group of individuals composed of religious leaders, administrators, college instructors, theatre artists, and persons trained in the development and administration of statistical surveys who suggested final corrections to the survey instrument. The survey instrument was completed on July 6, 1977.

The final instrument contained four major sections: Section I was intended to provide demographic information about the religious community, its denominational affiliation, and the population of the local community in which the church or synagogue was located.

Section II was intended to determine the present status of religion and the arts. This section asked questions which revealed the type and degree of moral, spatial, and financial support the religious communities offered to the arts

community. Also, this section provided an indication of the types of religious arts activities in which the religious communities are currently involved.

Section III was constructed to investigate the likelihood of future church support of the arts in Kansas. In this section an attempt was made to discover the number of churches which might provide free or rented space, equipment, and financial support to the artist.

Section IV was intended to suggest the attitudes of the religious leaders toward the development and the implementation of a program of religion and the arts on a local and/or a statewide basis through a centralized agency.

The survey instrument was accompanied by a cover letter which stated the purpose of the study, the name of the person doing the survey, and instructions for completing the questionnaire. The instructions indicated the approximate amount of time required to complete the questionnaire and the fact that the responses of those participating in the survey would be kept in strict confidence.

Individuals who responded to the survey were given an opportunity to receive information about the results of the study by providing a stamped, self addressed envelope. A copy of the survey instrument may be found in Appendix A.

The survey was a comprehensive investigation of the religious communities which included every church, synagogue, and mosque in Kansas. The mailing list was compiled from the tax records of the Board of Tax Appeals Office in the State Office Building at Topeka, Kansas. The list included all officially recognized and incorporated religious groups in the state which have filed for tax exempt status since 1969. On September 9, 1977, there were 3520 questionnaires mailed to the

various religious communities in Kansas. Each participant in the survey was provided with a self-addressed and postage paid business reply envelope for returning the completed form. Upon receipt of the completed questionnaires, the information was statistically compiled and analyzed by computer.

## Chapter 3

### A DISCUSSION OF THE DATA

#### Basic Considerations

The following discussion is divided into four major areas of consideration: first, a discussion of pertinent demographic factors; second, an examination of the past status of the relationship between religion and the arts; third, a view of its present status; and, fourth, an investigation to determine the attitudes of the religious communities in the state of Kansas toward future involvement in the arts. The discussion is based on information provided in the 600 questionnaires returned in this study.

#### Demographic Considerations

The first area of consideration involves the number of responses per county, the location of the religious community in the state of Kansas, and the size of the communities where the responses originated.

The total number of responses varied from county to county (refer to Table 1). Only two counties (Grant and Wallace) did not respond; the frequency fluctuated between one response each from Comanche, Elk, Ellsworth, Hamilton, Haskell, Kingman, Lane, Osborne, Ottawa, Rawlins, Rush, Scott, and Wichita to a high of fifty-four responses from Sedgwick County. In addition to the counties already mentioned, there were several which had ten or more responses:

Table 1

## County

County	Number of Responses	County	Number of Responses	County	Number of Responses
Allen	14	Greenwood	3	Ottawa	1
Anderson	4	Hamilton	1	Pawnee	3
Atchison	7	Harper	5	Phillips	4
Barber	4	Harvey	8	Pottawatomie	5
Barton	9	Haskell	1	Pratt	7
Bourbon	7	Hodgeman	2	Rawlins	1
Brown	6	Jackson	8	Reno	13
Butler	6	Jefferson	9	Republic	6
Chase	3	Jewell	6	Rice	14
Chautauqua	2	Johnson	26	Riley	14
Cherokee	6	Kearney	2	Rooks	4
Cheyenne	2	Kingman	1	Rush	1
Clark	3	Kiowa	3	Russell	4
Clay	9	Labette	2	Saline	8
Cloud	6	Lane	1	Scott	1
Coffey	6	Leavenworth	10	Sedgwick	54
Comanche	1	Lincoln	2	Seward	4
Cowley	8	Linn	7	Shawnee	21
Crawford	7	Logan	2	Sheridan	4
Decatur	4	Lyon	3	Sherman	3
Dickinson	16	Marion	10	Smith	7
Doniphan	6	Marshall	2	Stafford	2
Douglas	4	McPherson	17	Stanton	2
Edwards	3	Meade	5	Stevens	2
Elk	1	Miami	8	Sumner	12
Ellis	8	Mitchell	4	Thomas	2
Ellsworth	1	Montgomery	7	Trego	2
Finney	3	Morris	5	Wabaunsee	3
Ford	2	Morton	3	Washington	13
Franklin	11	Nemaha	3	Wichita	1
Geary	4	Neosho	5	Wilson	4
Gove	2	Ness	4	Woodson	2
Graham	6	Norton	3	Wyandotte	7
Gray	3	Osage	4		
Greeley	2	Osborne	1		



Allen - 14, Dickinson - 16, Franklin - 11, Johnson - 26, Leavenworth - 10, Marion - 10, McPherson - 17, Reno - 13, Rice - 14, Riley - 14, Shawnee - 21, Sumner - 12, and Washington - 13.

The frequency of response by various counties suggested an inquiry into the relationship between the number of responses per county and the location of a given county in the state based on the distribution of the 2,280,000 residents of Kansas (refer to Appendix B). For this purpose the state was divided into three areas each of which contains approximately one-third of the total population of Kansas. These divisions resulted in three regions--Eastern Kansas (counties east of U.S. Highway 75), Central Kansas (counties that lie between U.S. Highway 75 on the east and U.S. Highway 81 on the west, including those counties that have Highways 75 and 81 crossing through them), and Western Kansas (counties west of U.S. Highway 81). Figure 1 indicates the boundaries of the three regions of Kansas and the number of responses per county.

Examination of the figure shows that Grant and Wallace counties are located on the extreme western boundary of Kansas. Eleven of the thirteen counties with only one response are located in western Kansas, and Ottawa County lies half and half along the established boundary (U.S. Highway 81) between western and central Kansas. Elk County is not located in the western portion of the state but is located in a sparsely populated region of south-central Kansas between the cities of Wichita and Independence. Of those counties with ten or more responses, there are two in western Kansas (Reno and Rice), four in eastern Kansas (Allen, Franklin, Johnson, and Leavenworth), and the remainder are located in central





Kansas (Dickinson, Marion, McPherson, Riley, Shawnee, Sumner, and Washington).

The data indicated a greater propensity toward response from the two regions of Kansas with a smaller number of counties. In the western region there are fifty-four counties which is more than twice the number of counties in both central and eastern Kansas combined (51). The west returned 180 questionnaires, while there were 275 responses received from the central region with thirty-three counties, and the eastern portion of Kansas with eighteen counties accounted for 145 responses. Of the 600 responses received, 420 (more than two-thirds) were from an area which is equal to just one-half of the total land area of the state of Kansas.

A disparity between the frequency of response from western Kansas and smaller areas of central and eastern Kansas leads to two other areas of consideration: the population of the communities where the churches or synagogues are located and the size of the congregations.

The areas of most frequent response were from those counties which contain the greatest density of population. For example, there was a higher number of responses (420) from the eastern and central region of Kansas which has twenty-three communities over 10,000 in population (including three cities over 100,000 people, one over 50,000, and four over 25,000). For a more complete description of the location of major areas of population in Kansas see Figure 2.

Table 2 provides a clarification of the number of responses according to the population of a community. This table shows that 21.3 percent or 128 of the



survey instruments received were from very small communities of 500 or less. It is evident that the greatest number of responses came from communities with a population of 500 to 5,000 people (236 responses).

Table 2

## Population: Size of Community

Category	Community Population	Number of Responses	Percentage
1	1 - 500	128	21.3
2	500 - 5,000	236	39.3
3	5,000 - 10,000	47	7.8
4	10,000 - 50,000	119	19.8
5	50,000 - 100,000	7	1.2
6	100,000 - up	<u>63</u>	<u>10.5</u>
Total		600	100.0

These categories (one and two) account for 60.6 percent of all the responses received. Communities which have a population of over 5,000 but less than 10,000 accounted for another 7.8 percent, while category four (cities of 10,000 - 50,000) with 119 returned questionnaire forms equalled 19.8 percent of the total response. Communities with populations between 50,000 and 100,000 accounted for only 1.2 percent of the total 600 responses received. Finally, category six (100,000 and over) returned 10.5 percent of the responses.

Another demographic consideration is the size of the church or synagogue responding to the survey. As is seen in Table 3, category three (church/synagogue membership 150-500) accounts for nearly one-half of the number of responses with 257 surveys returned by this group. The next largest group was churches

and synagogues with memberships of 50 to 150. These religious communities provided 29.3 percent of 176 of the total responses. Two groups received almost the same number of responses--group one (50 and under) returned 70 of the forms for 11.7 percent and group four (500 to 1,000) completed 72 of the forms for 12 percent. In group five there was only 2 percent of the total number of responses, and in group six there was another 2.2 percent.

Table 3

## Membership: Size of Church or Synagogue

Category	Church Membership	Number of Responses	Percentage
1	1 - 50	70	11.7
2	50 - 150	176	29.3
3	150 - 500	257	42.8
4	500 - 1,000	72	12.0
5	1,000 - 1,500	12	2.0
6	1,500 - up	<u>13</u>	<u>2.2</u>
Total		600	100.0

So far the study has indicated that the highest percentage of response to the survey instrument was from communities of populations 5,000 or less (60.6 percent). Also the data reveal a high percentage of response from churches and synagogues which have 500 or fewer members (83.8 percent).

An examination of the degree of response based on the denominational affiliation of the religious community is the final demographic point to be considered. The range of responses from the denominations varied from one response each by the Seventh-Day Baptist, Church of God - Prophecy, Four-Square



Gospel, Jehovah's Witnesses, and the Christian Reformed Church of the Latter Day Saints to a high of 166 responses from the Methodist churches. For a complete listing of the number of responses per denomination see Table 4.

Table 4

## Denominational Affiliation

Denomination	No.	Denomination	No.
Presbyterian	63	Society of Friends	4
Non-Denominational	42	Episcopal	8
American Lutheran	65	Mennonite	15
Baptist	86	Nazarene	14
Disciples of Christ	33	Church of Latter Day Saints	3
Methodist	166	Church of the Brethren	5
Christian Church	19	Church of God - Prophecy	1
United Church of Christ	18	Jewish - Orthodox	2
Methodist Episcopal	2	Four-Square Gospel	1
Evangelical Covenant	9	Pentecostal	2
Church of God	7	Missionary Church	3
Congregational	2	Wesleyan Methodist	3
Seventh Day Baptist	1	Jehovah's Witnesses	1
Assembly of God	9	Christian Reformed Church	1
Unitarian	2	Christian Scientist	2
Catholic	11		

Of the thirty-one denominations responding two were Jewish Orthodox, two were Christian Scientist, two were Unitarian, one was Mormon, and eleven were Catholic while the remainder were from Protestant churches. Among the Protestant churches approximately 23 percent were evangelical, fundamentalist religious groups. Of the 600 responses, the Baptist denomination accounted for eighty-six responses, the Lutheran denomination accounted for sixty-five responses, the Presbyterian denomination accounted for sixty-three responses, the Christian Church - Disciples of Christ accounted for thirty-three responses, the Christian

Church - Independent accounted for nineteen responses, the United Church of Christ accounted for eighteen responses, and the Mennonite accounted for fifteen responses. The other responses were spread throughout various groups.

### The Past Relationship of Religion and the Arts

In an effort to discover the type and frequency of religious arts activities in the churches and synagogues in Kansas, this study investigated the past participation in the arts by the religious communities. To find out the necessary information the religious leaders were asked to respond to the question, "Does your church commission religious arts projects for the development of religion and the arts in your church community?" The data indicated that 84.8 percent of those participating in the study had never commissioned a religious arts project while 15.2 percent had undertaken some arts activity.

Table 5 shows that of those who answered this question positively, 32.1 percent had commissioned a dramatic production and 28.1 percent had commissioned a musical drama. One missionary from a Mission church in Harvey County wrote, "We have used drama and as much music (concerts, cantatas) as possible." Similarly, the Reverend George White of Atchison, Kansas, stated, "For four years we have sponsored fall and spring art seminars (six to fourteen at a time). We produced Roar of the Grease Paint last summer. A ten member church committee coordinates planning for these and other community events."

Table 5 indicates that among those responding very few had commissioned arts projects involving sculpture (5.3 percent), workshops/seminars (6.5 percent),

dance (2.6 percent), and painting (18.2 percent). Although there has been only minimal support for these above arts activities, there was a high percentage of positive response concerning the commissioning of musical activities. For example, religious cantatas have been commissioned by 46.4 percent of those responding to the question, while music outside the worship service has been commissioned by 46.3 percent of the respondents. Many religious leaders viewed music as the "highest form of worship." As one religious leader from Newton, Kansas, put it, "We use as much music as possible."

In addition, there were many (34.7 percent) who responded that their church or synagogue had commissioned some other art related activity such as banner-making, stained glasswork, or a craft fair.

Table 5

## Religious Arts Projects Commissioned in Kansas

Item	Yes Frequency	Yes Percentage	No Frequency	No Percentage
Drama	25	32.1	53	67.9
Cantata	39	46.4	45	53.6
Musical Drama	17	21.8	61	78.2
Sculpture	4	5.3	71	94.7
None	--	----	75	100.0
Workshop/Seminar	5	6.5	72	93.5
Dance	2	2.6	75	97.4
Painting	14	18.2	63	81.8
Music	38	46.3	44	53.7
Other	26	34.7	49	65.3

The fact that many religious communities have supported the arts in some form leads to a discussion of the frequency of this activity in the recent past. Table 6 shows that of the total 600 responses received in this study there were 516 which did not respond to the question, "How recently has your church community commissioned a religious arts project?" But of those responding to the question, 33.3 percent of twenty-eight churches and synagogues regularly commission arts activities in their church community. Table 6 also reveals that another 36.9 percent or thirty-one religious communities which answered this question had commissioned some arts project in the last two years and 16.7 percent had undertaken some arts activity within the past five years. Table 6 further indicates that 6 percent of those responding have commissioned a religious arts project sometime between the last five to ten years. Finally, the information provided shows that 7.1 percent of the respondents have completed a religious arts project sometime prior to the last ten years. It can be concluded from this information that there have been religious arts activities commissioned in the recent past in Kansas.

Table 6

## Recency of Commissioned Arts Projects

Category	Time Period	Frequency	Percentage
1	Ten Years or Longer	6	7.1
2	Between Five and Ten Years	5	6.0
3	In the Past Five Years	14	16.7
4	In the Past Two Years	31	36.9
5	On a Regular Basis	28	33.3
0	No Response	<u>516</u>	<u>Missing</u>
Total		600	100.0



Present Status of Religion  
and the Arts

To be able to determine the limits of the present relationship between religion and the arts there are three areas which require consideration. First, to what extent do churches and synagogues encourage the use and development of the arts through educational programs in their organizations? Second, how much money for arts activity is being provided by the religious communities? Third, what provisions are made for the use of church or synagogue buildings as working studio space for the artists?

Before considering the items just mentioned, it is helpful to examine the status of the present relationship by discussing types of arts activities currently used by the religious communities. Table 7 offers the response by religious leaders to the question, "What types of religious arts activity are presently used in your church?" The table indicates that 247 or 41.2 percent of those responding to this survey question are now using drama in their church or synagogue, while 353 or 58.8 percent do not actively use drama at this time. In addition, there were 114 positive responses concerning the present use of musical drama within the religious community. The information reveals that of those responding there were 47.2 percent actively using cantatas, while 52.8 percent were not involved in this form of art. Also, 32.8 percent of the respondents currently make use of music outside the worship service of the church or synagogue. Sculpture (2.3 percent), dance (4 percent), and painting (10.7 percent) seem to have only small support in the religious communities' activities at this time. As far as workshops or seminars on the arts are concerned, it is clear from Table 7 that very few

churches or synagogues have programs which include this type of activity (4.8 percent). Although some forms are presently not receiving any great degree of support, there were seventy-five churches and synagogues which stated they are presently involved in such arts activities as passion cycles, floats, banner-making, and craft fairs. Finally, it should be noted that of the total number of responses to the survey form received (600), there were 175 religious groups which presently do not use any form of religious arts among their congregation.

Table 7

## Types of Religious Arts Activity in Kansas

Type	Yes Frequency	Yes Percentage	No Frequency	No Percentage
Drama	247	41.2	353	58.8
Cantata	283	47.2	317	52.8
Musical Drama	114	19.0	486	81.0
Sculpture	14	2.3	586	97.7
None	175	29.2	425	70.8
Workshop/Seminar	29	4.8	571	95.2
Dance	24	4.0	576	96.0
Painting	64	10.7	536	89.3
Music (other than in worship)	197	32.8	403	67.2
Other	75	12.5	525	87.5

In Table 8, the data show that there were 207 or 35.3 percent of the religious leaders who answered yes to the question, "Does the educational program in your church include instruction in the value and use of arts activities in the individual's devotional experience?"

Table 8

## Present Status of Religion and the Arts

Question	Yes	Yes	No	No	Maybe	Maybe
	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.
Rent free studio space	126	21.2	467	78.8	--	--
Coordinator of arts activity	198	34.2	380	65.6	1	.2
Salaried coordinator of arts activity	50	8.4	215	36.3	328	55.3
Church budget for religious arts activity	189	31.7	407	67.3	--	--
Church budget for non-church arts activity	24	4.0	571	96.0	--	--
Church educational programs for arts activity	207	35.3	379	64.7	--	--
Church commissioned projects of arts activity	89	15.2	495	84.8	--	--

Interest in the value of the arts in the individual's experience leads to the next consideration: Does your church budget for projects of religion and the arts for church related activities and for non-church groups in the community? Of those responding to this question, Table 8 shows that 31.7 percent do budget monies for church related activities and 4 percent of those responding to the question or 24 churches and synagogues budget for arts activities by non-church groups in the community.

The following questions were asked in the survey: "Is there an individual or group in your church who coordinates and develops religious arts activities involving drama, music, dance, painting or sculpture?" and "If yes, is this coordinator paid a salary by your church?" The study showed that 34.2 percent of those who answered the questions do have a religious arts coordinator. Also,

Table 8 shows that of the 198 churches who have a religious arts coordinator, there are fifty churches and synagogues which provide a salary for this person. An illustration of this is found in the following situations. A Methodist church leader from Parker, Kansas, said, "We are looking for someone to head a cultural center to coordinate activities such as visits to museums, organize musical groups, craft groups, and theatre groups." Another Methodist church, in Miami County, needs a leader "to plan a religious musical using youth for the summer of 1978." In Linn and Miami counties there are eight different Methodist churches in different communities which have joined together to develop a job description, means of funding, and provisions for housing a church sponsored coordinator of religious arts projects.

To further define the present status of religion and the arts in Kansas, those completing the survey were asked the following question, "Does your church currently provide rent free studio space for individuals or groups involved in the production and/or the presentation of drama, music, dance, painting, or sculpture?" Table 8 indicates that 126 of the 593 respondents to this question stated they currently are providing rent free studio space to artists. This figure represents 21.8 percent of the total responses to that question, while there were 78.8 percent of the respondents who do not offer church areas as space for drawing rooms, practice rooms, rehearsal spaces, and other necessary performance space for artists.

From the information provided by Tables 7 and 8 it is clear that there is a relatively high degree of involvement between the religious communities and the



arts communities in Kansas. This involvement is evident because the churches and synagogues are willing to provide free studio space to artists, offer financial support for congregational and non-church related arts coordinators, and instruct their members in the value and use of arts in the individual's devotional experience.

### Future Church Support of the Arts

In light of the discussion of the present status of the relationship between religion and the arts, it is worthwhile to examine some areas of possible future church involvement and support of the arts in Kansas.

The present attitude of a majority of church and synagogue leaders who acknowledge the value of arts activities in the church/synagogue hints at the future degree of participation and support for the arts in the religious communities of Kansas. A leader from a Christian church in Dickinson County said, "Art tends to expand horizons of both participants and observers and provides the opportunity for expression of difficult to verbalize beliefs." And another religious leader from a Mennonite church in Marion County wrote, "The arts are still a very valid and natural vehicle of religious expression and in our day probably more authentic and convincing than the spoken word." These statements reflect the 75.6 percent positive responses to the question, "In your opinion, do you believe it is valuable for your church to be involved in activities involving drama, music, dance, painting, or sculpture?" (See Table 9.)

With this level of support among religious leaders it can be projected that

there is a potential for future support of the arts by religious communities in Kansas.

Table 9

## Future Church Support of the Arts

Question	Yes Freq.	Yes Perc.	No Freq.	No Perc.	Maybe Freq.	Maybe Perc.
Future rent free studio space	254	45.3	256	45.6	51	9.1
Future rented studio space	173	31.9	34.3	63.2	27	5.0
Future use of church equipment	261	46.4	298	53.0	3	0.5
Salaried congregational coordinator	59	10.4	498	87.4	13	2.3
Salaried non-congregational coordinator	55	9.8	473	84.3	33	5.9
Value of religious arts	438	75.6	138	23.8	3	0.5

Although a majority of religious leaders recognize the value of using arts activities in the church, support for the arts is needed on a more specific level. An examination of three areas of concern reveals the possibility of more specific support.

First, there needs to be a consideration of whether or not the churches and synagogues are willing to financially support a religious arts coordinator. It should be pointed out that those completing the survey form were asked two questions about financial support: Would the church or synagogue support a salaried coordinator in the local congregation? and Would the church or synagogue support a salaried arts coordinator in the local community?

Of those responding, Table 9 indicates that only 10.4 percent would financially support an arts coordinator in the local congregation, while 84.3 percent

said they would not pay an individual to fill this position. Also, thirteen or 2.3 percent of the respondents added the word "maybe" when asked to answer if they would consider the possibility of hiring a religious arts coordinator in the future.

Table 9 shows that a mere 9.8 percent or fifty-five of those responding would financially support a community arts coordinator. Additionally, there were thirty-three (5.9 percent) religious communities that indicated they would consider the possibility of hiring an arts coordinator in the community in the future by writing in the word "maybe" for this question instead of checking either yes or no.

The data in Table 9 indicated a reasonable probability that there will be working space available for artists to use in the future. The study shows that 254 (45.3 percent) churches and synagogues would be willing to support the arts by providing rent free studio space to artists and another fifty-one or 9.1 percent said they might allow artists to use their buildings.

This leads to the next area of consideration: What types of equipment are likely to be available to artists in the future? Table 10 provides a listing of available equipment for use by artists.

The information indicates that of those responding to the question only fifteen churches and synagogues had musical instruments which would be available to artists. Another limited area of support involves the use of dance mats with only three churches and synagogues indicating availability of this type of equipment.

While the responses were low in the above areas, there was considerably

more positive reaction concerning the use of easels (112 responses), audio-visual equipment (144 responses), and office machines (176 responses). Artists can not only expect to use these types of equipment, but 189 churches and synagogues were willing to lend the artists various kinds of technical stage equipment.

Finally, in this discussion of future support of the arts it should be pointed out that twenty-five churches and synagogues indicated that "other" equipment such as pianos and organs could be made available to artists. For further information see Table 10.

Table 10

Church Owned Equipment Available for Use by  
the Arts Communities

Equipment	Yes Frequency	Yes Percentage	No Frequency	No Percentage
Easels	112	44.8	138	55.2
Office Machines	176	70.8	74	29.6
Dance Mats	3	1.2	246	98.8
Other	25	10.0	226	90.0
Technical Stage Equipment	189	75.0	63	25.0
Audio-visual Equipment	144	57.8	105	42.2
Musical Instruments	15	6.0	233	94.0

This chapter has examined various aspects of the past, present, and future relationship between religion and the arts in Kansas based on the information provided by a compilation of the survey data. There are three statements which can be made at this point in the investigation. First, it has been shown that some degree of support has existed between the various churches and the



arts communities with 15.2 percent of the churches having commissioned a religious arts project. Second, a vast majority (75.6 percent) of those responding to the survey recognize the value and use of the arts in their congregations. Finally, based on information from the survey it can reasonably be projected that the combination of past commitment to arts activities, present interest in the value and use of arts in the church, and the positive attitudes of various religious leaders about a program of religion and the arts in Kansas will lead to increased religious arts support in the state.

## SECTION IV: Guidelines of a Program of Religion and the Arts.

DIRECTIONS: Rate the following statements according to how much you agree or disagree with each item.

1-Disagree very much 2-Disagree 3-No opinion 4-Agree 5-Agree very much

(A) A PROGRAM BY THE LOCAL CHURCH INVOLVING DRAMA, MUSIC, DANCE, PAINTING OR SCULPTURE SHOULD. . .

- \_\_\_\_\_ (1) Be developed for use in the vacation church school.
- \_\_\_\_\_ (2) Be developed for use in the church school.
- \_\_\_\_\_ (3) Be developed for use in the worship service.
- \_\_\_\_\_ (4) Be developed for use in the summer camp program.
- \_\_\_\_\_ (5) Not be used in the church program.
- \_\_\_\_\_ (6) Determine its objectives by the needs of the local church.
- \_\_\_\_\_ (7) Determine its objectives by the needs of the local community.
- \_\_\_\_\_ (8) Implement innovative programs which allow for creative use of the arts in the local church.
- \_\_\_\_\_ (9) Provide classes in the value and use of religious arts.

(B) A STATEWIDE PROGRAM INVOLVING DRAMA, MUSIC, DANCE, PAINTING OR SCULPTURE SHOULD. . .

- \_\_\_\_\_ (10) Not be used by the churches of Kansas.
- \_\_\_\_\_ (11) Offer the religious communities a variety of theological viewpoints.
- \_\_\_\_\_ (12) Provide classes in the value and use of religious arts.
- \_\_\_\_\_ (13) Provide bibliographies of drama, music, dance, painting and sculpture available to the church community.
- \_\_\_\_\_ (14) Provide a listing of consultant personnel who would assist in a religious arts project in the local church.
- \_\_\_\_\_ (15) Provide a monthly newsletter to keep the churches informed of events and developments in the religious arts.
- \_\_\_\_\_ (16) Provide workshops and seminars about religious arts in local churches.
- \_\_\_\_\_ (17) Provide a listing of churches which provide artists with rent free studio space in their church buildings.

Table 11

## Attitudes Toward a Program of Religion and the Arts

Ques.	Disagree Very Much		Disagree		No Opinion		Agree		Agree Very Much		Mean	S. D.
	A. F.	%	A. F.	%	A. F.	%	A. F.	%	A. F.	%		
1	37	6.5	40	8.5	50	8.8	289	51.2	141	25.0	3.795	1.108
2	40	7.1	65	11.5	43	7.6	293	51.9	124	21.9	3.701	1.143
3	58	10.3	63	11.2	45	8.0	258	46.0	137	24.4	3.629	1.253
4	35	6.2	39	6.9	63	11.2	253	45.0	172	30.6	3.868	1.114
5	224	39.7	232	41.1	27	4.8	45	8.0	36	6.4	2.002	1.158
6	19	3.3	17	3.0	45	7.9	283	49.8	204	35.9	4.120	0.920
7	29	5.2	37	6.6	94	16.7	295	52.5	107	19.0	3.737	1.009
8	36	6.4	45	8.0	72	12.8	290	51.5	120	21.3	3.734	1.080
9	37	6.7	60	10.8	107	19.3	269	48.6	80	14.5	3.533	1.076
10	158	27.9	197	34.8	93	16.4	77	13.6	41	7.2	2.375	1.226
11	68	12.3	64	11.5	100	18.0	226	40.7	97	17.5	3.396	1.248
12	37	6.6	44	7.9	76	13.6	321	57.5	80	14.3	3.651	1.035
13	31	5.6	41	7.4	91	16.4	284	51.2	108	19.5	3.715	1.038
14	34	6.1	48	8.6	77	13.8	294	52.8	104	18.7	3.693	1.062
15	36	6.5	76	13.6	161	28.9	218	39.1	66	11.8	3.263	1.063
16	37	6.7	52	9.4	88	15.8	289	52.0	90	16.2	3.617	1.072
17	39	7.0	76	13.7	203	36.6	191	34.4	46	8.3	3.232	1.021

\* A. F. = Absolute Frequency

## Chapter 4

### ATTITUDES TOWARD A PROGRAM OF RELIGION AND THE ARTS IN KANSAS

Support continues to grow in Kansas for religious arts activity through the development and production of religious art forms. Religious communities in Kansas have recognized that the arts improve the quality and vitality of religious experience. From Meade County an Episcopal pastor wrote, "The liturgical life of the church is itself an experience much akin to the various art forms--it is always good (if possible) to use art forms." Another minister stated, "The arts are valuable because the total religious experience is enhanced through the art forms." And another minister said, "Art forms are part of our religious and cultural heritage." As support continues to grow among the religious communities of Kansas, it becomes imperative that certain guidelines be set down to help in the development of a worthwhile and effective program of religion and arts activity.

With this in mind, Section IV of the survey instrument was intended to investigate the attitudes of religious leaders in the state of Kansas toward future involvement in the arts. It was designed to indicate areas of importance which need attention if there is to be a comprehensive and workable program of religious arts activity. Part A, Section IV, contained nine statements relative to the development of a program of arts activity within the local congregation; and

Part B contained eight statements about a program of religion and the arts on a statewide basis. Respondents were asked to rate each statement on a scale of 1 (disagree very much) to 5 (agree very much).

Table 11 contains a compilation of the information provided by Section IV of the survey instrument. Table 11 includes the mean response and the standard deviation for each item considered in Section IV. To gain a better understanding of the attitudes of religious leaders toward developing a program of religion and the arts in Kansas, it is necessary to examine the data in Part A.

Statement 1 reads, "A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the vacation church school." Of those responding to this statement, the majority (289) said they agree with it, and another 141 of the religious leaders agreed very much that such a program should be used in the vacation church school. There were fifty respondents who had no opinion about the topic. This leaves forty-five religious leaders who disagreed and another thirty-seven who disagreed very much with the idea of using religious arts in the vacation church school.

Statement 2, "A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the church school" was opposed by 105 religious leaders--forty (7.1 percent) disagreed very much and sixty-five (11.5 percent) disagreed with this statement. In addition, there were another forty-three with no opinion. As with Statement 1, there were a majority (51.9 percent) who agreed that such a program was needed, while another 124 religious leaders agreed very much.



Statement 3 asserted, "A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the worship service." Support for this phase of the religious arts program declined as compared with Statements 1 and 2; however, there were still 258 leaders or 46 percent who agreed and 137 people or 24.4 percent who agreed very much that this part of the program is necessary. Although forty-five persons did not have an opinion, there were sixty-three who disagreed and fifty-eight who disagreed very much with the use of arts activities in the worship service.

Statement 4 was, "A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the summer camp program." Thirteen percent of the respondents scored either a one (6.2 percent) or a two (6.9 percent) to indicate they did not agree with this aspect of the religious arts program. Despite these negative responses, there were 75.6 percent of those responding who thought it advisable to incorporate the use of such a program in their camps. Of this 75.6 percent, 172 religious leaders agreed very much and 253 agreed with the development of an arts program for summer camps.

Statement 5, "A program by the local church involving drama, music, dance, painting, or sculpture should not be used in the church program," was designed to show support of the issue by a negative response. With that in mind, it should be noted that 456 of the 564 answers were on the negative side of the scale. Of the responses in the negative range, 39.7 percent responded with a score of one (disagree very much) and 41.1 percent responded with a score of



two (disagree). In addition to those responses, another 4.8 percent or twenty-seven individuals scored a three (no opinion). However, there were 8 percent of the respondents who agreed that an arts program should not be used in the church or synagogue and another 6.4 percent who agreed very much. The major response was in the negative range as can be clearly seen by the mean which was 2.002.

Statement 6 postulated, "A program by the local church involving drama, music, dance, painting, or sculpture should determine its objectives by the needs of the local church." Of all the statements listed in Part A, this one received the greatest degree of agreement. There were 568 total responses, of which 487 individuals felt that a program of religion and the arts should be based on the needs of the local church or synagogue (204 agree very much and 283 agree). This figure (487) equals 85.7 percent of the total response received for Statement 6. Regardless of the high degree of acceptance concerning this issue, there were forty-five individuals with no opinion, seventeen who disagreed, and nineteen others disagreed very much.

Statement 7 proposed, "A program by the local church involving drama, music, dance, painting, or sculpture should determine its objectives by the needs of the local community." In Statement 7 there was a high degree of acceptance with 19 percent (107) who agreed very much and another 52.5 percent (295) who agreed that the program should be based on community needs. However, there were 16.7 percent (94) who had no opinion about the issue, while 6.6 percent (37) disagreed and 5.2 percent (29) disagreed very much.

Statement 8, "A program by the local church involving drama, music, dance, painting, or sculpture should implement innovative programs which allow for creative use of the arts in the local church," was intended to measure the desire of the religious leaders for an effective program of religious arts activities. Again, as with the previous two statements, there was a high degree of support indicated by the religious leaders as 120 (21.3 percent) agreed very much and 290 (51.5 percent) agreed with this aspect of the program. On the opposite end of the scale, there were thirty-six (6.4 percent) who disagreed very much and forty-five (8 percent) who disagreed with the idea. This left seventy-two (12.8 percent) respondents with no opinion.

Statement 9 offered the premise that, "A program by the local church involving drama, music, dance, painting, or sculpture should provide classes in the value and use of religious arts." This statement had the highest number of no opinion responses (107 or 19.3 percent of the total). Despite the increase in responses of "no opinion," there were still eighty (14.5 percent) that agreed very much with the premise of Statement 9. In addition, there were 269 favorable responses of "agree" (48.6 percent). Those in disagreement amounted to 17.5 percent of the responses, or thirty-seven who disagreed very much and sixty who disagreed with Statement 9.

From the information in Part A of Section IV, there are three conclusions which can be drawn about a program of religion and the arts in the local church or synagogue.

First, there is a high degree of support for the use of religious art forms

in different church programs such as the vacation church school (76.2 percent), the church school (83.8 percent), the worship service (70.4 percent), and the summer camp programs (75.6 percent). Despite this obvious indication of support, there were 14.4 percent of the respondents who felt the church should not be involved in arts activities at all.

Second, there is an indication that should the church implement a program of religion and the arts, those in charge of the program need to determine their objectives by the needs of the local church (85.7 percent) and the needs of the local community (71.5 percent).

Finally, programs of religious arts activities should include classes in the value and use of arts that are innovative and creative in their approach.

Part B, Section IV, reveals the attitudes of religious leaders toward proposed guidelines of a statewide program of religious arts in the churches and synagogues of Kansas.

Statement 10 is like Statement 5 in Part A in that a negative response indicated support of a program of religion and the arts. The statement says, "A statewide program involving drama, music, dance, painting, or sculpture should not be used in the churches of Kansas." In response, there were 357 religious leaders who felt that the churches and synagogues should make use of arts activities. There were ninety-three religious leaders with no opinion. In addition, there were seventy-seven (13.6 percent) who agreed and forty-one (7.2 percent) who agreed very much and therefore opposed a program of religion and the arts on a statewide basis.

Statement 11 specified that, "A statewide program involving drama, music, dance, painting, or sculpture should offer the religious communities a variety of theological viewpoints." One religious leader remarked, "The Bible only offers one theological view, how can you offer more?" This disgruntled reaction may be indicative of many of the responses to Statement 11 with sixty-eight (12.3 percent) disagreeing very much, sixty-four (11.5 percent) disagreeing, and an additional 100 (18 percent) with no opinion. On the other hand, there were 323 of 555 answers which showed positive agreement with Statement 11. These figures represent 58.2 percent of the total response who are in favor of multiple theological viewpoints in a religious arts program. Of those who did agree, ninety-seven said they agreed very much.

Statement 12 says, "A statewide program involving drama, music, dance, painting, or sculpture should provide classes in the value and use of religious arts." In response to this statement, eighty people said they agreed very much with the idea. Additionally, there were 321 (57.5 percent of the total response) which agreed that a statewide program should include classes in the value and the use of religious arts. However, there were thirty-seven who disagreed very much and forty-four who disagreed. Seventy-six religious leaders held no opinion on the issue.

Statement 13 probed the issue, "A statewide program involving drama, music, dance, painting, or sculpture should provide bibliographies of drama, music, dance, painting, and sculpture to be made available to the church community." There were 555 individuals who scored this statement. Of this 555,



51.2 percent agreed that bibliographies would be valuable in a program of religion and the arts, and 108 (19.5 percent) agreed very much. There were ninety-one respondents who did not have an opinion on the topic, while forty-one (7.4 percent) disagreed and thirty-one (5.6 percent) disagreed very much.

Statement 14 reads, "A statewide program involving drama, music, dance, painting, or sculpture should provide a listing of consultant personnel who would assist in a religious arts project in the local church." Seventy-one and one-half percent of those responding to this statement believed it a valuable asset to a program of religion and the arts in Kansas churches and synagogues (52.8 percent agree and 18.7 percent agree very much). Seventy-seven religious leaders had no opinion concerning Statement 14. Thirty-four disagreed very much, and forty-eight disagreed with the necessity of such a listing.

Statement 15, "A statewide program involving drama, music, dance, painting, or sculpture should provide a monthly newsletter to keep the churches informed of events and developments in the religious arts" received less enthusiastic support from those completing the form than those of other statements. Of the 557 religious leaders rating the statement, 161 or 28.9 percent held no opinion regarding the proposal. There were 218 or 39.1 percent who agreed and sixty-six of 11.8 percent who agreed very much with the need for a monthly newsletter. On the other end of the scale, thirty-six or 6.5 percent disagreed very much, and seventy-six of 13.6 percent disagreed with this aspect of the program. The mean score was 3.363.

Statement 16 was designed to determine if, "A statewide program involving



drama, music, dance, painting, or sculpture should provide workshops and seminars about religious arts in local churches." Of those responding to this statement, 68.2 percent believed that a program of religion and the arts should include workshops and seminars in the local churches and synagogues. This 68.2 percent is representative of the ninety individuals who agreed very much and the 289 who agreed that this part of the program was a viable one. Eighty-eight (15.8 percent) did not have a set opinion, while fifty-two (9.4 percent) disagreed and thirty-seven (6.7 percent) disagreed very much with the need for workshops and seminars.

Statement 17 received the lowest degree of support of any of the proposed guidelines for a program of religion and the arts. Statement 17 asserts, "A statewide program involving drama, music, dance, painting, or sculpture should provide a listing of churches which provide artists with rent free studio space in their church buildings." Among those who responded, only 42.7 percent felt it was important to provide a listing which would indicate churches and synagogues where artists could find rent free working space (8.3 percent agree very much and 34.4 percent agree). Religious leaders who had no opinion on the issue comprised 36.6 percent and 20.7 percent opposed the listing (7 percent disagree very much and 13.7 percent disagree).

The information in Part B of Section IV leads to the conclusion that a majority of the religious leaders (62.7 percent) in Kansas are likely to support a statewide program of religion and the arts. This compares with 80.8 percent of the leaders who support the use of arts in the local church/synagogue. With a

decline in support there was a rise in opposition from 14.4 percent against a religious arts program on a local level to 20.8 percent opposed to a statewide religious arts program.

Part B indicates that many religious communities (58.2 percent) recognize the necessity of an ecumenical program and are likely to agree with this Baptist minister from Butler County who says, "A program of religion and art should offer the religious communities a variety of theological viewpoints to enable each church (or synagogue) to choose what they feel comfortable with."

In Part B there were six items suggested as part of a worthwhile and workable program of religion and the arts. These items received a wide range of support from the religious leaders in the investigation. The item receiving the strongest support (71.8 percent) was the need for classes in the value and use of arts activities on a statewide basis.

Also receiving a strong degree of attitudinal support were the provisions for listings of consultant personnel (71.5 percent) and bibliographies (70.7 percent) of religious arts activities. Further, this investigation showed that 68.2 percent of the religious communities are aware of the importance and value of workshops and seminars in an effective program of religion and the arts in Kansas.

Finally, there were two items which apparently would receive a lesser degree of support. The investigation revealed that only 42.7 percent of the religious leaders believed it was important to provide a statewide listing of churches/synagogues where working space is available for artists. In addition, there was only 50.9 percent who recognized the value of a monthly newsletter to keep

individuals abreast of new developments and activities in religious arts.

In conclusion, this chapter has presented the attitudes and levels of support of the religious communities in the state of Kansas toward future involvement in the arts. Again, it should be noted that 80.8 percent of the religious leaders responding in Section IV recognize the value of an arts program in their congregation. Perhaps these leaders would support this statement by one of the people taking part in the study,

The experience of faith is subjective. Rhetoric and theology can only hint, or point to, the realities of God. This reality finds its clearest expressions in the outpouring of the soul, invariably an art form. Persons are rarely moved by debate. Persons are moved by an experience of God reflected in a powerful, meaningful symbol.

## Chapter 5

### AN ANALYSIS AND COMPARISON OF THE DATA

#### Basic Considerations

Based on the survey data it has been established that a relationship does exist between the religious and the arts communities in Kansas. At this point a comparison of the data with three demographic variables is necessary to determine what factors tend to influence and affect this relationship between religion and the arts. For this purpose the following comparisons have been made: (1) a comparison of the data in Sections II and III based on the location, the denominational affiliation, and the size of the religious community; and, (2) a comparison of the data in Section IV based on the population of the community, the denominational affiliation of the religious community, and the size of the church or synagogue.

#### Comparisons - Sections II and III

This examination involved three demographic variables--location of the religious community by county, denominational affiliation of the religious community, and the size of the religious community.

The first variable considered in this investigation was the location of the religious community by county in the state of Kansas. The purpose of this query was to find out if there was any significant relationship between the degree of

support for religious arts activity and a church's location by region (eastern, central, and western) of the state. A chi square test was run on all questions in Sections II and III, except for Question 3 in each section, to determine if there were significant differences on this variable. None of the comparisons was significant at the 0.05 level. This indicates that the specific location of a religious community has no bearing on its receptivity toward a program of religion and the arts in Kansas.

The second variable used in this type of comparison was denominational affiliation. Because of the small number of responses from many denominations, it was decided to use only those groups with thirty or more responses. The author believed that with at least thirty responses there was a reasonable probability that those responses would accurately reflect the views of the denomination. Therefore, the following religious communities were used: Presbyterian (sixty-three), Lutheran (sixty-five), Baptist (eighty-six), Disciples of Christ-Christian Church (thirty-three) and Methodist (one hundred sixty-six). A comparison using the chi square test showed that there were four questions with scores that indicated significance at the 0.05 level with four degrees of freedom.

Table 12 deals with the first of these questions, "Does the budget in your church include money for projects of religion and the arts involving drama, music, dance, painting, or sculpture for church related activities?" The information contained in the table yielded a chi square of 11.56, which is significant at the 0.05 level with four degrees of freedom. A further examination of the table shows that presently only 20 percent of the Lutheran churches which responded to the survey



provide budgeted monies for arts activity in their congregations. Also, Table 12 shows a very positive response among the Disciples of Christ denomination with 46.8 percent of the Christian churches providing monies to assist arts programs within their group. From this information, it can be concluded that of the five denominations the group which is least likely to support financially a program of religion and the arts would be the Lutheran denomination.

Table 12

Chi Square Test: Budget for Church Arts  
Activities by Denomination

Denomination	Observed Count (Expected Count)		Row Total
	Yes	No	
Presbyterian	21 (22.7) 33.3%	42 (40.3) 66.6%	63
Lutheran	13 (23.4) 20.0%	52 (41.6) 80.0%	65
Baptist	30 (31) 34.6%	56 (55) 65.1%	86
Disciples of Christ	15 (11.5) 46.8%	17 (20.5) 53.1%	32
Methodist	69 (59.4) 41.8%	96 (105.6) 58.1%	165
Column Total	148	263	411

Raw Chi Square = 11.56 with 4 degrees of freedom; significant at 0.05.

"Would your church provide rent free studio space for individuals or groups involved in drama, music, dance, painting, or sculpture?" is the question dealt with in Table 13. The idea behind this question was to see if churches and synagogues would be willing to share their building space during the week to provide artists with a work area on a rent free basis. Table 13 reveals that with four degrees of freedom the chi square was 21.31, which is significant at the 0.05 level. Of the five denominations, the group least likely to participate in this aspect of an arts program was the Baptist with only 38.6 percent responding yes to the question. Again the Lutherans indicated less support than the remaining three denominations with 50.9 percent responding that they would provide rent free space, while a higher percentage of Presbyterians (71.1 percent), Disciples of Christ-Christian Church (67.8 percent), and Methodists (66.6 percent) were willing to loan their church buildings. Therefore, it can be concluded that if there are projections of future support based on the information in Table 13, then there can not be expected a great amount of support for rent free studio space among the Baptist and Lutheran denominations.

Table 14, "Does the educational program in your church include instruction in the value and use of arts in the individual's devotional experience?" shows that among the five denominations considered in this comparison there was a difference in response as indicated by the 19.93 chi square, which was significant at 0.05 level with four degrees of freedom. In this comparison the strongest support was shown by the Lutheran denomination (50 percent), while only 27.7 percent of the Baptists recognize the value of an educational program in the church to

teach the use of arts in the individual's devotional experience. It is interesting to note at this point that none of the five groups considered had more than a 50 percent positive response to the question. This seems to indicate that many religious communities in Kansas do not teach the value and use of arts in the religious lives of their members.

Table 13

Chi Square Test: Projected Rent Free Studio  
Space by Denomination

Denomination	Observed Count (Expected Count)		Row Total
	Yes	No	
Presbyterian	37 (30.5) 71.1%	15 (21.5) 28.9%	52
Lutheran	28 (32.3) 50.9%	27 (22.7) 49.1%	55
Baptist	29 (44) 38.6%	46 (31) 61.4%	75
Disciples of Christ	19 (16.4) 67.8%	9 (11.6) 32.2%	28
Methodist	92 (81.6) 66.6%	47 (57.4) 33.4%	139
Column Total	205	144	349

Raw Chi Square = 21.31 with 4 degrees of freedom; significant at 0.05.

Table 14

Chi Square Test: Educational Value of Arts  
by Denomination

Observed Count  
(Expected Count)  
Row Percentage

Denomination	Yes	No	Row Total
Presbyterian	22 (24.3) 34.9%	41 (38.7) 65%	63
Lutheran	32 (24.7) 50%	32 (39.3) 50%	64
Baptist	23 (32) 27.7%	60 (51) 72.2%	83
Disciples of Christ	13 (12.4) 40.6%	19 (19.6) 59.3%	32
Methodist	66 (62.6) 40.7%	96 (99.4) 59.2%	162
Column Total	156	248	404

Raw Chi Square = 19.93 with 4 degrees of freedom; significant at 0.05.

Table 15 indicates those religious leaders who think it is valuable to use the arts in their different congregations. The question under consideration is, "In your opinion, do you believe it is valuable for your church to be involved in activities involving drama, music, dance, painting, or sculpture?" According to the chi square test, there was a score of 16.49 which indicates significance

at 0.05 level with four degrees of freedom. The test made in Table 15 reveals very strong support among the religious communities for the arts with the Presbyterians (92 percent) and the Methodists (91.1 percent) leading the way for the Disciples of Christ (81 percent), Lutherans (80 percent), and the Baptists (67 percent). Although there is strong support among the different denominations, it is clear that the Baptists are less supportive of the use of arts activities in their religious communities.

Table 15

## Chi Square Test: Value of Arts in Religion

Denomination	Observed Count (Expected Count)		Row Total
	Yes	No	
Presbyterian	57 (52.1) 92%	5 (10.0) 8%	62
Lutheran	49 (51) 80%	12 (9.8) 20%	61
Baptist	57 (71.1) 67%	28 (13.8) 33%	85
Disciples of Christ	26 (26.7) 81%	6 (5.2) 19%	32
Methodist	145 (133) 91.1%	14 (25.6) 8.8%	159
Column Total	334	65	399

Raw Chi Square = 16.49 with 4 degrees of freedom; significant at 0.05.



Based on the chi square test, there are several conclusions to be drawn from the data in Tables 12 through 15. First, there are obviously many religious leaders who feel that it would be valuable for their church to make use of arts, but at the present time relatively few teach their members the value and use of arts in the devotional experience of individuals. Second, Table 12 indicates that the Lutheran denomination is less likely to provide a budget for arts activities in their churches than the other five groups. Third, it would appear that in a program of religion and the arts the Baptist denomination would be less inclined to become involved by providing rent free studio space for artists in their buildings. Finally, it should be noted that the five denominations do recognize the value of the use of arts in the religious communities of Kansas.

The third variable under consideration was the relationship between a church or synagogue's size and its degree of interest and support for a religious arts program. Again the variable was compared to all the questions in Sections II and III with the exception of Question 3 in both sections. A chi square test was computed to indicate whether or not size played a significant part in the responses given by the religious communities. In this comparison all but five questions were significant at the 0.05 level.

The non-significant questions were: (1) Is there an individual or group in your church who coordinates and develops religious arts activities involving drama, music, dance, painting, or sculpture? (2) Does your church commission religious arts projects for the development of religion and the arts in your community? (3) Is there an individual or group in your church who coordinates and

develops religious arts activities? (4) Would your church offer financial support for a coordinator of religion and the arts in your local community by non-church related groups? and (5) In your opinion, do you believe it is valuable for your church to be involved in activities involving drama, music, dance, painting, or sculpture?

Table 16 deals with the issue, "Does your church currently provide rent free studio space for individuals or groups involved in the production and/or the presentation of drama, music, dance, painting, or sculpture?" The indications from the data were that with five degrees of freedom there was a chi square score of 42.02, which is significant at the 0.05 level. In this case it is important to notice that the two smallest groups (fifty members or less, 8.7 percent; and fifty to 150 members, 12.6 percent) were less likely to provide rent free studio space for artists than the larger groups. It is interesting to note that 69.2 percent of the churches over 1,500 members are presently providing artists with working space.

Table 17 is concerned with a paid arts coordinator in the local church. The data show a chi square of 19.78 with ten degrees of freedom which is significant at the 0.05 level. In response to this question 53.8 percent of the religious communities over 1,500 members said they did employ an arts coordinator, while on the opposite end of the spectrum the churches of fifty or less showed only twelve of sixty-eight (17.6 percent) religious groups which support an arts coordinator. It is interesting to notice that while there was difference among the groups concerning a paid coordinator, there was no significant difference among the

respondents about the need for a volunteer arts coordinator.

Table 16

Chi Square Test: Rent Free Studio Space

Membership	Observed Count		Row Total
	Yes	No	
50-under	6 8.7%	63 91.3%	69
50-150	22 12.6%	152 87.4%	174
150-500	61 23.9%	194 76.1%	255
500-1000	25 35.7%	45 64.3%	70
1000-1500	3 25.0%	9 75.0%	12
1500-over	9 69.2%	4 30.8%	13
Column Total	126	467	593

Raw Chi Square = 42.02 with 5 degrees of freedom; significance = 0.05.

Table 18 deals with the question, "Does the budget in your church include money for projects of religion and the arts involving drama, music, dance, painting, or sculpture for church related activities?" For this question the chi square was 43.40 with five degrees of freedom, and it is significant at the 0.05 level. As in the previous tables, there was a difference between the answers given by the small churches as compared to the larger ones. In this case the

churches of fifty or less showed little present support with only 8.7 percent indicating that they budget for arts activities within their group, but religious communities with 1,500 members or more had a 61.5 percent positive response to this question. Another area of support on this issue came from the 500 to 1,000 member range with 54.2 percent of the seventy-two religious communities responding "yes."

Table 17

Chi Square Test: Salaried Arts Coordinator

Membership	Observed Count			Row Total
	Yes	No	Maybe	
50-under	12 17.6%	56 82.4%	0 0.0%	68
50-150	50 30.1%	115 69.3%	1 0.6%	166
150-500	91 36.5%	158 63.5%	0 0.0%	249
500-1000	33 46.5	38 53.5	0 0.0	71
1000-1500	5 41.7%	7 58.3%	0 0.0	12
1500-over	7 53.8%	6 46.2%	0 0.0%	13
Column Total	198	380	1	579

Raw Chi Square = 19.78 with 10 degrees of freedom; significance = 0.05.

Table 18

## Chi Square Test: Budget for Church Arts Activities

Membership	Observed Count		Row Total
	Yes	No	
50-under	6 8.7%	63 91.3%	69
50-150	44 25.1%	131 74.9%	175
150-500	88 34.5%	167 65.5%	255
500-1000	39 54.2%	33 45.8%	72
1000-1500	4 33.3%	8 66.7%	12
1500-over	8 61.5%	5 38.5%	13
Column Total	189	407	596

Raw Chi Square = 43.40 with 5 degrees of freedom; significance = 0.05.

Table 19 considers another aspect of the question in Table 18, but it asks if the church or synagogue budgets money for projects of religion and the arts sponsored by non-church groups in the community. Although the chi square score at 5.42 with five degrees of freedom was not significant, the results are important. The high percentage of negative responses suggests that churches and synagogues regardless of size are not willing to budget monies for religious arts projects outside the limits of their own congregation.



Table 19

Chi Square Test: Budget for Non-Church Related Arts Activities

Membership	Observed Count		Row Total
	Yes	No	
50-under	1 1.4%	68 98.6%	69
50-150	4 2.3%	169 97.7%	173
150-500	14 5.5%	242 94.5%	256
500-1000	4 5.6%	68 95.4%	72
1000-1500	1 8.3%	11 91.7%	12
1500-over	0 0.0%	13 100.0%	13
Column Total	24	571	595

Raw Chi Square = 5.42 with 5 degrees of freedom; not significant.

The evidence in Table 20 is based on the question, "Does the educational program in your church include instruction in the value and use of arts activities in the individual's devotional experience?" The data are interesting because there are basically three levels of agreement among the groups on this issue. Level one is made up of churches of fifty members or less. Only 1.4 percent of these churches are likely to teach the value and use of the arts. Level two is made up of those churches with fifty to 150 members and 150 to 500 members. Of this group about one-third teach the value and use of arts in the individual's

personal religious experience. Level three is those religious communities which have 500 to 1,000, 1,000 to 1,500, and 1,500 member or more. The churches (52) in this group apparently teach the value and use of arts in the individual's devotional experience. The evidence in Table 20 shows a chi square score of 38.45 with five degrees of freedom, which is significant at the 0.05 level.

Table 20

Chi Square Test: Educational Value of Arts

Membership	Observed Count		Row Total
	Yes	No	
50-under	8 11.4%	62 88.6%	70
50-150	49 29.0%	120 71.0%	169
150-500	98 38.7%	155 61.3%	253
500-1000	38 54.3%	32 45.7%	70
1000-1500	6 54.5%	5 45.5%	11
1500-over	8 61.5%	5 38.5%	13
Column Total	207	379	586

Raw Chi Square = 38.45 with 5 degrees of freedom; significance = 0.05.

To determine the past support of arts activities in the religious communities the survey asked the following question, "Does your church commission religious

arts projects for the development of religion and the arts in your community?" The chi square score indicates that the information in Table 21 at five degrees of freedom is not significantly affected by the size of the church or synagogue. It should be pointed out that only 15.2 percent of all the churches and synagogues who responded in this survey have commissioned a religious arts project.

Table 21

Chi Square Test: Commissioned Arts Projects

Observed Count  
Row Percentage

Membership	Yes	No	Row Total
50-under	4 5.7%	66 94.3%	70
50-150	22 13.2%	145 86.8%	167
150-500	45 17.9%	206 82.1%	251
500-1000	13 18.3%	58 81.7%	71
1000-1500	3 25.0%	9 75.0%	12
1500-over	2 15.4%	11 84.6%	13
Column Total	89	495	584

Raw Chi Square = 8.27 with 5 degrees of freedom; not significant.

Table 22 provides a comparison based on the answers to the question, "Would your church provide rent free studio space for individuals or groups

involved in drama, music, dance, painting, or sculpture?" The chi square score of 67.12 suggests a significant difference in the responses of the churches. This difference is based on ten degrees of freedom and is found to be significant at the 0.05 level. Of the religious communities with 500 to 1,000 members, 70.8 percent indicated a willingness to offer rent free space to artists, while in comparison the churches of fifty or less members show only 15.2 percent who are likely to take part in such a program. It is important to realize that 45.3 percent of the 561 religious communities taking part in this study have indicated they would be willing to provide rent free studio space for the artists in the future.

Table 22

Chi Square Test: Projected Rent Free Studio Space for Artists

Membership	Observed Count			Row Total
	Yes	No	Maybe	
50-under	10 15.2%	54 81.8%	2 3.0%	66
50-150	67 41.1%	84 51.5%	12 7.4%	163
150-500	120 49.6%	96 39.7%	26 10.7%	242
500-1000	46 70.8%	13 20.0%	6 9.2%	65
100-1500	6 50.0%	5 41.7%	1 8.3%	12
1500-over	5 38.5%	4 30.8%	4 30.8%	13
Column Total	254	256	51	561

Raw Chi Square = 67.12 with 10 degrees of freedom; significance = 0.05.

"Would your church rent space for individuals involved in drama, music, dance, painting, or sculpture?" was significant according to the chi square score which was 25.37 with ten degrees of freedom. Table 23 shows that a difference exists between two groups--fifty members or less and 1,000 to 1,500 members. This question asks the religious communities to project their support of arts activities by expressing the possibility of their providing space which could be rented by artists as work space. The table clearly shows that 54.5 percent of the 1,000 to 1,500 category would rent space to artists as contrasted with the lesser degree of support among the fifty members or less category (14.1 percent).

Table 23

## Chi Square Test: Projected Rented Studio Space for Artists

Observed Count  
Row Percentage

Membership	Yes	No	Maybe	Row Total
50-under	9 14.1%	53 82.8%	2 3.1%	64
50-150	41 26.3%	102 65.4%	13 8.3%	156
150-500	87 36.3%	144 60.0%	9 3.8%	240
500-1000	26 43.3%	32 53.3%	2 3.3%	60
1000-1500	6 54.5%	5 45.5%	0 0.0%	11
1500-over	4 33.3%	7 58.3%	1 8.3%	12
Column Total	173	343	27	543

Raw Chi Square = 25.37 with 10 degrees of freedom; significance = 0.05.



The final question considered in this aspect of the study was, "Would your church offer financial support for a coordinator of religion and arts in your local congregation?" Table 24 offers the data which have a chi square score of 27.45 with ten degrees of freedom and is significant at the 0.05 level. The difference between the groups lies with group one (fifty members or less) and group four (500 to 1,000 members). Concerning the issue, 22.2 percent of group four implied they would support financially an arts coordinator, but only 2.9 percent of group one indicated such support. Another aspect of the information in Table 24 is that it reveals that only 10.4 percent (59) of the 570 churches and synagogues completing this question would be willing to fund an arts coordinator in the local church/synagogue.

To summarize the information concerning the relationship of the size of a religious community and the level of support for an arts program, there are five observations to be made: First, it is clear at this time that the smaller churches of 150 members or less are less likely to support a program of religion and the arts in Kansas than larger churches. Second, the area of greatest support lies in the churches/synagogues with memberships of 500 or more. Third, at least 31.7 percent of the religious communities are willing to budget monies for arts activities in their congregations, but only 4 percent will provide funds for groups outside their congregation. Fourth, although very few churches have commissioned arts projects in the past, there is the possibility that through the use of church and synagogue buildings as work/performance/display areas many more arts projects may be undertaken in the future. Finally, it is evident that there is a high potential for future involvement and support of the arts by the religious communities in Kansas.

Table 24

Chi Square Test: Projected Funding of  
Congregational Arts Coordinators

Membership	Observed Count			Row Total
	Yes	No	Maybe	
50-under	2 2.9%	66 95.7%	1 1.4%	69
50-150	16 9.4%	154 90.6%	0 0.0%	170
150-500	23 9.5%	213 87.7%	7 2.9%	243
500-1000	14 22.2%	45 71.4%	4 6.3%	63
1000-1500	2 16.7%	9 75.0%	1 8.3%	12
1500-over	2 15.4%	11 84.6%	0 0.0%	13
Column Total	59	498	13	570

Raw Chi Square = 27.45 with 10 degrees of freedom; significance = 0.05.

#### Comparisons - Section IV

The demographic variables used in this comparison were (1) the population of the community, (2) the denominational affiliation of the religious community, and (3) the size of the church or synagogue. For each of these variables an analysis of variance (ANOVA) was run on each statement in Section IV. When a significant ANOVA was found, the Scheffe procedure was used to locate the significant differences. Because the Scheffe procedure is a very rigorous statistical

test, there were significant ANOVA's that did not yield a significant Scheffe.

Where this occurred, it will be noted.

The first area dealt with in this examination was based on the population of the community where the church or synagogue was located. The purpose of this investigation was to determine whether the size of the community affected the type of response received from those returning the questionnaire. This comparison revealed that the population factor was not a significant determinant of the response received from the religious leaders in Section IV.

The second variable dealt with the denominational affiliation of the religious community and whether or not it affected the degree of response received from the religious leaders. The data from these comparisons showed a significant difference among the responses using the analysis of variance process. But the responses did not reveal a significant difference at the 0.05 level based on the Scheffe procedure. What can be determined from this information is that according to the ANOVA there are definitely significant differences of response based on the variable of denominational affiliation, however, the small sample size for several denominations affected the results of the Scheffe procedure. The fact that there is an obvious difference of response based on denominational affiliation leads to the conclusion that further investigation and study needs to be done in this area.

The third variable used in this examination was intended to reveal whether or not the size of a religious community would influence the response given in Section IV. Again the analysis of variance test and the Scheffe procedure were used to indicate significant differences among the groups. According to these tests,

there were several aspects of a religious arts program that differed significantly based on the size of the congregation. For the purpose of this investigation, the religious communities were divided into six groups based on membership. These groups were group 1 (fifty members or less), group 2 (50 to 150 members), group 3 (150 to 500 members), group 4 (500 to 1,000 members), group 5 (1,000 to 1,500 members), and group 6 (1,500 members or more). In examining these results, the reader should remember that the possible responses to each statement ranged from one (disagree very much) through three (no opinion) to five (agree very much).

Table 25 is concerned with the religious leaders' attitudes toward the use of arts in vacation church school programs. The data indicated that according to the Scheffe procedure group 1 (fifty members or less) was less receptive to such an idea than group 6 (1,500 members or more). The small churches and synagogues had a lower level of support, while group 6 was highly favorable toward the idea (4.38).

Whether the local church should include programs involving drama, music, dance, painting, and sculpture in their church school activities was the next area of consideration. The Scheffe procedure showed significant differences between group 1 and all other groups in the test. Group 1 was significantly more opposed to the use of the arts in the local church/synagogue. However, the other five groups' attitudes ranged from a mean of 3.55 to a 4.38 on a scale of one to five with five being the most positive response. This indicates that churches of fifty or fewer members are less likely to be interested in religious arts activity in the church school (refer to Table 26).



Table 25

## ANOVA and Scheffe Tests: Vacation Church School

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should be used in the vacation church school.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	57	3.15	1.39
Group 2	50-150	167	3.69	1.16
Group 3	150-500	248	3.91	1.00
Group 4	500-1000	68	3.97	0.91
Group 5	1000-1500	12	4.00	0.95
Group 6	1500-over	13	4.38	0.76
Total		565	3.79	1.10

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	35.77	7.15	6.09
Within groups	559	656.40	1.17	
Total	564	692.17		

Group 1 (3.15) was significantly different from Group 6 (4.38) according to the Scheffe procedure.



Table 26

## ANOVA and Scheffe Tests: Church School

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the church school.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	56	2.83	1.33
Group 2	50-150	168	3.55	1.19
Group 3	150-500	247	3.85	1.06
Group 4	500-1000	69	3.98	0.83
Group 5	1000-1500	12	4.25	0.62
Group 6	1500-over	13	4.38	0.65
Total		565	3.70	1.14

Source	d. f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	66.31	13.26	11.06
Within groups	559	670.13	1.19	
Total	564	736.44		

Group 1 (2.83) was significantly different from all other groups according to the Scheffe procedure.

Tables 27 and 28 contain the responses of religious leaders toward the expansion of arts programs in the worship service and in church-related summer camp programs. Although the ANOVA's were both significant, the Scheffe procedure did not reveal significant differences among the responses received in any of the six categories. However, it is worthwhile to notice that in each of these tables the level of response was lowest for group 1.

Table 29 suggests that there is a difference of opinion regarding the use of arts in the religious communities. The statement under consideration in Table 29 was designed to indicate support by receiving a negative response. The Scheffe process showed a definite difference in the opinions expressed by the religious leaders in group 1 as compared with groups 4 and 6. The respondents in groups 4 and 6 showed signs of being much more receptive to the use of arts in the church than the leaders in group 1.

Table 30 deals with the statement, "A program by the local church involving drama, music, dance, painting, or sculpture should determine its objectives by the needs of the local church." The leaders responded that this was an important aspect of an arts program. A high level of agreement was indicated by the Scheffe procedure which did not reveal a significant difference among groups in Table 30.

Table 31 contains a breakdown of the attitudinal responses received from the question about how a religious arts program should determine its objectives. The Scheffe procedure clearly shows that the churches/synagogues with 1,000 members or more (groups 5 and 6) believe the arts program should develop its

Table 27

## ANOVA and Scheffe Tests: Worship Service

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the worship service.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	56	2.76	1.40
Group 2	50-150	169	3.43	1.33
Group 3	150-500	244	3.81	1.15
Group 4	500-1000	69	4.00	0.92
Group 5	1000-1500	10	4.10	0.99
Group 6	1500-over	13	4.00	0.91
Total		561	3.62	1.25

Source	d. f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	70.46	14.09	9.67
Within groups	555	808.40	1.45	
Total	560	878.86		

Based on the Scheffe procedure there was no significant difference among groups.

Table 28

## ANOVA and Scheffe Tests: Summer Camp Program

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should be developed for use in the summer camp program.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	57	3.31	1.40
Group 2	50-150	168	3.79	1.17
Group 3	150-500	246	4.00	1.04
Group 4	500-1000	67	3.95	0.82
Group 5	1000-1500	11	4.27	0.78
Group 6	1500-over	13	4.00	1.08
Total		562	3.86	1.11

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between Groups	5	25.18	5.03	4.17
Within Groups	556	671.06	1.20	
Total	561	696.25		

Based on the Scheffe procedure there was no significant difference among groups.

Table 29

## ANOVA and Scheffe Tests: Church Program of the Arts

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should not be used in the church program.

<u>Group</u>	<u>Membership</u>	<u>Count</u>	<u>Mean</u>	<u>Standard Deviation</u>
Group 1	50-under	57	2.94	1.4069
Group 2	50-150	167	2.02	1.14
Group 3	150-500	247	1.86	1.05
Group 4	500-1000	69	1.72	0.98
Group 5	1000-1500	11	1.90	0.94
Group 6	1500-over	13	1.76	1.16
Total		564	2.00	1.15

<u>Source</u>	<u>d.f.</u>	<u>Sum Squares</u>	<u>Mean Squares</u>	<u>F Ratio</u>
Between groups	5	61.94	12.38	9.97
Within groups	558	693.04	1.24	
Total	563	754.99		

Groups 4 (1.72) and 6 (1.76) were significantly different from Group 1 (2.94) according to the Scheffe procedure.



Table 30

## ANOVA and Scheffe Tests: Local Church Objectives

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should determine its objectives by the needs of the local church.

<u>Group</u>	<u>Membership</u>	<u>Count</u>	<u>Mean</u>	<u>Standard Deviation</u>
Group 1	50-under	58	3.65	1.17
Group 2	50-150	168	4.12	1.01
Group 3	150-500	248	4.17	0.83
Group 4	500-1000	69	4.18	0.64
Group 5	1000-1500	12	4.25	0.75
Group 6	1500-over	13	4.53	0.66
<u>Total</u>		<u>568</u>	<u>4.11</u>	<u>0.91</u>

<u>Source</u>	<u>d.f.</u>	<u>Sum Squares</u>	<u>Mean Squares</u>	<u>F Ratio</u>
Between groups	5	16.15	3.23	3.91
Within groups	562	463.70	0.82	
Total	567	479.85		

Based on the Scheffe procedure there was no significant difference among groups.

Table 31

## ANOVA and Scheffe Tests: Local Community Objectives

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should determine its objectives by the needs of the local community.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	58	3.25	1.17
Group 2	50-150	166	3.66	1.09
Group 3	150-500	246	3.83	0.94
Group 4	500-1000	67	3.77	0.79
Group 5	1000-1500	12	4.33	0.65
Group 6	1500-over	13	4.15	0.68
Total		562	3.73	1.00

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	22.96	4.59	4.65
Within groups	556	548.06	0.98	
Total	561	571.02		

Group 1 (3.25) was significantly different from Group 5 (4.33) according to the Scheffe procedure.

objectives according to community needs. Those churches and synagogues with fifty members or less held a mean opinion of 3.25 for the lowest score of all six groups. This difference between group 1 and groups 5 and 6 suggests the difference in the attitudes of the religious leaders of each group toward a program of religion and the arts which bases its objectives on the needs of the local community.

Table 32 indicates that group 1's mean score (3.00) reflects a lower propensity than groups 4 (4.13) and 5 (4.33) to implement innovative programs of creative arts in the local church/synagogue.

In Table 33 group 1 shows significantly different attitudes from all other groups concerning classes to teach the value and use of arts in the local church or synagogue. Groups 2 through 6 show a positive acceptance of this aspect of the religious arts program, but group 1's mean score (2.73) suggests that many churches or synagogues in this group have priorities which do not include instruction in the value and use of arts in the local church/synagogue.

Table 34 indicates that the religious communities with fifty members or less are less inclined to become involved in programs of religious arts activities in their congregations at this time. Table 34 reveals that a significant difference exists between group 4 (2.08) and group 1 (3.13). In this table the lower mean score for a given group indicates support of a program of religion and the arts in the religious communities of Kansas on a statewide basis.

The Scheffe test for Table 35 clearly shows a significant difference between group 1 (2.45) and groups 3 (3.51), 4 (3.83), and 6 (3.76). From the data provided it would appear that while groups 2 through 6 admit the need for a program

Table 32

ANOVA and Scheffe Tests: Innovative Programs for  
Creative Use of the Arts

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should implement innovative programs which allow for creative use of the arts in the local church.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	58	3.00	1.24
Group 2	50-150	166	3.68	1.12
Group 3	150-500	246	3.78	1.01
Group 4	500-1000	69	4.13	0.82
Group 5	1000-1500	12	3.91	0.90
Group 6	1500-over	12	4.33	0.77
Total		563	3.73	1.08

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	47.90	9.58	8.77
Within groups	557	608.12	1.09	
Total	562	656.03		

Group 1 (3.00) was significantly different from Groups 4 (4.13) and 5 (4.33) according to the Scheffe procedure.

Table 33

## ANOVA and Scheffe Tests: Classes in the Value and Use of the Arts

Statement: A program by the local church involving drama, music, dance, painting, or sculpture should provide classes in the value and use of religious arts.

<u>Group</u>	<u>Membership</u>	<u>Count</u>	<u>Mean</u>	<u>Standard Deviation</u>
Group 1	50-under	57	2.73	1.14
Group 2	50-150	165	3.43	1.09
Group 3	150-500	241	3.65	1.04
Group 4	500-1000	67	3.89	0.78
Group 5	1000-1500	10	4.00	0.66
Group 6	1500-over	13	3.84	0.89
<b>Total</b>		<b>553</b>	<b>3.53</b>	<b>1.07</b>

<u>Source</u>	<u>d.f.</u>	<u>Sum Squares</u>	<u>Mean Squares</u>	<u>F Ratio</u>
Between groups	5	53.31	10.66	9.94
Within groups	547	586.31	1.07	
Total	552	639.62		

Group 1 (2.73) was significantly different from all other groups according to the Scheffe procedure.



Table 34

## ANOVA and Scheffe Tests: Statewide Program of Arts in Kansas

Statement: A statewide program involving drama, music, dance, painting, or sculpture should not be used by the churches of Kansas.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	61	3.13	1.30
Group 2	50-150	167	2.50	1.23
Group 3	150-500	245	2.19	1.19
Group 4	500-1000	69	2.08	1.01
Group 5	1000-1500	11	2.18	1.16
Group 6	1500-over	13	2.15	0.80
Total		566	2.37	1.22

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	52.50	10.50	7.38
Within groups	560	796.07	1.42	
Total	565	848.58		

Group 4 (2.08) was significantly different from Group 1 (3.13) according to the Scheffe procedure.

Table 35

## ANOVA and Scheffe Tests: A Variety of Theological Viewpoints

Statement: A statewide program involving drama, music, dance, painting, or sculpture should offer the religious communities a variety of theological viewpoints.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	60	2.45	1.18
Group 2	50-150	161	3.35	1.32
Group 3	150-500	244	3.51	1.20
Group 4	500-1000	67	3.83	0.93
Group 5	1000-1500	10	3.40	0.84
Group 6	1500-over	13	3.76	1.01
Total		555	3.39	1.24

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	72.28	14.45	10.04
Within groups	549	790.49	1.43	
Total	554	862.78		

Group 1 (2.45) was significantly different from Groups 3 (3.51), 4 (3.83), and 6 (3.76) according to the Scheffe procedure.

of religious arts with several theological viewpoints, group 1 is not as interested in such an ecumenical approach to religion and the arts in Kansas.

Table 36 relates the attitudes of religious leaders toward a statewide program which would provide classes in the value and use of religious arts in the various congregations. The Scheffe procedure for this table expresses a significant difference between group one and all of the other groups. Groups 2, 3, 4, and 6 have mean scores ranging from 3.54 to 3.97, and group 5 has a mean of 4.09. Again the information shows that group 1 has recorded a more negative response than the other groups in this survey.

In Table 37 it is revealed that according to the Scheffe procedure group 1 is significantly different from the other groups concerning the need for various bibliographies in a religious arts program. There is a definite positive response in groups 2 through 6 with a mean score range of 3.65 through 4.20. However, it is clear that group 1 is not as interested as groups 2 through 6 in this aspect of the statewide religious arts program.

Table 38 dealing with the need for listing of consultant personnel gives the indication, once again, that group 1's score was significantly different from all the other groups. According to the Scheffe procedure the range was from group 1 with 2.75 to group 6 with 4.15. It is evident from the information in Table 38 that group 1 is not as interested as groups 2 through 6 in a list of personnel who could assist in a religious arts program in the local church or synagogue.

Table 39 points out that according to the Scheffe process there was no significant attitudinal variance among the religious leaders concerning the need

Table 36

## ANOVA and Scheffe Tests: Value and Use of Religious Arts

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide classes in the value and use of religious arts.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	60	2.88	1.20
Group 2	50-150	162	3.54	1.06
Group 3	150-500	244	3.78	0.99
Group 4	500-1000	68	3.97	0.62
Group 5	1000-1500	11	4.09	0.16
Group 6	1500-over	13	3.92	0.75
Total		558	3.65	1.03

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	51.30	10.26	10.38
Within groups	552	545.54	0.98	
Total	557	596.85		

Group 1 (2.88) was significantly different from all other groups according to the Scheffe procedure.

Table 37

## ANOVA and Scheffe Tests: Bibliographies

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide bibliographies of drama, music, dance, painting, and sculpture available to the church community.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	60	2.96	1.24
Group 2	50-150	161	3.65	1.08
Group 3	150-500	244	3.81	0.97
Group 4	500-1000	67	4.01	0.70
Group 5	1000-1500	10	4.20	0.63
Group 6	1500-over	13	4.15	0.55
Total		555	3.71	1.03

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	47.58	9.51	9.51
Within groups	549	549.42	1.00	
Total	554	597.01		

Group 1 (2.96) was significantly different from all other groups according to the Scheffe procedure.



Table 38

## ANOVA and Scheffe Tests: List of Consultant Personnel

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide a listing of consultant personnel who would assist in a religious arts project in the local church.

<u>Group</u>	<u>Membership</u>	<u>Count</u>	<u>Mean</u>	<u>Standard Deviation</u>
Group 1	50-under	60	2.75	1.20
Group 2	50-150	162	3.57	1.03
Group 3	150-500	244	3.87	1.02
Group 4	500-1000	67	4.01	0.68
Group 5	1000-1500	11	4.00	0.44
Group 6	1500-over	13	4.15	0.68
<b>Total</b>		<b>557</b>	<b>3.69</b>	<b>1.06</b>

<u>Source</u>	<u>d.f.</u>	<u>Sum Squares</u>	<u>Mean Squares</u>	<u>F Ratio</u>
Between groups	5	74.65	14.93	14.90
Within groups	551	551.84	1.00	
Total	556	626.49		

Group 1 (2.75) was significantly different from all other groups according to the Scheffe procedure.

Table 39

## ANOVA and Scheffe Tests: Monthly Newsletter

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide a monthly newsletter to keep the churches informed of events and developments in the religious arts.

<u>Group</u>	<u>Membership</u>	<u>Count</u>	<u>Mean</u>	<u>Standard Deviation</u>
Group 1	50-under	60	2.85	1.17
Group 2	50-150	162	3.37	1.08
Group 3	150-500	244	3.40	1.04
Group 4	500-1000	67	3.53	0.89
Group 5	1000-1500	11	3.72	1.00
Group 6	1500-over	13	3.53	0.77
<u>Total</u>		<u>557</u>	<u>3.36</u>	<u>1.06</u>

<u>Source</u>	<u>d.f.</u>	<u>Sum Squares</u>	<u>Mean Squares</u>	<u>F Ratio</u>
Between groups	5	20.22	4.04	3.66
Within groups	551	608.50	1.10	
Total	556	628.73		

Based on the Scheffe procedure there was no significant difference among groups.

for a monthly newsletter. The mean score for the table was 3.36. The scores varied from a low mean score of 2.85 (group 1) to a high mean response of 3.75 (group 5). It may be noteworthy to point out that although there was no significant difference statistically, group 1 was the only group to respond with a mean score of less than 3.00 (no opinion).

There was relatively little interest indicated by group 1 toward the use of workshops and seminars in developing a workable program of religion and the arts in the churches and synagogues of Kansas. According to Table 40, the Scheffe procedure shows group 1 was significantly different from the other five groups in this study. Group 1's mean score was lowest at 2.83, while the next highest mean score was in group 2 (3.56). The highest mean response from the religious leaders was from group 5 (4.09).

It needs to be noted that Table 41 reveals a lower mean response from all six groups (than the other statements in this section). This table considers whether a statewide program of religion and the arts should provide a listing of religious communities which offer rent free studio space to artists. Table 41 shows group 1 has the lowest mean score (2.83) and group 5 has the highest mean (3.72) with group 6 at a close second with a mean of 3.69. According to the Scheffe test, group 1 was significantly different from all the other groups.

From the comparisons made in this section, there are several conclusions which can be drawn based on the attitudes of religious leaders towards a program of religion and the arts in Kansas. First, it has been clearly shown that the population of a community is not a significant factor in influencing the responses of

Table 40

## ANOVA and Scheffe Tests: Workshops and Seminars

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide workshops and seminars about religious arts in local churches.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	60	2.83	1.19
Group 2	50-150	161	3.56	1.12
Group 3	150-500	244	3.72	1.00
Group 4	500-1000	67	3.91	0.81
Group 5	1000-1500	11	4.09	0.70
Group 6	1500-over	13	3.92	0.64
Total		556	3.61	1.07

Source	d. f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	49.60	9.92	9.28
Within groups	550	587.79	1.06	
Total	555	637.39		

Group 1 (2.83) was significantly different from all other groups according to the Scheffe procedure.

Table 41

## ANOVA and Scheffe Tests: List of Rent Free Studio Space

Statement: A statewide program involving drama, music, dance, painting, or sculpture should provide a listing of churches which provide artists with rent free studio space in their church buildings.

Group	Membership	Count	Mean	Standard Deviation
Group 1	50-under	59	2.54	1.07
Group 2	50-150	162	3.20	1.01
Group 3	150-500	243	3.31	0.97
Group 4	500-1000	67	3.43	0.97
Group 5	1000-1500	11	3.72	0.90
Group 6	1500-over	13	3.69	0.75
Total		555	3.23	1.02

Source	d.f.	Sum Squares	Mean Squares	F Ratio
Between groups	5	38.09	7.61	7.76
Within groups	549	538.91	0.98	
Total	554	577.01		

Group 1 (2.54) was significantly different from all other groups according to the Scheffe procedure.



those people who participated in this survey. Second, the data indicate that the denominational affiliation of a religious community does affect the type of response received in this study. In fact, it has such a significant influence on the type of response received that it warrants further research and study. Finally, the ANOVA and Scheffe tests indicate several areas where the size of the congregation plays an important role in determining the response received. For example, in the comparisons made the small groups (fifty members or less and fifty to 150 members) consistently showed less positive agreement with the statements in Section IV which are provided as possible guidelines for a program of religion and the arts in Kansas. This difference between the small churches and synagogues and the larger groups may be due to one or all of the following reasons: (1) less manpower, (2) less money to distribute and use on items outside the direct function of the religious community, and/or (3) less free time from the duties of the church or synagogue.

In ending Chapter 5 there are some conclusions which can be drawn based on the comparisons made in the study. First, it has been shown that the location of the religious community by county and region is not a significant factor in determining the status of religion and the arts in Kansas. Second, the population of the community does not apparently have any effect upon attitudes toward the development of and participation in religious arts projects. Third, the denominational affiliation does play a part in influencing the responsiveness of the religious community toward a religious arts program and definitely is a factor to be considered when attempting to establish a program of religion and art in Kansas. Finally,

it has been vividly shown that the size of the church or synagogue does influence the attitudes towards religious arts activities.

## Chapter 6

### SUMMARY, CONCLUSIONS, AND PROJECTED ACTION

#### Summary

This paper has been concerned mainly with the relationship which exists between religion and the arts involving drama, music, dance, painting, and sculpture. The data in this study have shown that many (75.6 percent) of the religious leaders recognize the value of arts in their congregations as a medium of expressing religious faith and experience. An examination of each aspect of the arts as listed above will offer a better understanding of the present status of religious arts activities in Kansas.

First, of those individuals who commissioned art works, 32.1 percent have commissioned drama in their congregation and 28.1 percent have done the same with a musical drama. From this information it is evident that the use of drama has enjoyed some degree of support among the religious communities.

The use of music is very important. One hundred ninety-seven churches (32.8 percent) presently use music outside the worship service. Also, 47.2 percent use sacred choral compositions (cantata) and 114 (19 percent) employ musical drama as a form of religious expression.

The data from this investigation show that some religious leaders in Kansas actively use the art of dance in their church or synagogue. From the information

provided, it can be concluded that 4 percent of those who answered the questionnaire are presently involved in using dance in their congregation.

Likewise, the visual art forms (painting and sculpture) are sometimes included as a part of the program. The evidence shows that 10.7 percent of the churches and synagogues in Kansas use the art of painting in their congregations, while 2.3 percent of those responding express their religious feelings in sculpture.

Finally, it should be pointed out that the data indicate that in addition to the above items, 12.5 percent participate in some other religious art form, such as stained glasswork, candlework, banner-making, and crafts.

Further support of the arts in the religious experience is evidenced by comments like these by various religious leaders who responded to the survey instrument. A Presbyterian pastor from Dickinson County wrote, "We should be open to use many avenues in worship to communicate the gospel of Jesus Christ." A Catholic leader from Sedgwick County stated, "These activities are a handmaid of worship. They heighten and enrich a religious experience." Another leader, a Methodist minister from Franklin County, said, "Religion and music go hand in hand." And another Methodist minister speaking of dance said, "The arts have been used to translate spiritual movement into tangible or sensual expression--which is a form of testimony." Likewise, a Disciples of Christ minister defined the importance of art, saying, "Art expresses better than words the feeling level of religious experience." Today, as awareness of the arts is on the increase in these communities, there are indications that people are beginning to recognize their value in everyday religious experience. As one Episcopal

pastor put it, "These activities [arts] are seriously tied to the development of spiritual lives."

This study has strongly indicated that the religious leaders recognize that with each person there is a potential for creative activity that can express relationships one with another and with God--in that each individual has gifts of God that are different and unique to that person. Further, these leaders are interested in encouraging programs that can help these creative individuals meaningfully express their gifts of God. Whether or not there is an organized effort in the religious communities of Kansas to make use of the arts, they have been and likely will continue to be used in some form or another.

### Conclusions

This investigation has been an attempt to determine the status of religion and the arts in Kansas based on the past and present involvement of the churches and synagogues in religious arts activities, and the potential for future development of programs of religious art involving drama, music, dance, painting, or sculpture. The study dealt with the effect of various demographic variables (location of the church or synagogue and the denominational affiliation of each organization) on the relationship between the religious and the arts communities. The survey indicated that the location and the population of a given community do not significantly affect the responses but that the size and denominational affiliation do.

In the past there has been religious arts activity in the state of Kansas. In fact, 15 percent of the religious communities participating in this survey have



supported and commissioned some arts project involving drama, music, dance, painting, or sculpture. This activity has been mainly in the areas of music and drama.

The religious leaders of Kansas have increased their involvement in arts activities through the educational process by teaching their people about the value and use of arts in the individual's devotional experience. These communities continue to support the arts today in a variety of ways such as commissioning arts projects and holding workshops and seminars. As the number of paid arts coordinators increases from the present 8.4 percent, there will be an expansion of religious arts activities in Kansas.

This expansion of the religious arts is not that far off. The survey indicated that a vast majority (80.8 percent) of the leaders in this study are supportive of a statewide arts program. Their various attitudes indicate guidelines and objectives which will be necessary for its establishment. However, this study not only demonstrated favorable attitudes toward a religious arts program but also showed that there will be equipment, building space, and monetary support for the arts in the future from the religious communities of Kansas.

Finally, it can be concluded that the small size of many churches in Kansas precludes arts involvement in those churches. The data showed that communities with fifty members or less respond to a religious arts program less positively than those groups with more members. This lack of support may be based on several factors already mentioned, but, nevertheless, it indicates that special effort and attention must be given to this group if an effective and workable program is to be

implemented in the religious communities of Kansas.

### Projected Action

The general attitude of support leads to several considerations which must be dealt with if a workable program of religion and the arts is to be developed in Kansas.

First, it is imperative to develop methods to provide communication, cooperation, and coordination of arts activities in the churches and synagogues in the state of Kansas.

Second, there should be a follow-up study to determine more precisely the effect denominational affiliation and size of congregation have on the acceptance and support of such a program.

Third, there should be a follow-up study to assess the causes of varying attitudes toward such aspects of a program of arts activities as the need for monthly newsletters, a variety of theological viewpoints, a list of consultant personnel, and the use of arts in the worship service.

Fourth, a directory of Kansas artists and religious leaders who are willing to participate in a religious arts program should be developed.

Fifth, an effort needs to be made to provide workshops and seminars on the value and use of religious arts in the personal and worship experience of individuals.

Sixth, a way must be provided to fund projects and activities involving religious arts and to make that money available to those involved in arts activity.

Finally, it has been shown that 8.4 percent of the religious communities presently employ a salaried arts coordinator and an additional 34.2 percent have a volunteer worker to coordinate arts activity. Therefore, if there is to be further development of religious arts forms in the churches and synagogues there must be a training program developed to supply personnel who are qualified in the use of such forms.

In general, it can be stated that the more aware of arts activities the religious communities become, the more it can be expected that there will be cooperation, participation, and development of religious arts programs in the state of Kansas.

## ENDNOTES

1Marilyn Parks, With Timbrel and Dance, (Des Moines, Iowa: The Iowa Arts Council, 1976), p. 6.

2Jean McLaughlin, ed., The Arts in the Churches and Synagogues of North Carolina: A Renaissance, (Raleigh, North Carolina: Division of the Arts, 1976), p. 11.

3Katherine M. McClinton, Christian Church Art Through the Ages, (New York: McMillan Company, 1962), p. 1.

4Jean McLaughlin, ed., The Arts in the Churches and Synagogues of North Carolina: A Renaissance, (Raleigh, N. C.: Division of the Arts, 1976), p. 12.

5"Presbyterian Pastors Write," RFCA No. 5, August 1977.

## APPENDIX A



August 25, 1977

Dear Sir or Madam:

Throughout history a close relationship has existed between man's artistic nature and his religious feelings: The early Greek drama was a religious celebration. The music of Isaac Watts and others was sacred in thought and feeling. The worship of the early Hebrew people involved dance. The painting of Michelangelo was authorized under the auspices of the church. Recently there has been increased interest in the relationship which exists between the religious and arts communities. This interest is evidenced by the growth and development of religious arts councils across the nation. In addition to these councils there has been also a rapid development of groups involved in the production and presentation of drama, music, dance, painting, and sculpture with a religious emphasis.

This survey is intended to determine the following information: (1) What relationship presently exists between the religious and arts communities of Kansas? (2) What is the feasibility of further development of an ongoing program of religious arts involving drama, music, dance, painting, and sculpture? and, (3) To what extent are the churches willing to participate and interact within a religious arts program?

To determine answers to these questions I am asking you to respond to and complete the enclosed questionnaire. The questionnaire will take approximately fifteen minutes to complete. Due to the structure of the survey and its method of administration your answers will be totally anonymous. This survey is being conducted as part of my master's thesis in partial fulfillment of the requirements for an M. A. in speech at Kansas State University.

The following suggestions will assist you in the completion of the questionnaire: (1) Read each question carefully. (2) Respond by checking the appropriate item (s). (3) Where required provide further information by checking the appropriate item(s) or writing your own response. (4) To complete Section IV, A and B, it is best to check the response which is your first impulse. (5) Please return the completed questionnaire in the postage-paid, self-addressed envelope.

Thank you for your cooperation and assistance in the completion of this Survey of Religion and the Arts.

Sincerely,

Willis M. Watt  
Graduate Student, Theatre  
Kansas State University  
Manhattan, Kansas 66506

P. S. If you would like a copy of the results of this survey include a postage-paid self-addressed envelope.

SURVEY OF RELIGION AND THE ARTS

SECTION I: General

- (1) In what county of Kansas is your church located? \_\_\_\_\_
- (2) What is the approximate population of the community where your church is located? \_\_\_\_\_
- (3) What is the approximate membership of your church? \_\_\_\_\_
- (4) What is the denominational affiliation of your church? \_\_\_\_\_

SECTION II: Present Status of Religion and the Arts

- (1) Does your church currently provide rent free studio space for individuals or groups involved in the production and/or the presentation of drama, music, dance, painting, or sculpture? Yes \_\_\_\_; No \_\_\_\_.
- (2) Is there an individual or group in your church who coordinates and develops religious arts activities involving drama, music, dance, painting, or sculpture? Yes \_\_\_\_; No \_\_\_\_\_. If yes, is this coordinator paid a salary by your church? Yes \_\_\_\_; No \_\_\_\_\_.

(3) What types of religious arts activity are presently used in your church? (Check appropriate item[s]).

- |  |  |
|--|--|
| <input type="checkbox"/> Drama         | <input type="checkbox"/> Workshops/seminars on religious arts  |
| <input type="checkbox"/> Cantata       | <input type="checkbox"/> Dance                                 |
| <input type="checkbox"/> Musical Drama | <input type="checkbox"/> Painting                              |
| <input type="checkbox"/> Sculpture     | <input type="checkbox"/> Music (other than in worship service) |
| <input type="checkbox"/> None          | <input type="checkbox"/> Other (please specify) _____          |

- (4) Does the budget in your church include money for projects of religion and the arts involving drama, music, dance, painting, or sculpture for church related activities? Yes \_\_\_\_; No \_\_\_\_\_.
- (5) Does the budget in your church include money for projects of religion and the arts involving drama, music, dance, painting, or sculpture sponsored by non-church groups in the community? Yes \_\_\_\_; No \_\_\_\_\_.
- (6) Does the educational program in your church include instruction in the value and use of arts activities in the individual's devotional experience? Yes \_\_\_\_; No \_\_\_\_\_.



## SECTION IV: Guidelines of a Program of Religion and the Arts

DIRECTIONS: Rate the following statements according to how much you agree or disagree with each item.

- |                        |                     |
|------------------------|---------------------|
| 1 - Disagree very much | 4 - Agree           |
| 2 - Disagree           | 5 - Agree very much |
| 3 - No opinion         |                     |

A. A PROGRAM BY THE LOCAL CHURCH INVOLVING DRAMA, MUSIC, DANCE, PAINTING, OR SCULPTURE SHOULD . . .

- (1) Be developed for use in the vacation church school.
- (2) Be developed for use in the church school.
- (3) Be developed for use in the worship service.
- (4) Be developed for use in the summer camp program.
- (5) Not be used in the church program.
- (6) Determine its objectives by the needs of the local church.
- (7) Determine its objectives by the needs of the local community.
- (8) Implement innovative programs which allow for creative use of the arts in the local church.
- (9) Provide classes in the value and use of religious arts.

B. A STATEWIDE PROGRAM INVOLVING DRAMA, MUSIC, DANCE, PAINTING, OR SCULPTURE SHOULD . . .

- (1) Not be used by the churches of Kansas.
- (2) Offer the religious communities a variety of theological viewpoints.
- (3) Provide classes in the value and use of religious arts.
- (4) Provide bibliographies of drama, music, dance, painting, and sculpture available to the church community.
- (5) Provide a listing of consultant personnel who would assist in a religious arts project in the local church.
- (6) Provide a monthly newsletter to keep the churches informed of events and developments in the religious arts.
- (7) Provide workshops and seminars about religious arts in local churches.
- (8) Provide a listing of churches which provide artists with rent free studio space in their church buildings.



APPENDIX B



THE POPULATION OF KANSAS COUNTIES:  
 JULY 1, 1975 AND 1976  
 (State estimates are shown to the nearest thousand,  
 county estimates to the nearest hundred)

KANSAS 2, 280, 000

County

ALLEN	15, 300	GREELEY	1, 800	OSBORNE	6, 100
ANDERSON	8, 500	GREENWOOD	8, 900	OTTAWA	6, 200
ATCHISON	18, 500	HAMILTON	2, 900	PAWNEE	8, 600
BARBER	6, 800	HARPER	7, 700	PHILLIPS	8, 000
BARTON	31, 100	HARVEY	28, 600	POTTAWATOMIE	12, 600
BOURBON	15, 500	HASKELL	4, 100	PRATT	9, 800
BROWN	11, 500	HODGEMAN	2, 600	RAWLINS	4, 200
BUTLER	39, 600	JACKSON	11, 100	RENO	62, 500
CHASE	3, 500	JEFFERSON	13, 200	REPUBLIC	8, 000
CHAUTAUQUA	4, 600	JEWELL	5, 700	RICE	12, 000
CHEROKEE	21, 400	JOHNSON	238, 400	RILEY	61, 600
CHEYENNE	4, 100	KEARNY	3, 300	ROOKS	7, 100
CLARK	2, 800	KINGMAN	8, 900	RUSH	5, 000
CLAY	9, 900	KIOWA	4, 000	RUSSELL	9, 000
CLOUD	13, 100	LABETTE	24, 800	SALINE	48, 900
COFFEY	7, 700	LANE	2, 700	SCOTT	5, 800
COMANCHE	2, 800	LEAVENWORTH	55, 500	SEDGWICK	346, 000
COWLEY	33, 900	LINCOLN	4, 500	SEWARD	16, 400
CRAWFORD	36, 700	LINN	8, 200	SHAWNEE	152, 200
DECATUR	4, 900	LOGAN	3, 800	SHERIDAN	3, 900
DICKINSON	20, 900	LYON	31, 900	SHERMAN	8, 200
DONIPHAN	9, 100	MCPHERSON	25, 400	SMITH	6, 600
DOUGLAS	64, 300	MARION	13, 800	STAFFORD	5, 900
EDWARDS	4, 500	MARSHALL	13, 300	STANTON	2, 500
ELK	3, 800	MEADE	4, 900	STEVENS	4, 600
ELLIS	25, 700	MIAMI	20, 900	SUMNER	23, 500
ELLSWORTH	6, 200	MITCHELL	7, 800	THOMAS	8, 100
FINNEY	21, 800	MONTGOMERY	38, 900	TREGO	4, 500
FORD	23, 700	MORRIS	6, 600	WABAUNSEE	6, 700
FRANKLIN	20, 000	MORTON	3, 500	WALLACE	2, 200
GEARY	31, 600	NEMAHA	11, 500	WASHINGTON	8, 900
GOVE	3, 900	NEOSHO	18, 400	WICHITA	3, 500
GRAHAM	4, 500	NESS	4, 700	WILSON	11, 300
GRANT	6, 800	NORTON	6, 800	WOODSON	4, 300
GRAY	4, 900	OSAGE	13, 800	WYANDOTTE	178, 300

\*The data are from the December 1977 statement of Population Estimates by the U. S. Department of Commerce, Bureau of the Census.

APPENDIX C

## RELIGIOUS COMMUNITIES TAKING PART IN THIS STUDY

American Baptist	Jehovah's Witnesses
American Lutheran	Jewish - Orthodox
Assembly of God	Mennonite
Catholic	Methodist
Christian Church - Disciples of Christ	Methodist Episcopal
Christian Church - Independent	Missionary Church
Christian Reformed Church of America	Nazarene
Christian Scientist	Penetecostal
Church of God	Reorganized Church of the Latter Day Saints
Church of God - Prophecy	Seventh-Day Baptist
Church of the Brethren	Society of Friends
Congregational Church	Unitarian
Episcopal	United Church of Christ
Evangelical Covenant	United Presbyterian
Four-Square Gospel	Wesleyan Methodist

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THE ARTS IN THE RELIGIOUS COMMUNITIES OF KANSAS:  
A SURVEY OF RELIGION AND THE ARTS--1977

by

WILLIS MARTIN WATT

B. S., Manhattan Christian College, 1976

B. S., Kansas State University, 1976

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1978

In recent years religious arts programs have developed an important role in the religious expression of men and women in Kansas. The late Paul Tillich emphasized the importance of arts as an expression of faith for all the spiritual experiences of men. "All art," he said, "should express the ultimate concern of human beings--hence our religion."

This study investigated the present status of the relationship of religion and the arts in Kansas in an effort to establish its past condition, its present mode of expression, and its potential for future development. A questionnaire was sent to each religious community that has been listed on the tax exempt rolls in Kansas since 1969. Of the 3,520 religious communities who received the survey instrument, 600 completed and returned them. The responses to the questionnaire were statistically analyzed and evaluated.

In general, it was found that 75.6 percent of those surveyed believed their congregation should be involved in the use of arts in their church/synagogue. The study indicated that churches and synagogues with more than 150 members were more likely to include projects of religion and art involving drama, music, dance, painting, and sculpture in their church or synagogue program.

In addition, this study determined that 15.2 percent of the religious communities have been supportive of arts activities through the commissioning of religious arts projects.

Further, a degree of arts support from Kansas religious communities is evidenced by four factors: the provision of rent free studio space for artists (21.2 percent), the employment of religious arts coordinators (34.2 percent), the

budgeting of monies for religious arts activities in the local church and synagogue (31.7 percent), and the instruction of individuals in the value and use of arts in the devotional experience (35.3 percent).

Finally, the future status of religion and arts in Kansas is indicated by five factors: First, 45.3 percent of the religious communities surveyed would be willing to provide rent free working space for the artists in their buildings. Second, there were 173 churches and synagogues which projected that they would provide rented work space to artists. Third, 46.4 percent of those surveyed had various types of church owned equipment which they would lend to the artists (i. e., office machines, technical stage equipment, visual aid materials, easels, etc.). Fourth, 10.4 percent of those religious communities which completed the questionnaire said they would be willing to pay a salary to a religious arts coordinator in their local church/synagogue. Finally, there were fifty-five churches and synagogues that indicated they would help to support financially an arts coordinator in the community for non-church related activities.

In conclusion, there is an apparent need to discover ways of helping the religious and arts communities develop a relationship for their mutual well-being. Additionally, personnel capable of developing and coordinating religious arts programs in the churches and synagogues of Kansas need to be trained.

