

Based on the popularity of drama as a communication method in the current Western culture, the church should consider taking drama ministry more seriously as an effective means of mission evangelism and to counter the incursion of unbiblical worldviews that can be produced by secular media sources. Alternative forms of entertainment are needed for people who have become accustomed to watching drama and movies. If people are not fed with the bread of life, heavenly-inspired gospel drama/movies, they will feed on the bread of sorrow, secular entertainment that has nothing to offer their spirits.

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Dr. Wole Adeyi is a culture-shaper who uses the most powerful story-telling medium of our age: full-length films. He knows how to tell stories about things that matter — God's love, relationships, commitments, and choices that affect our lives.

— Dr. Brad Smith • President • Bakke Graduate University • Dallas, TX

Stories embed truth in the mind and heart and build courage in action far deeper than any other book. Leaders all over the world will find this book inspiring, challenging, and motivating.

— 'Dele Adeyi • Associate Professor • University of Toronto • Canada

The book lays bare, the principles of God as the author drew lessons on how Jesus was able to create, articulate, and communicate a compelling vision through drama.

— Mike Bamiloye • President • Mount Zion Faith Ministries International • Nigeria

W

WOLE ADEYI obtained his Bachelor Degree in Physical Therapy from Obafemi Awolowo University, Ile-Ife, Nigeria in 1995. He later obtained a Diploma in Theology at the Redeemed Christian Bible College and Seminary in 2000; Master's Degree in Public Health (MPH) from the Walden University in 2009, and Doctor of Transformational Leadership from the Bakke Graduate University in 2015. Knowing he is called to minister in the area of Christian drama, Wole is one of the founders and directors of the Flaming Sword Ministries, a drama ministry founded in 2009, based in Dallas, TX. He sacrifices his time by holding leadership and training sessions, trying to ensure that the vision of drama as a tool for spiritual and social transformation is carried along throughout North America and beyond. Wole and his wife, Bambo, currently live in Dallas, TX, and are blessed with four biological and many spiritual children.

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THE EFFECTIVENESS OF MEDIA

WOLE ADEYI

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A BIBLICAL AND PRACTICAL VISION
FOR THE USE OF DRAMA IN CHURCHES

WOLE ADEYI

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THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

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Praise for The Effectiveness of Drama

Reading through this book brings back into my memory many striking lessons I have been taught by the Holy Spirit in my little ministerial journey. The book lays bare the principles of God as the author drew lessons on how Jesus was able to create, articulate, and communicate a compelling vision through drama. According to the author, if Jesus could use drama in his earthly ministry to illustrate many of his teachings and preaching, how much more do Christians need this tool? I would like to suggest that a person reads this book with a pen or light marker ready, to underline striking points and prodding truths hidden inside the sentences and statements in every page. Equally, significantly used in this book are very relevant scriptural verses and passages buttressing the striking truths and golden facts that God instilled in humanity the ability to be creative. Some of the striking points which I find very relevant are that: drama can cause the audiences or viewer to identify with a character from the story and rationalize the actions from the character's perspective, and that, stories are the magical doors through which people view realities. The author has displayed deep knowledge of the Word of God, and a man does not give what he does not have. The content of this book reflect the heart of the author and the evidence or reflection of his own personal life of ministerial preparation. I have been tremendously blessed reading through this book. I strongly believe you will be blessed and transformed reading this book.

—Mike Bamiloye

President Mount Zion Faith Ministries Int'l. Nigeria
Chairman, Board of Trustees

All Nigerian Conference of Evangelical Drama Ministries
National Director, Guild of Nigeria Christian Television Film Producers

W

Dr. Wole Adeyi is a culture-shaper who uses the most powerful story-telling medium of our age: full-length films. He knows how to tell stories about things that matter — God's love, relationships, commitments, and choices that affect our lives.

—Dr. Brad Smith

President
Bakke Graduate University

W

Stories embed truth in the mind and heart and build courage in action far deeper than any other book. Among the many things we learn from this book is that Jesus' approach of communication through parables has a wonderful purpose for our lives. Leaders all over the world will find this book inspiring, challenging, and motivating. Thanks to Wole for this exceptional contribution to the literature. Let this book inspire you to get busy with God's assignment for your life and ministry.

—Dele Adeyi

Associate Professor

University of Toronto, Canada

W

I was born, grew up, and lived around the world, so have experienced Asian, African, and Latin cultures. I have grown to love the expressive nature of these cultures compared to my own European and American family background. Early on, I became a musician and participated in musicals and drama from college to church settings. For the past forty years, I have been involved in higher education and am fortunate to have traveled and taught throughout the world for thirty of those years. In today's world, we are connected to instant drama via TV, social media, videos, movies, and websites; our old style of communicating no longer works, in particular, to the younger generation. Stories are what communicate and also that which we have to give away. As Christians in our churches and communities, we have the potential of taking the lead. The mega churches have tapped into this. I have therefore found myself drawn into the passion and challenge from Dr. Wole Adeyi, a native of Africa living and working in the United States of America. He has not only added to the lack of literature in this field, but provided research and history that illuminates the Scripture as God's drama for humans. It is also a guidebook for the way Jesus modeled communicating with his disciples and commanding us to disciple the nations as incarnational leaders. Beyond this book, the author has a supportive ministry of seminars, a traveling transformational drama team, and training resources for those who will answer the call to impact the churches and communities beyond.

—Dr. Grace Preedy Barnes

Senior Consultant and Adjunct Professor of Leadership

Bakke Graduate University

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There has been a scarcity of books on the impact of drama and media for Social and National Transformation over the years and finally the Lord has intervened in this serious gap. In the last twelve months, I have travelled across the major cities of the United States as the Chairman of the Redeemer's Leadership Institute facilitating Leadership Seminars and I must say that drama clips and media as a whole have been the impacting tools everywhere I have been. This is how serious we need books that equip us for the great task of National Transformation through Drama. It is with high sense of responsibility that I endorse this book knowing that it is God's intervention to end the dearth of books on this important subject and, second, because it will serve as a mighty tool to impact individual and national transformation.

—Tunde Badru

Chairman

Redeemer's Leadership Institute

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Dr. Adeyi has provided a timely book on the use of Christian drama to communicate the transforming power of the Christian gospel to people and to bring transformation to communities. The Apostle Paul said that he became all things to all people so as to win as many as possible to Jesus Christ (1 Cor. 9:22). The principles described in this book are extremely relevant to communicating in ways relevant to today's culture so influenced by movies and other dramatic presentations.

—Dr. Bill William Payne

Professor of Pastoral and Practical Theology

Bakke Graduate University

W

Dr. Wole Adeyi reproduced what he has been doing practically for many years into this book and I will recommend this book to everyone, especially to churches. This book will help in growing church drama groups and in the expansion of the gospel of Christ especially to those that have an important message to pass on to others.

—Oluleke Jacob Akinola

General Overseer

Upper Room Baptist Church, Nigeria

W

This book could not have been written at a better time than now because of the lingering issues in drama/movies ministry in the church that it helps to address. First, the writer clearly demonstrates in the book that the major hindrance to the effective use of drama/movies in churches appears to be a lack of strong acceptance on the part of the church leaders. The church leaders do not seem to fully understand that drama/movies can be an effective tool in spiritual transformation, just as they accept and understand that it is an effective tool in social transformation. Second, the writer has drawn our attention to the fact that some church leaders have no clear vision and agenda for the drama ministry in their churches, hence the ministry is treated as a second-class ministry in the church and thus, ineffective. If such leaders show a commitment to effectively using drama/movies, then the lay people in churches will also be motivated to embrace it and accept what it has to offer. Third, the author has proffered the right direction for the church leaders and lay people when it comes to the effective use of drama/movies in the church. Finally, this book powerfully reveals the hidden treasure in the effective use of drama/movies in our churches as it is an established fact all over the world that there is tremendous power in audio/visual communication. This book is a must read for all church leaders and lay people as our society has greatly decayed morally and spiritually..

—Margaret Anenih
Co-Founder/President

Flaming Sword Ministries, Dallas, Texas

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For people who have only viewed the media as entertainment, Dr. Adeyi's book will inspire a new paradigm by which the reader will grasp the value of storytelling as a way to reach hearts, change lives, and communicate God's Word in a whole new way. A must read for pastors and teachers who are working to reach a media-minded generation."

—Dr. Judi Melton
Registrar and Director of MAGUL Program
Bakke Graduate University

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A great conversation started with fact-based evidence on why Christians should incorporate drama into their ministries. As followers of Jesus, we find the art of storytelling the key to one's true soul. Dr. Adeyi highlights the negative effects of "bad" media on the world and equips believers with the information, the urgency, and the tools to start doing something about it. This book is a prolific expository blueprint essential to the "twenty-first century" Christian.

—Samantha McRae-Najar
Founder/President
365 Soul, One Soul a Day, NJ

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Sometimes, what one needs to change the world, he already has. One might not immediately recognize this unless another person is successful in drawing out this world-changing possibility and recording its potential impact. Dr. Adeyi has performed the highly commendable task of documenting that the church already has the ability to steer culture through its use of drama, if the church would fully embrace the potential of visual storytelling. Dr. Adeyi succeeds in helping pastors and lay people appreciate the transformational power of drama and its place in the church. Storytelling is a mission that is deeply rooted in the ministry of Jesus Christ. When he spoke to crowds of people, he told stories for a reason. Stories quickly gain the attention of people and help us to understand by painting a picture in our minds that in turn press an imprint on our hearts. The writer helps us to understand that biblically inspired drama can not only change hearts and draw men to Christ, but it can quite possibly restore communities. Storytelling is a universal element of every culture. Today, visual storytelling is at the forefront of our society. I believe that if Jesus was on earth now, he would be using visual storytelling to impact our culture. Dr. Adeyi illustrates that biblically inspired drama could be the spiritual food that would satisfy the appetites of the masses and quite possibly change their palates to favor God-inspired, life-affirming drama.

—LaVonne McIver James
Founder/President
Churches Making Movies, NJ

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An excellent scholarly work on transformational leadership; a well inspired and thought-provoking research I must say.

—Dr. Doyin Hassan
Senior Lecturer
Lagos State University, Nigeria

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**A BIBLICAL AND PRACTICAL VISION
FOR THE USE OF DRAMA IN CHURCHES**

WOLE ADEYI

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**The
EFFECTIVENESS
OF
DRAMA
AS A MEDIUM OF TRANSFORMATION**

AUGUSTUS INK BOOKS

The Effectiveness of Drama As A Medium of Transformation
A Biblical and Practical Vision For the Use of Drama In Churches

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DEDICATION

This book is dedicated to my Lord Jesus Christ for calling me to the ministry of drama. Unto him only be all the glory, honor, and praise forever.

To my amazing and wonderful family who supported me and to every person who played a role in encouraging me. May this book give you inspiration and direction.

W



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I want to say a special word of appreciation to Dr. Bill Payne, who created a measurement tool for this book and has been a valuable resource for guiding this book towards presenting transformational leadership in a measurable format. We did not know each other prior to this sojourn, Bill, but you have gone the extra mile, and I am very grateful. You have shown great grace and generosity and sense of humor. Thank you for having faith in me even when I was having doubts.

To the people who influenced me on my journey in life: my father, Mr. Tunde Adeyi, and my late mother, Mrs. Esther Adeyi. Also, my siblings — 'Boade, 'Dele, 'Bola, and 'Deji, who have always been there for me and have never doubted my dreams, no matter how obsessive they might be. I often consider myself to be very privileged to have the family that God has given me. Without their support, I would not have even started, much less completed, these studies. Having

benefited greatly from this work, my hope is that others can gain some insights that will help them on the journey to becoming more fully missional.

I am extremely grateful for the guidance I have received from my spiritual parents, Pastors Enoch and Folu Adeboye of the Redeemed Christian Church of God worldwide. Also, sincere appreciation is expressed to Bakke Graduate University for providing the opportunity where academic and praxis is merged to create an educational experience useful for ministry. I express thanks and appreciation to Dr. Judi Melton, Dr. Grace Barnes, Pastor Leke Akinola, and Ms. Bisi Adeyi for their input for serving as the proof readers of this book. Thank you for your prophetic words, encouragement, and prayers to finish this book. Your faith and generosity has infused me with courage, enabling me to finish.

I am also very grateful to many supports in ministry who have offered me counsel and pushed my thinking along the way. In particular, I want to thank my parents and mentors, Evangelist Mike and Gloria Bamiloye of Mount Zion Faith Ministries, and Pastor Chris and Margaret Anenih of Flaming Sword Ministries, for their unwavering help in this endeavor and willingness to read multiple drafts and to suggest meaningful correction and improvements. I am also grateful for the assistance and encouragement of Pastors Biodun Coker and Tunde Badru.

A special word of thanks to the love of my life, my best friend and wife: Bambo Adeyi. I am so grateful for the many sleepless nights, the editing of papers, the sacrifice of time, and the courage to take this missional journey with me. Your constant prayers and unwavering practice of faith has helped me to walk the edges with God. When I didn't have anything left in the tank, your love and encouragement gave me the strength to finish.

Finally, and most important, to the only One who can

transform a life, my Lord and Savior Jesus Christ; thank you for showing me that you really love me. Thank you for teaching me that I can truly trust you with my life and future. Thank you for giving me a dream and a purpose. Your mission has become my mission. Your passion has become my passion. Your heart has become my heart. May my life always and only be about you and your Kingdom.

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FOREWORD

Dr. Brad Smith: President, Bakke Graduate University

Whoever tells the most compelling stories in a culture shape that culture. We only remember a small percent of the information that we hear, and we remember a little bit more of what we hear and see. But when we get involved in a well-told story, the thoughts, emotions, lessons, and convictions stay with us for weeks and even years.

Dr. Wole Adeyi is a culture-shaper who uses the most powerful storytelling medium of our age: full-length films. He knows how to tell stories about things that matter – God’s love, relationships, commitments, and choices that affect our lives. When we watch an Adeyi film, we get lost in the story as we become one of the characters. Dr. Wole Adeyi can make us all think deeply, worship freshly, fall in love, dream, and cry — all within just an hour or two. His films entertain us and as our mouths are wide open in laughter, he pushes down a moral lesson deep into our belly that stays there long after the film has ended.

Dr. Wole Adeyi has made over twenty full-length feature films. In 2013, he received the Excellence Worker Award in the Redeemed Christian Church in North America, recognizing his significant and innovative contribution to the mission of the church. He has received other awards and accolades for his various films with thousands watching them

in their homes, at church events, and with their families and friends.

For too long the realm of film-making has been used to destroy godly culture. Many churches in previous decades have told their members they should not go to movie houses and certainly shamed and discouraged any Christian from becoming a film maker. As a result, the one-hour sermon on Sunday speaking the truth of God is competing against hours of television and films each week speaking lies about God. It is no wonder that Christian pastors feel they are pushing a car uphill against overwhelming odds. Too often the morals of those who attend church look too much like those who do not.

Dr. Wole Adeyi is one of a few pioneers who have persevered past the criticism inside and outside the church against Christian film-makers. He knows what his African audience, living both in Africa and in Western cultures, are struggling with. He has the skills to tell stories in film the African way, which engages those in the audience to not just be a passive watchers but active participants in the story. He writes compelling scripts, chooses believable actors, and puts it all together with the amazing craft of lighting and sound, drama and music, to create a life-changing experience.

This book, *The Effectiveness of Media* is the story behind Dr. Wole Adeyi's stories. It tells of his passion to exhort himself and others to moral excellence. This book is built upon a doctoral dissertation project he wrote for Bakke Graduate University, which includes rigorous research and scholarship to back up his points. He provides compelling lessons on how God's way of living is the right way to live for us to find joy and significance in our lives. He calls Christians away from either living like the world or retreating from the world. He shows people how to move beyond the church walls to not just be the light of the church, but to be God's

light to the world. Through film, his audiences have their attention placed on the right way to live in following Jesus Christ. Yet, his stories go beyond personal morality to public mission. Movie watchers leave inspired with a new vision for their lives to be a carrier of light to affect the world in powerful ways.

Effectiveness in the Media: Drama as a tool for social and spiritual transformation is not just for film-makers, but is for anyone who lives in any culture affected by drama and media. It has application to leaders in churches who desire to craft the whole Sunday worship event around the drama of God's redemption revealed in every aspect of the service from the greeters at the front door, to the music and sermon, all the way to the parking lot as people leave. It has application for parents who want to capture their children's attention to Christ's way of life through creating family stories for generations to come. It has applications to people in the workplace desiring to share God's love to those who have only heard lies about God and need to see true drama to overcome their negative thoughts and feelings about God. We all need to understand how each of us is being affected by the world of drama that surrounds us and how we can use all types of drama for God's purposes in fresh ways. This book should be read by any Christian who wants to impact their family, their community, their church, and their city.

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PREFACE

This book is based on the assumption that there is need for alternatives to ungodly Hollywood drama/film productions and their debilitating impact on humanity and communities. Based on evidence cited in this book, the book also assumes that drama/movies produced outside the church by unbelievers have greatly contributed to issues such as the breakdown of families and the increase of crime around the world.

This book provides information about drama and its biblical relevance to churches and the community. The proposed hypothesis of this book is that Christian or evangelical drama/movies could be used by the church to more actively engage and transform communities. The assumption underlying this hypothesis is that if churches utilize dramatized messages in addition to sermon messages, churches will experience a social and spiritual transformation within their own life together and new opportunities for effective ministry within their communities. In order to test this hypothesis, the author did research using qualitative surveys and interviews among selected church pastors, ministry leaders, and lay people in Dallas, Texas, to determine their views on the effectiveness of drama in their churches and communities. Teachings on the use of drama in the church was presented to Christian leaders to encourage them to evaluate the use of drama as a tool for transformation.

Convincingly, the result of this study facilitated an understanding of the use of drama and its needs for social and spiritual transformation; however, the project outcome does not place the dramatized message over or above the sermon message or vice-versa. The project only supports the theological implications of using Christian drama/movies for transformational practices. The result supports the thesis that biblically based drama/movies within the local churches and communities are needed. The main finding of the study supports the hypothesis that drama/movies influence both biblical and cultural transformational worldviews of Americans.

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PART ONE: INTRODUCTION

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CHAPTER 1: OVERVIEW

The Problem

The problem addressed in this book is the lack of more high-quality Christian drama and movies that may be used to serve as God-focused ministries that have the potential to transform individuals and communities as opposed to the prevalent secular forms of entertainment that can often have a detrimental effect on people and communities. Steve Pederson says, “Drama is a major form of communication that people like and respond to, and it’s misdirected for the church not to take it seriously.”¹ However, Pederson also says, “As drama grew increasingly secular; the church began again, as it had in the past, to struggle with it.”²

Although the church has struggled with the practice of drama, Barna’s research claims, “Practicing Christians tend to watch more television than non-Christians.”³ The

1. Steve Pederson, *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church* (Grand Rapids, MI: Zondervan Pub. House, 1999), 14-15.

2. Ibid., 14.

3. Barna Group, “What Americans Are Watching in 2014,” Barna Organization <https://www.barna.org/barna-update/media-watch/670-what-americans-are-watching-in-2014#.VEHGI5UtDIW> (accessed October 18, 2014). According to the Barna Group, “The research included in this report is the result of a nationwide online study conducted January 28 to February 5, 2014. The survey included 1,024 adults 18 and over. The maximum sampling error for the study is plus or minus 3.1 percentage

Barna research also shows that “what practicing Christians are watching on TV includes: *NCIS* (25%); *The Big Bang Theory* (23%); *CSI* (20%); *Dancing with the Stars* (16%); and *Duck Dynasty* (15%).”⁴ Based on my observations of television and radio advertising, it is obvious that business promotions are also becoming more drama-based. I have also seen that even governments are using dramatic jingles to orientate and persuade their citizens. The use of drama has gained wide momentum as explained by Murray Watts when he says, “Drama has become the dominant form of artistic communication in the western world.”⁵ Based on the popularity of drama as a communication method in the current western culture, the church should consider taking drama ministry more seriously as an effective means of mission evangelism and to counter the incursion of unbiblical worldviews that can be produced by secular media sources.

The purpose of this book is to discover and uncover the biblical and practical vision for the use of drama and how drama can be a vehicle for spiritual and social transformation in churches. In the course of my doctoral program, a sample of Africa-America churches in North America were used for my research data. My project was designed to inspire ministry leaders and other members of the Body of Christ to become aware of the effectiveness of drama ministry as a tool to work for the transformation of cities where peace replaces conflict and a common goal replaces fragmentation. This transformation is based upon the belief that through the pre-

points at the 95% confidence level. Minimal statistical weighting was used to calibrate the sample to known population percentages in relation to demographic variables. People are identified as having a ‘practicing’ faith if they have attended a church service in the past month and say their religious faith is very important in their life.”

4. Ibid.

5. Murray Watts, *Christianity and the Theatre* (York, UK: Riding Lights Theatre, 1986).

sentation of Gospel-centered drama, working for the peace of the city will be of benefit to everyone. Likewise, this book is intended to inspire the church to present gospel-centered drama skits for effective outreach and the communication of themes designed to impart biblical values within communities.

It has been my observation that the devil is using secular drama (drama acted by non-Christians) to harvest the God-given gifts and souls of Christians. Many Christians may desire to watch God-inspired films, but when these types of films are unavailable, what is available becomes desirable. Alternative forms of entertainment are needed for people who have become accustomed to watching drama and movies. If people are not fed with the Bread of Life, heavenly-inspired gospel drama/movies, they will feed on the bread of sorrow, secular entertainment that has nothing to offer their spirits. Only by the use of heavenly-inspired drama and films can Christian drama ministers confront the sinful tenacity of the entertainment world of today. The use of drama is introduced as a transformational tool and discussed for use in churches, parachurch ministries, and other related gatherings. The Bible says, "Faith comes from hearing the message, and the message is heard through the Word about Christ" (Rom. 10:17). The word of God pictured in drama can have an influence on one's faith. Why has the church failed to make full use of drama to sensitize and advertise Jesus Christ and His power? Why is biblically based, value-driven drama needed at this time? How can drama be used effectively to communicate God's word? These are some of the questions that are addressed in this book and are for the church and parachurch ministry leaders, lay leadership, and all members of churches who are engaging in transforming the church culture but who are less involved in reaching the community. The survey discoveries, interviews, and analyses used in the

course of my research were designed to provoke and inspire church and parachurch ministry leaders' participation in community projects through the use of drama (see chapter 6 and appendices C and D).

The audiences are not only those who have a stake in seeing their cities transformed, but also include all parties that are interested in city development and community outreach. It will be important for this team to understand the necessity of creating a transformational environment in the community and seeing the change as a call to be good stewards of the people that God has placed in their care.

It is my goal to give the audience hope and a voice in identifying the factors that are preventing cities from experiencing transformation through drama. These audiences may be unaware that their organizations are struggling with these challenges, so the book will be useful to bring potential problems to the surface. In addition, they will be able to open a dialogue about these challenges with their own stakeholders. It is my hope that this will bring encouragement to see that the problem is not insurmountable.

The stakeholders are leadership teams such as pastors and other leaders of the churches in North America, a group of servant leaders who will need to be provided with clear direction and purpose. I have had the privilege of meeting with several pastors in various cities striving for unity of vision, values, and purpose, in the hopes of seeing the city considered a "city of God."⁶ Other selected leaders of the churches in North America include the boards of stewards and trustees who would be engaged in providing suggestions on transforming the church through drama for effective city transformation and community outreach. In addition, other

6. Robert C. Linthicum, *City of God, City of Satan: A Biblical Theology of the Urban Church* (Grand Rapids, MI: Zondervan, 1991).

stakeholders, whom I believe will benefit, include various drama ministries, especially my drama ministry team members for recreating and engaging the city culture through drama, who provide me with high accountability, and my Personal Learning Committee who has walked with me through this process.

Not all of the stakeholders are evangelical Christians; one group includes local politicians within cities who desire to work for a better society. The other stakeholders who will benefit include believers who live and work within the community but are not members of a church, private institutions, and community-based organizations and associations. My hope is that people will see the transforming power of a life on mission with God through drama.

Definitions of Key Words and Terms

The term *drama* is “a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance.”⁷ The usage of the word *drama* in this book refers to a piece of writing that tells a story and the art of performing a role about a serious subject that catches the audience’s attention. In a similar way, the Merriam-Webster Dictionary defines *movie* as “a recording of moving images that tells a story and that people watch on a screen or television.”⁸ According to Oluwaseun Osewa, a *movie* is defined as “a sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity.”⁹ Meanwhile, “when the

7. Merriam-Webster’s Collegiate Dictionary, 11th ed., s.v. “drama,” <http://www.merriam-webster.com/dictionary/drama> (accessed August 10, 2014).

8. Merriam-Webster’s Collegiate Dictionary, 11th ed., s.v. “movie,” <http://www.merriam-webster.com/dictionary/movie> (accessed August 10, 2014).

9. Oluwaseun Osewa, “Movies File Formats Subtitles: Choosing the Best for Your Devices,” <http://www.nairaland.com/1792380/movies-files->

term movie is used, it may be referring to a motion picture shown in theaters intended for public or commercial viewing or home-made videos.”¹⁰ *Film* is “a term associated with the art of making motion pictures.”¹¹ Whereas, “a motion picture usually projected through big screen as in the cinemas for the purpose of public viewing whether to educate, provide information or entertain.”¹²

Throughout this book, *film* and *movie* are frequently used interchangeably because, “both terms refer to a series of pictures arranged sequentially and run in a rapid manner to create an illusion of motion, be it digitally made or still using photographic films. Generally, there is no difference between the two when it comes to commercial entertainment.”¹³ On the other hand, “a film is usually used to refer to the art and science of making motion pictures, while a movie is used to refer to any video, even that with inferior quality. A film is made through the process of big productions, which include art directions, casting and creation of scripts with fabulous sets intended to be shown in the cinemas for profits.”¹⁴ Similarly, “a movie may also be produced through big productions; made digitally by an individual or independent producer with or without the intention of showing it in the cinemas.”¹⁵ Having established the similarity between a drama, film, and movie, in this book, I will use these terms interchangeably referring to a media piece that tells a story.

Mysteries “are religious truths that one can know only by

formats-subtitles-choosing#24354415 (accessed August 1, 2014).

10. Clarisse, “Difference between Film and Movie: Film Vs Movie,” <http://www.differencebetween.com/difference-between-film-and-vs-movie/> (accessed August 1, 2014).

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

revelation and cannot fully understand.”¹⁶ In the Scripture, mystery is an inspired word of God, unknown to humankind except by revelation through the Holy Spirit of God. The Bible says, “Behold, I tell you a mystery” (1 Cor. 15:51 *New King James Version*, NKJV). Within the context of drama ministries, mysteries are the revelations from God, received by God’s children, and revealed in the wisdom of God to people through drama/movie presentations. *Community* “is a group of people who live in the same area such as a city, town, or neighborhood and share particular basic common interests.”¹⁷ *Community Needs Assessment* “is the act of assessing a community and making a judgment about it.”¹⁸ This process is conducted by identifying the current and possible problems and concerns of a community. *Transformational Leadership*, in my own context, is a process of a reformative change under the control of the Holy Spirit, humbly deploying ones gifts, passion, skills, abilities and resources, inspiring others to do the same, in order to bring about holistic positive change in the world system to the glory of God.

Social Transformation in this book refers to social change that has to do with the cultural reforms with an interjection of drama/movie as a correctional alternative for entertainment as opposed to the current spread of violence, immorality, and other detriments to society promoted through many secular media forms. On the other end, *Spiritual Transformation* means “learning to make one’s inner understanding the source of one’s external actions in the world.”¹⁹ *Spiritual*

16. Merriam-Webster’s Collegiate Dictionary, 11th ed., s.v. “mysteries,” <http://www.merriam-webster.com/dictionary/mysteries>, accessed February 21, 2015.

17. Merriam-Webster’s Collegiate Dictionary, 11th ed., s.v. “community,” <http://www.merriam-webster.com/dictionary/community>, accessed August 31, 2014.

18. Ibid.

19. Natasha Dern, “What Is Spiritual Transformation?,” Huffington

Transformation in this book requires moving through obstacles and inner zones of one's psyche. Jesus said, "Now this is eternal life; that they may know you the only true God, and Jesus Christ, whom you have sent" (John 17:3). *Born Again Christians* are defined "as people who acknowledge they have made a personal commitment to Jesus Christ and that commitment personally affects their lives today. They also indicated they believe that when they die they will go to Heaven because they have confessed their sins and accepted Jesus Christ as their saviour."²⁰

Integration with Transformational Leadership Perspectives

The study of transformational leadership is the focus of Bakke Graduate University's (BGU)²¹ doctoral program. Within that study, BGU teaches eight perspectives of transformational leadership, each of which uniquely contributes to the transformation of the community. This book is focused on the transformation of the community through the use of drama by the churches and, in particular, how leadership influences and affects that transformation.

Calling-Based Leadership

According to BGU, "Calling-based leadership is one where the leader seeks to understand God-given gifts, experiences, and opportunities in understanding his/her unique role as a called instrument of Christ's transforming work in and above world cultures."²² Os Guinness in his book, *The*

Post, Healthy Living blog http://www.huffingtonpost.com/natasha-dern/spirituality_b_836680.html (accessed August 2, 2014).

20. Barna Group, "New Marriage and Divorce Statistics Released," <https://www.barna.org/barna-update/article/15-familykids/42-new-marriage-and-divorce-statistics-released#.VERdqJUtdIU> (accessed October 20, 2014).

21. Bakke Graduate University, "Eight Perspectives of Transformational Leadership," (Seattle, WA: Bakke Graduate University syllabi, 2014).

22. Ibid.

Call, says, “Calling is the truth that God calls us to himself so decisively that everything we are, do, and have is invested with a special devotion, dynamism, and direction lived out as a response to his summons and service.”²³ He further says, “in the biblical understanding of giftedness, gifts are never really ours or for ourselves... Our gifts are ultimately God’s, and we are only ‘stewards.’”²⁴ Using Guinness’ definition, the drama minister as a calling-based leader is not just one who works within the organized church but reaches into the community. Drama ministers are also God’s instrument called by him for a purpose, first to know him and not to ignore their spiritual and natural gifts. One’s calling as drama minister remains a mystery. Jesus told Peter and Andrew, “Come with me! I will teach you how to bring in people instead of fish” (Matt. 4:19 *Contemporary English Version*, CEV). Just as Jesus understood his call (Luke 2:49) and helped the disciples begin to understand the work that God had called them to do (Matt. 16:18-19), so also should Christians understand the work God has called them to do.

Incarnational Leadership

Jesus came in the flesh to be with people, to be touched with their realities, and to bring them salvation. Incarnational ministry, therefore, concerns itself with both the spiritual and socio-economic realities. According to BGU, “the incarnational leader pursues shared experiences, shared plights, shared hopes, in addition to shared knowledge and tasks.”²⁵ John Hayes says, “Jesus lived and moved and had His being in a specific community and culture, and learned from

23. Os Guinness, *The Call: Finding and Fulfilling the Central Purpose of Your Life* (Nashville, TN: W Pub. Group, 2003), 4.

24. *Ibid.*, 46.

25. Bakke Graduate University.

that community and culture.”²⁶ At the heart of being incarnational is simply loving people and loving them enough to go to them like Jesus did. The church should understand that Christians are to follow the example of Jesus as he socialized with diverse people of his day, with whom the religious leaders would have nothing to do. Drama ministers as Christ-centered leaders should see this mission as the same as the Lord’s. Therefore, drama ministers as incarnational leaders should follow the example of how Jesus came to live, serve, and walk among the communities by becoming a part of the community. Within the context of drama ministries, incarnational leaders are present among those they lead and see the need for messages to be taken into the communities in the form of a drama, movie, or film that can be easily embraced.

The church is called to change the world positively through mission, and not to copy the world. David Bosch says, “We are called, therefore, to be ‘kingdom people,’ not ‘church people.’”²⁷ According to him, “Kingdom people seek first the kingdom of God and its justice; church people often put church work above concerns of justice, mercy and truth. Church people think about how to get people into the church; Kingdom people think about how to get the church into the world.”²⁸ Bosch says, “Church people worry that the world might change the church; Kingdom people work to see the church change the world.”²⁹ An incarnational drama minister is, therefore, a “kingdom person” who uses drama to influence the lives of people in the world. Christians are

26. John B. Hayes, *Sub-Merge: Living Deep in a Shallow World* (Ventura, CA: Regal, 2006). 124.

27. David Jacobus Bosch, *Transforming Mission: Paradigm Shifts in Theology of Mission*, American Society of Missiology Series (Maryknoll, NY: Orbis Books, 1993), 378.

28. *Ibid.*, 378.

29. *Ibid.*

not called to be socially segregated but should be internally different from the world. In the light of this calling, drama ministers are to move beyond ministry at a distance and to immerse and embrace the local cultures, with the hope of transforming it.

Reflective Leadership

Reflection is a way to step back and determine whether the leader is currently following a path that is effective in accomplishing the stated plans and purposes. According to BGU, “The reflective leader lives in reality, reflects on its meaning, and catalyzes others with courage, symbols, and examples to make meaning in their own lives.”³⁰ Therefore, a drama minister as a reflective leader uses dramatic illustrations to help people imagine what their community could look like.

Shalom Leadership

Bakke Graduate University states, “*Shalom* leaders pursue reconciling relationships with God, others, one’s self, and with the physical environment. These leaders work toward the well-being, abundance, and wholeness of the community, as well as individuals.”³¹ The Psalmist says, “Turn from evil and do good; seek peace and pursue it” (Ps. 34:14). Arthur Zylstra says, “*Shalom* in an organization or community can be experienced when conflict, discrimination, and disempowerment are eliminated.”³² Spees says, “To dwell in *shalom* is to find delight in living rightly before God, to find delight in living rightly in one’s physical surroundings, to find delight in living rightly with one’s fellow human beings, to

30. Bakke Graduate University.

31. Ibid.

32. Arthur Zylstra, “Stewarding People Towards Personal Transformation” (Bakke Graduate University, DMin dissertation, 2012), 67.

find delight even in living rightly with oneself.”³³ God said to Jeremiah, “Also, seek the peace and prosperity of the city to which I have carried you into exile. Pray to the LORD for it, because if it prospers, you too will prosper” (Jer. 29:7). For a drama minister to fulfill God’s divine purpose, he/she must work for the general well-being of communities; be evangelically minded, having a great burden for salvation of souls; and be a peacemaker.

Prophetic Leadership

According to BGU, “Prophetic leadership defines a leader who speaks truth with love to and through power with sacrifice and humility, pursues change in the broken systems and practices in the political, economic, social, and religious life of the city and world.”³⁴ Likewise, drama ministers must give voice to those that have no voice (Prov. 31:8) through a dramatic illustration of Christian messages.

Servant Leadership

Grace Barnes writes, “Servant leadership promotes the valuing and development of people, builds community, practices authenticity, provides leadership for the good of those led, and the sharing of power and status for the common good of each individual, the total organization and those served by the organization.”³⁵ Drama ministers should likewise see their service to humanity as service unto God. Christians are called to empower others and multiply themselves. Jesus died and rose and multiplied Himself in and through Christians so that God’s master plan could be realized through

33. H. Spees, “Peace for Cities: Building a Global Christ-Centered Civic Renewal Movement for the 21st Century” (Bakke Graduate University, DMin dissertation, 2012). 89.

34. Bakke Graduate University

35. Grace Barnes, ed. *Servant First: Readings and Reflections on the Practice of Servant Leadership* (Indianapolis: Precedent Press, 2006), 11.

and beyond His Son (John 5:19-20). Jesus gives the definitive example of being a servant leader and also expects Christians to do likewise. Jesus said, "I have set you an example that you should do as I have done for you" (John 13:15). The concept here is that a servant leader becomes a servant in nature as opposed to doing servant activities. Robert Greenleaf explains, "the great leader is seen as servant first, and that simple fact is the key to his greatness."¹ Likewise, drama ministers are to make sure that other people's highest priority needs are being served until the desired change materializes. Jesus said, "the greatest in the kingdom is the leader who serves" (Luke 22:26). Drama ministers can make a powerful difference when they begin to serve as leaders to emulate their dramatic messages. True leadership involves loving, caring, and serving the population within and outside of the organization.

Contextual Leadership

The transformational leader "recognizes the previous work of God in other cultures and seeks to experience and build its unique gospel expression."² According to Zylstra, "Every community has a story of how it was established, and the events and people that influenced its development into the characteristics and identity that it currently represents."³ Therefore, the messages of drama ministers must be relevant and specific to their audiences based on their cultures, beliefs, etc. In addition, the message must go beyond the presentation of stories to production of *mysteries*.⁴ The world speaks stories;

1. Robert K. Greenleaf, *Servant Leadership: A Journey into the Nature of Legitimate Power and Greatness* (New York: Paulist Press, 1977), 7.

2. Bakke Graduate University.

3. Zylstra, 71.

4. As previously discussed in the Definitions section, according to Webster's dictionary, *Mysteries* "are religious truths that one can know only by revelation and cannot fully understand." In the scripture, mystery is an

the Christian drama minister speaks the mysteries. Stories can be written anywhere, but mysteries must come from God, written by the Spirit of the Lord. The Bible says, “We do, however, speak a message of wisdom among the mature, but not the wisdom of this age or of the rulers of this age, who are coming to nothing. No, we declare God’s wisdom, a mystery that has been hidden and that God destined for our glory before time began” (1 Cor. 2:6-7).

Global Leadership

Bakke Graduate University says, “A global leader understands the complexity of today’s global, pluralistic, urban, economic, and political landscape and sees the church from the perspective of a world church rather than a nationalized, denominational, or localized church.”⁵ The drama minister is a global leader just as Jesus was very much aware of the various cultures while He tells the disciples to “go and make disciples of all nations” (Matt. 28:19). Jesus’ dialogue with the Samaritan woman at the well, transcended traditional cultural and religious differences when the woman said to him, “You are a Jew and I am a Samaritan woman; how can you ask me for a drink; for Jews do not associate with Samaritans?” (John 4:9). Arthur Zylstra says a global leader “proactively works within the different ethnic and cultural groups and form partnerships that will build a global community within the organization or with those the

inspired Word of God, unknown to mankind except by revelation through the Holy Spirit of God. Within the context of drama ministries, mysteries are the revelations from God, received by God’s children, and revealed in the wisdom of God to people through drama/movies presentations. Ref: Merriam-Webster’s Collegiate Dictionary, 11th ed., s.v. “mysteries.” <http://www.merriam-webster.com/dictionary/mysteries> (accessed February 21, 2015)

5. Bakke Graduate University.

organization serves.”⁶ Hence, in seeking to be like Christ, a drama leader does need to lose his/her pride and selfishness and see himself/herself as a global servant to others but need not lose his/her self-identity.

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6. Zylstra, 73.



CHAPTER 2. CONTEXT OF MINISTRY

Historical Background

Sermon messages have never been and never will be the only method needed for the transformation of Christians into Christ's image. According to Scott Derrickson, "Jesus didn't tell explicitly 'Christian' stories. Many of his parables were about everyday life, and they impacted people in a powerful way."⁷ He further explains, "when you tell a great story, people drop their defenses and give you the opportunity to share a profound truth. But if they feel like you're preaching to them, they'll quickly resist and the opportunity is lost."⁸

James Pyle Wickersham Crawford says, "The history of the religious drama during the last two hundred years ... is shrouded in almost complete obscurity."⁹ I assumed that a

7. "Scott Derrickson is a writer and director who is rapidly becoming one of the most sought-after screenwriters in the industry. He just finished a screenplay for Jerry Bruckheimer, who is generally considered the single most powerful producer in Hollywood. Like many other Christians in the entertainment industry, Scott wants to be known both as a writer and a Christian, but not as a "Christian writer." Scott Derrickson quoted in Phil Cooke, "Hollywood Report: Is God Making a Difference in Tinsel Town?," Christian Spotlight on Entertainment <http://christiananswers.net/spotlight/movies/discernment/findinggodinhollywood.html> (accessed January 10, 2015).

8. Ibid.

9. James Pyle Wickersham Crawford, *Spanish Drama Before Lope De*

few references to dramatic performances that have been discovered during these two centuries are referred to as primitive Christian drama representations. Moreover, “Centuries earlier (A.D. 533), it was the church’s attack on the morally corrupt Roman theatre that eventually succeeded in stopping formal theatre activity.”¹⁰ According to Lindsay Price, “Even though theatre was formally banned by the Roman Catholic Church, drama could not be stopped completely, particularly when one thinks of drama as encompassing music, dance and poetry.”¹¹ Likewise, “Drama developed roughly from the tenth to sixteenth century, peaking in the fifteenth century. Most of the authors were anonymous and there are very few surviving texts.”¹² Furthermore, “As the plays moved away from the church they took on more and more the attitude of the common people. Humour found its way into the storytelling. Contemporary language and references were liberally mixed into ancient events.”¹³

According to Steve Pederson, “In the fourteenth century, drama production within the Church had grown in scope and, for the most part, was moved outside the church walls.”¹⁴ He says, “The appeal of drama, as strong in the middle ages as it is today, gradually led to more and more of the *mass*¹⁵ being dramatized.”¹⁶ Pederson goes on to say, “As early as the tenth century, short dramatic scenes were incorporated into

Vega, 1932 reprint ed. (London: Forgotten Books, 2013), 10-11.

10. Pederson, 13.

11. Lindsay Price, “Issue 65 Medieval Drama,” Theatrefolk: Spotlight e-news <https://www.theatrefolk.com/spotlights/medieval-drama> (accessed February 21, 2015).

12. *Ibid.*

13. *Ibid.*

14. Pederson, 13.

15. The *Mass* is the central act of worship in the Roman Catholic Church. The Mass is the complex of prayers and ceremonies that make up the service in the Roman Catholic Church.

16. Pederson, 13.

the *mass* of the Roman Catholic Church... realizing drama was a means to teach the biblical record to a non-literate *laity*,¹⁷ the church maintained control over much of play production into the sixteenth century.”¹⁸

Current Situation

Drama has been under-used but is still a crucial means of getting the Gospel truths out to both Christians and non-Christians. Sometimes Christians have been cautious of using drama because they consider it has no relevance for communication. According to Pederson, “The problem for some who oppose the use of drama in the church is the idea that drama is merely ‘entertainment’.”¹⁹ These people assert that “the church should be about the task of saving souls, not about entertainment.”²⁰ Drama ministry, as a ministry with entertainment value in it, is a strategic ministry like music ministry. However, it is a spiritually sensitive ministry that has the tendency to derail its ministers who divert their path into the camp of the secular artists. For instance, Jim Caviezel, the actor who played Jesus in *The Passion of the Christ* (Mel Gibson’s 2004 film), says “I have been shunned by film industry since taking the role because I failed to compromise.”²¹ Christians who enter drama ministry professionally must be aware of the pressure to adapt to the values of non-Christian drama artists.

17. Laity means congregation, laypeople, or worshipers.

18. Pederson, 13.

19. Ibid.

20. Ibid.

21. Ben Child, “Jim Caviezel Claims The Passion of the Christ Made Him a Hollywood Outcast,” *The Guardian* <http://www.theguardian.com/film/2011/may/03/jim-caviezel-passion-of-the-christ> (accessed October 21, 2014). A passionate Christian, Caviezel told the audience at the First Baptist Church of Orlando he had learned to accept that the destruction of his acting career was a price worth paying. “We have to give up our names, our reputations, our lives to speak the truth,” he said.

The Use of Theodrama

The term *theodramatic*, as defined by Ben Quash in his book *Theology and the Drama of History* “is a way of thinking theologically about historical process and the historical character of human agents and environments that emphasizes their dramatic features.”²² Quash’s argument is that “a theodramatic conception of history is the best model for a theological view of history. A theodramatic theology brings interrelation between subjects and structures in history with wisdom and insight.”²³ Further, theodramatics offer better resources for viewing “the truth of creaturely life before God than other genres.”²⁴ Theodramatic presentations offer a better grammar for interpreting and evaluating history.

Quash shows why drama is biblical and effective. Reasons for the effectiveness of drama include the fact that “people are ‘hard-wired’ for *story* because they naturally have the ability to create or understand an imaginary narration.”²⁵ For instance, people understand and remember abstract truth when it includes visible illustrations. Also, a good use of language in communication always paints a picture. If one hopes to view and gain an insight into the truth they “must not try to step out of drama, but must be drawn into it more deeply.”²⁶ The applicability nature of drama corresponds to God’s action in history because the “self-revelation of the living God also has to do with ‘what-is-going-forward.’”²⁷ A theodramatic presentation has the ability to preserve the originality and the totality of the history process. People remember far more of what they take in through their eyes and ears to-

22. Ben Quash, *Theology and the Drama of History* (New York: Cambridge University Press, 2005), 1.

23. *Ibid.*

24. *Ibid.*, 25.

25. *Ibid.*

26. *Ibid.*, 34.

27. *Ibid.*, 37.

gether. For instance, I can still remember Christian dramas I saw twenty or thirty years ago. Pederson writes, "Drama stirs one's memories, probes one's psyches, exposes one's pain, and reveals afresh just how far people fall short."²⁸ Above all, Jesus' method of communication to the ordinary people was utterly revolutionary (Matt. 13:34).²⁹

With reference to Scripture, the greatest storyteller and communicator that ever lived was Jesus (Matt. 13:1-53). He used parables and stories to explain his actions when he restored the afflicted, followed the oppressed, safeguarded the prostitutes, and dined with the outcasts. Jesus at all times communicated his point because everyone loves stories. He always ended these stories by leaving the hearers revolutionized, transformed, or reformed. The words of Jesus had a dramatic influence on the hearts of the audiences. This method of drama made the people receptive to his message when he spoke to them. Jesus concerned himself with both the spiritual and socio-economic realities of people around him. He socialized with diverse people of his day and communicated more in parables and stories. His stories were full of humor and compassion yet convincing and convicting as are always utterly revolutionized lives. In the same way, Christians are to use everyday images and practices to communicate the great spiritual truths and understandings about the kingdom of God and to speak about deeper theological and ethical issues of Christ.

28. Pederson, 16.

29. Matthew 13:34 (NLT): Jesus always used stories and illustrations like these when speaking to the crowds. In fact, he never spoke to them without using such parables. And I just do not believe that Jesus told the parables in a flat monologue. I'm sure was a master narrator. He surely enlivened the stories with different voices for different characters, gestures, facial expressions, which must have been something very close to street theater. It seems perfectly possible that he would have called up a child or two (as he did in Luke 9:46-48 to represent one or more characters in the parable.

Drama and film production ministries can be potent weapons in the hand of the Lord for bringing souls to his kingdom, delivering many from the grip of hell, and transforming cities. If churches and other Christian ministries are to subdue the land, create a high spiritual impact in North America, fulfill their roles in God's program, and transform communities, then they must embrace the ministry of drama as a tool for spiritual transformation.

Drama as a Tool for Community Transformation

According to the Disciples Drama Film ministries, "As the world population is increasing daily, the devil is building up an impregnable iron wall against the world evangelization."³⁰ It further says, "There is no doubt that the devil and his cohorts are daily organizing satanic network to work against the true church of God."³¹ Therefore, from my understanding, drama ministry is one of the growing waves of community outreach and mission activity that has resulted in city transformation and the great commission being fulfilled in this generation. Drama itself does not have the ability to bring about changes but can influence changes. Change depends on meeting the needs of the people. Spees says, "Many cities have pain and have not embraced that pain. The first step in transformation is to embrace the pain in one's city and then do something about it"³² Drama can often help

30. Disciples Drama Film, "Drama Ministry: Spotlight on Disciples Ministries," Disciples Drama Film <http://disciplesdramafilm.wikifoundry.com/page/drama+ministry?t=anon> (accessed October 23, 2014). The *Disciples* drama ministries International is a multidimensional parachurch Christian ministries established to serve the entire body of Christ in fulfilling the great commission of our Lord Jesus Christ.

31. Ibid.

32. Ryon Jones, "Painful Reminders at 'Secret Gardens' -- Still More to Be Done to End Child Abuse, Says U.S. Professor (H. Spees)," *The Gleaner* (March 30, 2014) <http://jamaica-gleaner.com/gleaner/20140330/news/news3.html> (accessed April 4, 2015).

people vividly feel and identify pain that they previously could not accurately define. (See appendix G for an example of a dramatically told story.) According to Pederson, “drama has the power to unlock that which has been repressed.”³³ He goes on to say,

Certainly drama is not the only element in a service that breaks through people’s defenses. A song, a sermon illustration, a testimony can have a similar impact. However, drama that reflects real-life experiences has the potential to break through defenses very effectively. And if communication is to penetrate one’s heart truly, defenses need to be conquered.³⁴

I see drama as a medium for communication and story-telling that brings an awareness of social issues, while Christians or evangelical drama has the potential to bring about both social and spiritual change. I see drama as a vital tool that is currently being used to compliment the efforts of several churches, parachurch ministries, fellowships and missions for the effective spread of the gospel through drama evangelism and film productions in meeting the need of the people.

For instance, the church in which I am now serving has greatly used drama presentations and movie production as well as the sermon messages to reach out to the community. The drama ministry in my church has served the Lord and the community faithfully for the last few years. My church drama has been able to identify the needs of the people and has been able to meet certain needs of the people in my community through drama messages that point them towards the kingdom of God.

33. Pederson, 18.

34. Ibid.

Hayes says, "The world doesn't need more words, not even more 'right' words. *The world needs more words made flesh.*"³⁵ According to Bartholomew and Goheen, "The Bible claims to be nothing less than God's own true story of our world and it calls us to appropriate this story for ourselves."³⁶ Furthermore, these authors cited N.T Wright that, "The whole point of Christianity is that it offers a story which is the story of the whole world. It is public truth."³⁷ Therefore, among many others, one of the purposes of every true Christian believer is to use dramatic story to bring a positive change (social and spiritual transformation) to his/her community by liberating people from satanic jaws, and bring them into the saving grace of Christ, thereby populating the kingdom of God. (See appendix G for an example of a dramatically told story.)

Comparison of Christian Drama and other Dramatic Forms

According to Fischoff and Lewis, "America is becoming increasingly aware of its status as the most multi-cultural society in the world."³⁸ They go on to say, "More and more foreign and domestically made movies are playing in more and more multi-theater complexes across the country."³⁹ Fischoff, Antonio, and Lewis conducted research designed, in part, to compare preferences in films and film genres among different groups. Furthermore, "Previous research conducted by Fischoff with data on films released up to the end of 1991 shows that what genre of film

35. Hayes, 113.

36. Craig G. Bartholomew and Michael W. Goheen, *The Drama of Scripture: Finding Our Place in the Biblical Story* (Grand Rapids, MI: Baker Academic, 2004), 22.

37. N. T. Wright, "New Testament and People of God," 41-42, quoted in Bartholomew and Goheen, 20.

38. Stuart Fischoff, Joe Antonio, and Dianne Lewis, "Favorite Films and Film Genres as a Function of Race, Age, and Gender," *Journal of Media Psychology* 3, no. 1 (<http://web.calstatela.edu/faculty/sfiscoh/media3.html>) (Winter 1998). (accessed November 15, 2014).

39. Ibid.

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a person favors is a good predictor of what all-time favorite films a person will mention”⁴⁰ (see table 1). With regard to the method used for this study, Fischhoff, Antonio, and Lewis indicated, “As part of a more comprehensive and detailed four-page questionnaire, the respondents were asked to list up to 15 of their all-time favorite films. Films cited by respondents were categorized by the research team according to their judged genre ‘fit.’”⁴¹

Table 1. Genre frequencies and genre rankings for all cited films and top 25 films (x = no data)

Genre	All Cited Films	%	"Top 25" Films					
	Frequency	%	Rank Order	Tied Ranks	Frequency	%	Rank Order	Tied Ranks
Action Adventure	959	16.2%	2	2	5	19%	2	2
Drama	1823	30.7%	1	1	4	15%	3.5	3
Comedy	623	10.5%	4	4	0	0%	x	x
Romance	736	12.4%	3	3	5	23%	1	1
Musical	265	4.5%	7	7	1	4%	7.5	4
Horror	136	2.3%	9	9	0	0%	x	x
Animation	175	3.0%	8	8	1	4%	7.5	x
Sci-Fi	444	7.5%	6	6	4	15%	3.5	3
Fantasy	471	7.9%	5	5	3	12%	5	4
Murder	129	2.2%	10	10	1	4%	7.5	5
Biblical	29	0.5%	13	13	0	0%	x	x
Documentary	6	0.1%	14	14	0	0%	x	x
Sport-Based	100	1.7%	11	11	0	0%	x	x
Animal-Based	34	0.6%	12	12	1	4%	7.5	5
	5930	100%	x	x	26	100%	x	x

Source: Stuart Fischhoff, Joe Antonio, Diane Lewis. *Journal of Media Psychology*, Vol. 3, Number 1, Chicago, 1998. <http://web.calstatela.edu/faculty/sfischhoff/media3.html>.

40. Ibid.

41. Ibid.

The research detail explains:

The number of individual movie titles cited by 560 respondents is 1,678. The subject sample of 560 respondents comprises of 264 males and 296 females ranging in ages from 15-83years, with education levels ranging from high school to graduate degrees and representing racial/ethnic groups of 218 Whites, 151 Latinos, 103 Asians, 82 Blacks, and 6 Other. [According to the authors] the differences between the numbers of films cited by groups within each demographic category, e.g., age, gender, race and ethnicity were not significant... [Furthermore] the total number of movie citations, including multiple references of the same film is 5,930, yielding an average of 10.6 films cited per respondent. The data was collected between April, 1996 and February, 1997.⁴²

It is evident in this 1996-97 study that top-rated genres of action adventure, drama, comedy, and romance have the power to compel audiences. Christian *biblical* movies/films were rated thirteenth, which is quite low in out of the total fourteen genres listed. This information in a way could be useful in determining how a drama is developed and presented in a church. The conclusion is that the use of action adventure, comedy, and romance in Christian drama would appeal to general audiences based on this study.

Phil Cooke believes, "People come to a movie to be entertained first."⁴³ According to him, "Christians have to master the art of filmmaking and create a powerful story before they think about how they are going to put some kind

42. Ibid.

43. Cooke. Phil Cooke is an informed Christian and active film producer who lives and works in the heart of Hollywood. As President and CEO of Cooke Pictures in Santa Monica, California, Phil Cooke is a secular programming producer as well as a media consultant to ministries and churches. On the web he can be found at www.cookepictures.com (accessed November 15, 2014).

of Christian message in the film.”⁴⁴ He further says that, “Most Christians fail in the film business today because even though their intentions are admirable, they haven’t learned the art and skill of making a great movie.”⁴⁵ He concluded that, “Christians have to earn the respect of the viewer if they are going to succeed.”⁴⁶ According to Cooke, “That negative approach has led the church to the creation of an entire subculture of Christian movies, most of which feature poor production values, bad acting, and sacrifice compelling storytelling for an overt gospel presentation.”⁴⁷ For instance, “while many Christians have supported films like *Left Behind*, and *The Omega Code*, most would agree that these films fell far short of their potential and will never be considered examples of excellent filmmaking.”⁴⁸

When a writer or producer understands Christian values, they still need to avoid humiliating any race, tribe, or the unbelievers in Hollywood. Instead, in writing a Christian story or producing a Christian movie, one must do so in the wisdom of God, and if possible not to create any controversy, condemnation, or argument that can influence the audiences to even refuse to hear the message. Yet, one must be able to make a movie of the life of Jesus Christ. Messages of hope and encouragement with the truth from the word of God are appropriate. Every Christian writer or producer needs to present the message of the gospel of Jesus Christ in an innovative way that contains at least one of the five pillars of Christian drama (see chapter 4 under “Biblical and Theological Basis/Foundation,” subtitled “Pillars of Christian Drama”).

44. Ibid.

45. Ibid.

46. Ibid.

47. Ibid.

48. Ibid.

As previously mentioned, a more recent research conducted by the Barna Group (2014) “shows the top five television shows that the youth watch most: *The Big Bang Theory* (31%); *The Walking Dead* (26%); *American Horror Story* (17%); *NCIS* (16%); and *Game of Thrones* (13%).”⁴⁹ The research further says, “The same shows are popular among practicing Christians as are popular among the general population. According to their top-five list: *NCIS* (25%), *The Big Bang Theory* (23%), *CSI* (20%), *Dancing with the Stars* (16%) and *Duck Dynasty* (15%) are the shows practicing Christians watch regularly.”⁵⁰ While I agree that Christian drama should be thought provoking, attracting, and interesting, I do not feel that lacking a strong biblical message is an option. Michael and Craig says, “If God has deliberately given us the Bible in the shape of a story, then only as we attend to it as story and actively appropriate it as our story will we feel the full impact of its authority and illumination in our lives.”⁵¹ Therefore, the idea behind this book, using drama is to be able to see how people respond (doing) to the living God and his word (written and spoken).

Advantages of Drama as a Communication Tool

According to *Psychology Concepts*, “Language acquisition is the process by which humans acquire the capacity to perceive and comprehend language as well as to produce and use words and sentences to communicate.”⁵² Drama uses the concept of language acquisition to express or communicate biblical truths and principles through symbols, metaphors,

49. Barna Group, “What Americans Are Watching in 2014.”

50. Ibid.

51. Bartholomew and Goheen, 22.

52. Definitions, “S.V. Language Acquisition,” Definitions <http://www.definitions.net/definition/language%20acquisition> (accessed February 22, 2015); Psychology Concepts, “Language Acquisition,” Psychology Concepts <http://www.psychologyconcepts.com/language-acquisition/> (accessed February 22, 2015).

and movement through actions that are familiar to the audience. For instance, drama communicates through words, movements, and actions that give audiences the capacity to perceive and comprehend the message straightforwardly. There is a language acquisition process that takes place through drama, which emphasizes the role of feedback and reinforcement.

Drama can be used as an admirable tool to build some of the communication skills necessary both inside and outside churches without offending individuals. According to Quash, “theodramatics concerns itself with human actions (people), temporal events (time) and their specific contexts (place) in relation to God’s purpose.”⁵³ He further says, “These three central concerns are also referred to as the cast, the stage, and the action.”⁵⁴ In essence, every verbally narrated biblical story consists of these three basics: the characters (the ministers that act the message), the stage/time (the location where the message is being acted), and the action (the center messages of the drama). Other dramatic rudiments include props, costumes, and lines. For example, following that outline, in the parable of the ten virgins (Matt. 25: 1-13), the characters are the ten virgins, the bridegroom, and the people around; the time when it took place was both day and midnight; the main message is for the Christian to be prepared for the bridegroom-Christ; the props are the lamps and the jars of oil; costumes are the clothes they put on; while their lines are all the conversations that took place.

An example of how drama may be used in a church might involve situations where people complain about their pastors talking about or preaching against them from the pulpit. Pastors may feel the need to be extra careful about what

53. Quash, 3-4.

54. Ibid.

they say, even if they believe they have a direct message from God. Of course, some congregational members may have a bias that hinders their receiving of a word from the Lord expressed through the pastor. One of the primary objectives of drama is effective verbal and non-verbal communication. This type of communication includes listening and receiving information, expressing ideas, analyzing situations and developing connections, reading, writing and dramatizing situations and stories, and working in an environment, which promotes cooperation, trust, and respect for all participants. There is a strong connection between whole language learning and its presentation, which is communication skill and dramatic activity. Active participation is also important when learning new concepts. When people are blocked from actually hearing a pastor's message, drama is an effective method of communicating messages that might cause controversy when only heard from the pulpit.

Research shows that "memories embedded in the mind and body are retained longer."⁵⁵ In order to better appreciate drama, Quash supported for the advantage of drama over other forms of poetic voice when he sets up a contrast between dramatic, epic, and lyric voice. I see drama to be more revealing than a mere spoken word, possibly because it communicates more of actions than simple verbal communication. (See appendix G for an example of a dramatically told story.) Also, drama is a worldwide form of human expression found in different cultures all over the world and throughout history that teaches the audience to imagine, discover, create, and share what is learned. In addition, drama involves feeling, gestures, observation, and imitation, which are universal forms of communication and primary mechanisms for learning. Drama involves movements and actions that are basic

55. Ibid.

parts of human existence; it should, therefore, be part of a basic teaching and practice. Drama creates an opportunity to learn, retain, and recall the information learned, as I believe it triggers memories of what the audiences saw, sensed, heard, touched, or discerned. A Christian drama/movie message, for this reason, is a presentation of the biblical truth, which amounts to enlightenment of people's eyes and hearts. Drama has the power to transform the total person in views, actions, and ways of relating with God and others.

Quash "correlates the involved nature of drama to the biblical writers: neither Paul nor the evangelists attempt to report any event of which they were not involved."⁵⁶ I agree with Quash's view, because I assumed that the emotional involvement in drama events encourages a deepening of understanding and improved retention of the information. When people experience an event, they tend to relay or communicate it better than only having it re-reported to others. Pederson's thesis also confirmed the advantage of the drama when he says, "Drama stirs our memories, probes our psyches..."⁵⁷ Michael and Craig affirm that the way people understand human life depends on what conception they have of the human story.⁵⁸ The authors conclude that, "A story is the best way of talking about the way the world actually is,"⁵⁹ because "people depend on stories to understand the world, to make sense of their lives, and to make important decisions about how they ought to be living."⁶⁰ Therefore, I strongly believe that the church ought to view drama as one way to concretely portray divine revelation. In essence, to help with retention of messages of words, drama is important in terms of actions.

56. Ibid.

57. Pederson. p 16

58. Bartholomew and Goheen, 18.

59. Ibid.

60. Ibid.

Annette Simmons in her book, *Story Factor*, believes that the best way to influence and stimulate others is through storytelling. The author says, “When you want to influence others, there is no tool more powerful than story. Jesus and Mohammed used story to redirect people’s lives.”⁶¹ She believes that too much fact and information makes people more confused. Instead, a story helps people to draw out their inner wisdom and connect with the truth. According to Simmons, “Once people make your story, their story, you have tapped into the powerful force of faith.”⁶² The author believes that a good story sinks into the unconscious and persuades a state of mind to become engaged in the narration. According to her, “Telling a meaningful story means inspiring your listeners such as coworkers, leaders, subordinates, family, or a bunch of strangers, to reach the same conclusions you have reached and decide for yourselves to believe what you say and do what you want them to do.”⁶³ I agree with Simmons, because people tend to have faith in a story that becomes real to them and also value more highly their own inferences from the story.

Bartholomew and Goheen, the authors of *The Drama of Scripture*, see the importance of the biblical narrative of God’s story. According to the authors, “the Bible claims to be nothing less than God’s own true story of our world, and it calls us to appropriate this story for ourselves.”⁶⁴ In the biblical narrative of God’s story, Christian drama and movies makes clearer what God has done and still doing to and for humanity. In other words, “the Bible provides us with the basic story that we need in order to understand our world and to live in it as God’s people.”⁶⁵

61. Annette Simmons, *The Story Factor: Secrets of Influence from the Art of Storytelling* (New York: Basic Books, 2006), 29.

62. *Ibid.*, 3.

63. *Ibid.*

64. Bartholomew and Goheen, 22.

65. *Ibid.*, 21.

Simmons explains why giving more facts and not enough applicable stories will never make people see the point of view when she says, “Story is a form of mental imprint. A story can mold perceptions and touch the unconscious mind.”⁶⁶ She further says, “When you tell a story you invoke a power that is greater than the sum of the facts you report. It has emotional content and delivers a contextual framework and a wisdom that reaches past logical rational analysis.”⁶⁷ I have also realized that Simmons’ explanation could be part of the reason why Jesus used good stories and parables as examples to illustrate his messages. Therefore, I conclude, to positively influence others, drama through storytelling is the most valuable skill one needs to develop.

The Power of Good Drama

Drama film genre is broad, comparatively inexpensive and yet one of the most profitable film genres globally. Based on Kagan research findings on films released between 2000 and 2004, nine most profitable genres were listed as reflected in table 2. While according to Kagan, “the most expensive films tend to be the most profitable, drama genre may differ.”⁶⁸ Kagan further says, “With other film genres, it is quite expensive to visually stimulate the viewers, but the major captivating fulcrum of the drama genre or subgenre is the storyline, plots, and characterization.”⁶⁹ This characteristic of drama/films explains why the movie *Titanic* with a *drama* genre and a *suspense* subgenre will still be listed as the second

66. Simmons, 29.

67. Ibid., 80.

68. Genre key factor in film profitability, says Kagan research; Kagan research estimates that animated films released between 2000 and 2004 averaged \$194.5 mil. in gross profit. (2005, Dec 20). Retrieved from; <http://www.thefreelibrary.com/Genre+Key+Factor+in+Film+Profitability%2c+Says+Kagan+Research-a0139970464> (accessed February 22, 2015).

69. Ibid.

highest grossing movie in global box office.⁷⁰ Therefore, Kagan says,

[t]he effects and impacts of any drama or drama subgenre depend largely on the developments of the storyline, plots, and intriguing suspense. Because the volume and gross sales of any movie reflects largely the interest and impact of the movie on the global society which in turn drives demand, a quick correlation and direct relationship can be inferred between gross global sales and impact of the movie on global market.⁷¹

Table 2. Average film profits by genre for major studios

2000-2004 Average Film Profits by Genre for Major Studios							
Film Genre	Simple Size	Avg. Domestic Gross (000)	Avg. Gross Revenues (000)	Avg. Non-Dist. Expenses (000)	Avg. Dist. Expenses (000)	Avg. Gross Profit (000)	Average Net Profit (000)
Animated	44	\$ 87,565	\$397,539	\$182,371	\$20,632	\$194,537	\$166,316
Sci-i/ Fantasy	31	113,185	390,089	199,043	17,870	173,177	143,446
Family	29	91,349	348,720	173,703	16,058	158,950	134,417
Action	127	74,037	365,147	161,457	11,765	91,924	72,111
Drams	103	52,620	166,026	104,334	7,449	54,243	42,602
Comedy	217	47,026	152,710	95,179	6,785	50,746	40,695
Thriller	53	45,851	159,428	103,873	7,078	48,477	37,793
Horror	36	38,335	127,439	80,302	5,665	41,473	33,538
Romance	33	40,961	115,785	73,622	5,103	37,060	29,421

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Source: Kagan Research, Genre key factor in film profitability. Kagan research estimates that animated films released between 2000 and 2004 averaged \$194.5 mil. in gross profit. Pub. Dec. 20, 2005. <http://www.thefreelibrary.com/Genre+Key+Factor+in+Film+Profitability%2c+Says+Kagan+Research.-a0139970464>.

70. The Numbers, "All Time Worldwide Top 10 [Movies]," The Numbers: Where data and the movie business meet <http://www.the-numbers.com/movie/records/#world> (accessed November 15, 2014).

71. Ibid.

Well thought out and powerful subjects, therefore, defy the marketing trend and are pulling lateral impact across the globe. This situation is even truer for Christian drama, which explains why a film such as *Passion of the Christ* is listed as one of the highest grossing movies in box office worldwide.⁷² In addition,

Other movies with thought-provoking Christian drama subjects that are making a great impact include *Letter to God*, on a message of hope for those battling cancer; *To Save a Life*, a gritty message on different teenage pressures; *Preachers Kid*, a retelling of the story of the prodigal child; *No Greater Love*, narrating the impacts of spouse abandonment and many other Christian messages on the big screen such as *The Prince of Egypt*, *The Nativity Story*, *The Chronicles of Narnia*, *Amazing Grace*, *The Blind Side* and many more are examples of rising impact of Christians Drama.⁷³

According to Raper, “the resurgence of Christian-themed films will continue to rise hoping to meet both emotional and spiritual needs of the audience either locally or globally.”⁷⁴ For example, according to H.Y. Shen, “the cross-cultural spiritual impact of such Christian-themed messages is not only having impact in the US but all over the world.”⁷⁵ Her study revealed “a significant impact of the Christian based drama, *Bruce Almighty* on both Christian and non-Christians in Taiwan, and as it had a positive influence on the percep-

72. The Numbers,

73. M. B. Smith, “Big Screens, Big Messages: New Christian Films Take on Cancer, Teen Suicide, More Gritty Subjects,” *McClatchy-Tribune Business News* 2010.

74. P. K. Raper, “Black Film and the Gospel: A Textual Analysis of Christian-Themed African-American Films in the Twenty-First Century” (Howard University (thesis), 2012).

75. H. Y. Shen, “Cross-Cultural Effectiveness of Christian Message Films: Taiwanese Responses to the Concepts of God and Christianity in the Film “*Bruce Almighty*”” (Regent University (thesis), 2010).

tions of college students about Christianity and God.”⁷⁶ In an article discussing Christian media rise in Egypt, Armanios and Amstutz explore the impact of Christian films captured clerical perspectives on women’s roles, identities, and bodies to create feminine liberation in Egypt from 1971-2012.⁷⁷ In fact, Odhuno discussed a new genre, which he called African Christian Drama that can be used, according to him, “to reflect the impact of Bible content as it relates to traditional African religion.”⁷⁸ Christian-themed drama requires significant investment and effort to turn out Hollywood standard films with clear-cut messages that can transform the global society.

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76. Ibid.

77. Febe Armanios and Andrew Amstutz, “Emerging Christian Media in Egypt: Clerical Authority and the Visualization of Women in Coptic Video Films,” *International Journal of Middle East Studies* 45, no. 3 (<http://dx.doi.org/10.1017/S0020743813000457>) (August 2013). (accessed November 15, 2014).

78. T. R. Odhuno Were, “In Pursuit of African Christian Drama” (University of Alberta Canada (thesis), 2001).



PART TWO:
BIBLICAL VISION FOR THE USE OF DRAMA

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CHAPTER 3: LITERATURE REVIEW

Changing the Culture of the Church

Church history according to Hayes shows that “Cultures often need outsiders to incarnate within them and act as a mirror to reveal their limits.”⁷⁹ The question is: should the church stand inside or outside the culture? And how should the church deal with the culture that surrounds her? According to Richard Niebuhr, a culture is simply defined as the, “total process of human activity.”⁸⁰ It is a way of life that goes on from one generation to another. Culture, therefore, changes one’s dreams, views, hopes, and affects the way one behaves.

According to Mark Driscoll, “Jesus was a culture maker. He was able to change the culture by making more cultures, being able to reach people and impact their lives by introducing new cultures as alternatives.”⁸¹ Andy Crouch recognizes some ways most Christians relate to ‘culture’: Condemning, critiquing, copying, or consuming.⁸² According to him, “In

79. H. Richard Niebuhr, *Christ and Culture* (New York: Harper Collins, 2008).

80. Ibid., 11, 32.

81. Mark Driscoll, “The Church Creating Culture,” You Tube <http://www.youtube.com/watch?v=tdUoMJG1OuQ&feature=related> (accessed September 20, 2014).

82. Andy Crouch, *Culture Making: Recovering Our Creative Calling* (Downers Grove, IL: InterVarsity Books, 2008), 78-98.

correcting or shaping a faulty culture; criticizing the culture is not the solution, but creating a new cultural group as a substitute.”⁸³ Crouch discusses the idea of *culture making* and how God has given the church cultural power, which is the “ability to influence, lure or encourage creativity to inspire and encourage others.”⁸⁴ Crouch believes that “analyzing culture does not substitute for the creation of real cultural goods,”⁸⁵ and that, “the only way to change culture is to create more of it.”⁸⁶ In my own case, the ability to make the gospel simple and easily embraced through drama and films is my cultural power. Cultural power is my sense of calling as a culture maker. I recommend in this book that drama and film production could be used to counter the sinful effects of secular traditional drama that has eaten deep into the fabrics of believers and non-believers throughout the world.

Andy Crouch also believes that culture affects people’s neighbors.⁸⁷ Therefore, if Christians claim they really love their neighbors, then they have to care how they themselves are being affected by their surrounding culture. Jesus talked about love in the two Great Commandments when he said, “Love the Lord your God with all your heart and with all your soul and with all your mind. This is the first and greatest commandment. And the second is like it: Love your neighbor as yourself. All the Law and the Prophets hang on these two commandments” (Matt. 22:37-40). The love Christians demonstrate to their neighbors will compel them to care and develop a new culture because the culture that is created must be accessible by all and not limited to the Christians alone. Creating a new culture to influence the community is

83. Ibid.

84. Ibid.

85. Ibid., 64.

86. Ibid., 67.

87. Ibid., (paraphrased) 86.

a proof of one's presence and a sign for one's calling because Christians are meant to be "culture creators and culture cultivators."⁸⁸ God has given his people the power and, therefore, expects them to impact culture.

My culture has influenced me in so many ways; it has shaped my virtues, beliefs, and core values. In essence, it has a great influence on my life and character today. I intend to influence my culture by showing the greatness of God through the ministry of drama and film production. Drama is becoming more admired as a means of culture making because it is an effective visual tool to communicate God's messages. Christian drama is a timely ministry that effectively reaches this generation. Pederson says, "One of the qualities of drama that makes it particularly important to the Church is that it effectively reduces people's defenses."⁸⁹ Drama exposes people to the realities.

Kaptelinin and Nardi discovered that when drama ministers "use their artistic gifts to build relationships, they seek to empower and transform the poor and suffering of their cities."⁹⁰ They further say, "All of these artists believe they are called to be agents of transformation, to change the world—both the people and the societies in which they live—into what it should be."⁹¹ The research done by me which is reported in this book has demonstrated that the church through its drama ministers (artists) can influence the culture of the world through drama. What this conclusion means to me is that the use of drama in the church can indirectly change the culture of the community as a whole. Likewise, Kaptelinin and Nardi say, "The greatest transformation and impact of

88. Ibid.

89. Pederson. 16.

90. Victor Kaptelinin and Bonnie A. Nardi, *Acting with Technology: Activity Theory and Interaction Design* (Cambridge, MA: MIT Press, 2006), 18.

91. Ibid., 9.

arts organizations does not come from the art but from the relationships that are built through the arts,”⁹² and that, “Working outside the comfort and support of the traditional church or working in secular professions, these agape artists often live incarnationally among the poor.”⁹³ In order to change the world culture through the tool of drama, artists must identify and relate well with the people they hope to influence. Jesus used this teaching tool because parables were a common cultural form of communication as he was able to connect with his audience by both touching their personal needs and communicating spiritual truth (Matt. 13:10-13; 15).

Biblical Worldview versus Social Issues

According to Rod Parsley,⁹⁴ “The *American Heritage Dictionary* defines the term *worldview* as “The overall perspective from which one sees and interprets the world; or a collection of beliefs about life and the universe held by an individual or a group.”⁹⁵ For instance, “a person’s worldview directly determines his or her attitudes and actions, values and choices.”⁹⁶ Parsley says, “When one observes the behaviors, values, and dysfunctions of the average ‘Christian’ family, one doesn’t come away with a sense that these are people who believe there is anything beyond this present life or that one day we will all stand before a Judge who

92. Kaptelinin and Nardi, 272.

93. Ibid., 18.

94. Rod Parsley is a pastor of World Harvest Church in Columbus, Ohio, with more than 12,000 in attendance weekly. He is a highly sought-after crusade and conference speaker who delivers a life-changing message to raise the standard of physical purity, moral integrity, and spiritual intensity. Parsley hosts *Breakthrough*, a television broadcast seen by millions across the world and also oversees World Harvest Academy, World Harvest Bible College, and Bridge of Hope Missions and Outreach. He and his wife, Joni, have two children, Ashton and Austin.

95. Rod Parsley, *Culturally Incorrect: How Clashing Worldviews Affect Your Future* (Nashville: Thomas Nelson, 2007), 34.

96. Ibid., 35.

will weigh our thoughts and deeds.”⁹⁷ In support of Parsley’s view, I see that the individual becomes a product of what he or she watches in dramas or movies by forming attitudes, values, and behaviors based on the values they see portrayed. Regrettably, both Christians and non-Christians are equally influenced by ungodly media programs that interpret social issues in ways that are contrary to biblical truths. According to Parsley, “Television programming is becoming increasingly vile, violent, and valueless,”⁹⁸ and at the same time, the world is “witnessing an all-out campaign to de-legitimize and stigmatize Christian belief and even criminalize the proclamation of biblical truth.”⁹⁹

Over the past several years I have studied the moral behaviors of people with different views, and I have found no major difference between *born again* Christians and the rest of humanity when it comes to moral behavior such as divorce rate. For instance, according to a Barna Group survey, “Born again Christians who are not evangelical were indistinguishable from the national average on the matter of divorce: 33% have been married and divorced.”¹⁰⁰ The research further says, “when evangelicals and non-evangelical born again Christians are combined into an aggregate class of born again adults, their divorce figure is statistically

97. Ibid., 4.

98. Ibid., 5.

99. Ibid., 4.

100. Barna Group, “New Marriage and Divorce Statistics Released.” This report is based upon telephone interviews conducted by The Barna Group with a random sample of 5017 adults selected from across the continental United States, age 18 and older, from January 2007 through January 2008. The maximum margin of sampling error associated with the aggregate sample is ± 1.6 percentage points at the 95% confidence level. From the aggregate sample there were a total of 3792 adults who have been married. The maximum margin of sampling error associated with the sample of married people is ± 1.8 percentage points at the 95% confidence level. Minimal statistical weighting was used to calibrate the aggregate sample to known population percentages in relation to several key demographic variables.

identical to that of non-born again adults: 32% versus 33%, respectively”¹⁰¹ (see table 3). This statistic supports Parsley’s *Worldview Confusion Syndrome*,¹⁰² as he indicated from Barna statistic: “Only 9 percent of all born-again adults have a biblical worldview.”¹⁰³

Table 3. Divorce among adults who have been married (Base: 3792 adults)

Population Segmen	Have Been Divorce	No. of Interviews
All adults	33%	3792
Evangelical Christians	26%	339
Non-evangelical born again Christians	33%	1373
National Christians	33%	1488
Associated with non-Christian faith	38%	197
Atheist or agnostic	30%	269
All born again Christians	32%	1712
All non-born again Christians	33%	2080
Protestant	34%	1997
Catholic	28%	875
Upscale	22%	450
Downscale	39%	367
White	32%	2641
African-American	36%	464
Hispanic	31%	458
Asian	20%	128
Conservative	28%	1343
Moderate	33%	1720
Liberal	37%	474

Source: The Barna Group, Ventura, CA.

101. Ibid.

102. Parsley, 31.

103. Ibid.

However, when Bartholomew and Goheen compared people with what they call a ‘biblical worldview’ with the rest of people in the society, their moral behaviors absolutely were dramatically different. According to the authors, “Though Christianity has often been accused of being otherworldly, it should be clear by now that the beginning of the biblical story does not encourage anyone to feel detached from, or somehow superior to, this world of space and time and matter.”¹⁰⁴ Moral behavior is the power that is involved in selecting which story has people’s primary allegiance because there are many stories that compete for people’s allegiance. My assumption is that only mature Christians who are being transformed by the filling of the Holy Spirit have the will-power not to let what they watch affect them adversely.

Contrary to views such as those held by Parsley, Van de Water, McAvoy, and Hunt believe that drama is just a way of learning more about the social issues and nothing adverse. According to them, “Sociodrama is just a method of using dramatic play to explore and resolve conflict and build empathy.”¹⁰⁵ They further say, “This approach helps participants to share information and increase awareness of facts and debates around social problems, in addition to engaging with personal connections to social issues.”¹⁰⁶ They do not seem to account for how drama strongly affects the values of the viewers.

Bible as a Narrative and a Drama

Bartholomew and Goheen say, “When we read the Bible in... a fragmented way, we ignore its divine author’s inten-

104. Bartholomew and Goheen, *The Drama of Scripture: Finding Our Place in the Biblical Story*. 39.

105. Manon Van de Water, Kristin Hunt, Mary McAvoy, and Manon van de Water, *Drama and Education: Performance Methodologies for Teaching and Learning* (New York: Routledge, 2015), 81.

106. Ibid.

tion to shape our lives through its story.”¹⁰⁷ They further say, “The Bible must be understood as a comprehensive whole, because, it is not presented as a single story arc, but rather as a library of 66 books.”¹⁰⁸ To be sure, “the books are inter-related, but they do not form a single narrative, and part of what makes it hard to find the continuity within the Bible is that all the main characters keep changing.”¹⁰⁹ Quentin and Robert, the authors of *Understanding Evangelical Media*, affirm that there is no other drama that spans generations and even centuries as the Bible does.¹¹⁰ Ben Quash agrees with Quentin’s statement as he concludes, “Essential to a theodramatic view of history is the eschatological insight that the historical process has its origin and end in a God who relates personally to His creatures.”¹¹¹ These authors explain how all the books in the Bible work together, how the Old and New Testament fit together to give one big story, and how the narrative story unfolds in the Bible. The authors contend that “when one reads the Bible in a fragmented way, one ignores its divine author’s intention to shape one’s lives through its story.”¹¹² Therefore, the Bible must be understood as a comprehensive whole, not as a single story, but a volume of books that are interrelated, but do not form a single narrative.

The *Drama of Scripture* by Bartholomew and Goheen, talks about “the need to tell the biblical story of redemption as a unified, coherent narrative of God’s ongoing work within his kingdom.”¹¹³ The authors believe that telling the story of the Bible as such requires unifying themes from which each sub-

107. Bartholomew and Goheen, 12.

108. Ibid.

109. Ibid.

110. Quentin J. Schultze and Robert Woods, *Understanding Evangelical Media: The Changing Face of Christian Communication* (Downers Grove, IL: IVP Academic, 2008). (paraphrased), 24-25.

111. Quash. (paraphrased), 3-4

112. Bartholomew and Goheen. 12

113. Ibid. 11

sequent story can be told, lest God's story appear fragmented and purposeless.¹¹⁴ A good example is the ministry of Jesus as occurs in the gospel narratives. For further discussion on the transformational ministry of Jesus, see chapter 4 of this book under subheading: Jesus as a Transformational Leader using Drama Methods.

According to the authors, "The Bible claims to be nothing less than God's own true story of our world, and it calls us to appropriate this story for ourselves."¹¹⁵ In other words, "The Bible provides us with the basic story that one needs in order to understand the world and to live in it as God's people."¹¹⁶ For instance, it is impossible to fully comprehend the implication of an occurrence or its significance without telling a story. Similarly, one cannot get to know someone without finding out about their personal story. What one does and how one lives, depends in a large measure on what story one perceives oneself to be living within. Bartholomew and Goheen therefore conclude, "As Christians, then, it is crucially important that we understand the story of our faith, which is the story of the Bible."¹¹⁷ They further say, "The biblical story is not merely one story among many, but it claims to be the fundamental story through which we perceive everything else."¹¹⁸ Vanhoozer says, "One advantage of thinking in terms of narrative is that it allows one to speak of the unity of Scripture."¹¹⁹ The Bible is actually the true story of the whole world! Gail Larsen in her book, *Transformational Speaking*, confirms this statement when she says, "By telling a better story; a transformational story that awakens others

114. Ibid. (paraphrased), 12

115. Ibid. 22

116. Ibid. 21

117. Ibid.

118. Ibid., 21.

119. Hunt, McAvoy, and Water, *Drama and Education: Performance Methodologies for Teaching and Learning*. 93.

to new possibilities, one plants seeds of change,”¹²⁰ and that the transformational story comes from deep within and reflects what one most care about.”¹²¹

My presumption is that Christians need to learn to read the narrative parts of the Bible for what they are and learn to read the Bible as an ongoing narrative. I see every fragment of the Bible contributes to its overarching story. A Christian drama message based on the word of God is equivalent to the manifestation of the word of God and has the power to transform lives. Some people hear sermons but do not clearly understand the message until it is dramatically simplified and illustrated in a dramatic form.

Misconception about Drama

In the past, the relationship between the theater and the church has not been friendly. Ronald Keener says, “The violent and explicit sexual content of drama drew early Christians away from going to the theatre.”¹²² According to Keener,

Some churches had drama as a means of social discourse and dissent. Some religious leaders had even objected to drama either in the church or outside because of its portrayal of immorality, and they made an effort to explaining why Christians should not participate in or attend such drama presentation. These leaders believed when you learned how to deceive your spouse or how to play the harlot; shall you not learn and then, at such interludes practice them.¹²³

120. Gail Larsen, *Transformational Speaking: If You Want to Change the World, Tell a Better Story* (Grand Haven, MI: iUniverse, Inc.). xxii

121. Ibid., xxii.

122. Ronald Keener, “Controversy Is for Real in Faith and Film,” Church Central <http://www.churchcentral.com/blogs/controversy-is-for-real-in-faith-and-film/> (accessed April 24, 2014).

123. Ibid.

The question now is how should Christians approach theater containing sinful material? Keener says, “The truth is that Christian drama ministers who play immoral characters do not glorify their actions; rather, they depict their actions for what they are.”¹²⁴ Likewise, “characters who steal, lie, cheat, murder or commit sexual sin can be presented to an audience without the playwright or the actor approving of what they do.”¹²⁵ One important factor is the spiritual formation on the part of the artists – Christian drama ministers. The goal of spiritual formation is to learn and know more of God’s character and to receive his love. This concept of spiritual formation can only bring the Christian artists to a new level of comprehension of his or her place in Jesus. Every Christian drama minister’s goal must be that ‘I may be like Christ’ when he appears to harvest souls; that I may reign with him in eternity, and build a character of integrity to be further empowered so as to be an artist of value.

The most important truth is that no matter how powerless a message is, when it is acted by spiritually prepared ministers, it becomes spiritual and evangelical. Likewise, when a group of unserious and spiritually shallow and unprepared drama members dramatize a very serious Christian drama skit, it could still result in an entertainment Christian drama with no eternal value. What matters most is the spiritual status of the messengers; both the message and the messenger must be considered in determining either a good or bad ministration. Table 4 explains the relationship between the message and messenger.

124. Ibid.

125. Ibid.

Table 4. Relationship between message and messenger

MESSAGE	MESSENGER	MINISTRATION
Powerful Drama	Unprepared Ministers	Entertainment
Powerless Drama	Prepared Ministers	Evangelical
Powerless Drama	Unprepared Ministers	Entertainment
Powerful Drama	Prepared Ministers	Evangelical.

The only caution is the relationship between the *message* (drama) to be staged and the *messengers* (Christian ministers/artists) to stage it. Failure to consider how faith and drama can successfully mix could draw audiences away from Christian drama rather than toward God. A bad Christian drama can hinder the audience's understanding of God. In an interview between Ronald Keener and Steve Wohlberg, who is the speaker/director of White Horse Media, Newport, Washington, D.C., Wohlberg said, "Hollywood has become a source for large amounts of anti-God, anti-Christian, and anti-moral perversity. God needs faithful people there too, but they must remain true to godly principles, which is often exceedingly difficult. In other words, they should seek to emulate the biblical Noah, who walked with God."¹²⁶

Another misconception about drama is that biblical stories, narratives, parables, or drama can be misinterpreted as a mere comic relief or entertainment that has no eternal value. Parsley believes "There is a tremendous, unsatisfied hunger in our nation for entertainment,"¹²⁷ and that "most celebrating shows on television have been HBO offerings like *The Sopranos* or *Sex and the City*; network hits like *Desperate Housewives*, and syndicated perennials like *The Jerry Springer Shows*."¹²⁸ According to Pederson, "Drama is enter-

126. Ibid.

127. Parsley, 5.

128. Ibid.

tainment, but this fact does not need to be a negative, even in church. Those who object to ‘entertainment’ in the church usually have a limited definition of it. To them, it connotes that which is cheap, glitzy, and worldly; the worst of Las Vegas. But an entertainment can also be truthful and enlightening.”¹²⁹ A Christian drama is not an entertainment drama merely because it is causing the audience to laugh but because the real spiritual message within is not evident. People are neither challenged nor enlightened. A Christian drama can be very entertaining and still be strongly evangelical. In fact, every transformational drama or movie should contain some element of entertainment, which will make the production very enticing to the audience. Pederson further says, “Good drama can bring out wholesome laughter or move us deeply.”¹³⁰ Therefore, he says, “Entertainment for entertainment’s sake has no place in the church, but entertainment that touches someone’s heart and makes that person more open is not only valid, it is desirable.”¹³¹

It has been my observation that dramas presented in many churches are basically comic without any visible gospel messages within it. This type of drama many times lacks a strong heart-searching, spirit-moving, evangelical message. Whenever a specific spiritual message (repentance, revival, restoration, challenge, or enlightenment)¹³² is missing in any church drama or the intended message is not so evident, then it becomes merely entertainment. Without this type of spiritual message, the drama wings of many churches and ministries are not taken as seriously as other church ministries such as the church’s choir or ushers’ ministry.

129. Pederson. 15

130. Ibid.

131. Ibid.

132. See chapter 4: “Pillars of Christian Drama (5 M’s)”

Christians Making a Difference in Hollywood

According to Cooke,¹³³ “People love the entertainment industry. Today, more than ever, celebrities have become the ‘secular saints’ of our culture, entertainment has become America’s #1 global export, and each year, tens of thousands of young people travel to Los Angeles seeking fame and fortune on the movie screen or on television.”¹³⁴ He says, “For many Christians, ‘Hollywood’ invokes images of illicit sex, unchecked violence and moral depravity.”¹³⁵ Likewise, Parsley says, “Today, Christians can be found in the highest levels of government, at the helms of Fortune 500 companies, and increasingly, even among the ranks of Hollywood actors, writers, and producers.”¹³⁶ Phil Cooke made some wonderful suggestions with which I agreed about what Christians can do to make a difference in Hollywood. He believes “if Christians are to change the world, they are to go out into the world because light shines better in the midst of darkness.”¹³⁷ Regrettably, “Boycotts and public condemnation have been the typical Christian responses, but those approaches have had little impact.”¹³⁸ With this negative attitude, making a difference becomes practically impossible. In order for Christians to make a positive change of transformation in the community, they need to consider some essential actions and attitudes.

First, Christians need to consider Hollywood as a mission field. God first loved those who have come to Christ

133. As President and CEO of Cooke Pictures in Santa Monica, CA, Phil Cooke is a secular programming producer as well as a media consultant to ministries and churches. www.cookepictures.com (accessed November 15, 2014).

134. Cooke.

135. Ibid

136. Parsley, 4.

137. Cooke.

138. Ibid.

(1 John 4:19); therefore, Christians are to love as Christ loves because everyone was made in the image of God. Peter Block in his book, *Stewardship: Choosing Service over Self-Interest*, says, “We are reluctant to let go of the belief that if I am to care for something I must control it.”¹ The book discusses how to create a culture of service and not control or compliance because, argues Block, “stewardship is choosing service over self-interest.”² Similarly, in order to transform people or a city, one must first love, and then serve, which includes a balanced and reasonable delivery of the love of God. Jesus’ idea of greatness revolves around stewardship that includes love, humility, and service. God has called Christians to be accountable to himself and not to their life’s mission. I believe a Christian’s willingness to be accountable through openness and listening to other peoples’ views will bring the desired change or effect. This attitude is something Christians need to be more sensitive to when they consider changing the culture in Hollywood to God’s kingdom culture.

Second, Christians need to pray for other Christians in the movie industry. According to Cooke, “Every day, Christians are working in an often hostile environment in a heroic effort to write, act, direct, and produce stories that celebrate faith in God.”³ He says, “Christians in Hollywood need help of every Christian to provide the kind of prayer support that will open doors, soften hearts, and sometimes make a way where there is no way.”⁴ If indeed Christians are ready to point out the true way to Hollywood, church leaders and ministry leaders should encourage Christians to pursue ca-

1. Peter Block, *Stewardship: Choosing Service over Self-Interest* (San Francisco: Berrett-Koehler Publishers, 2013), 19.

2. Ibid., 9-10.

3. Cooke.

4. Ibid.

reers in media and teach how to understand and use media in their churches and ministries. Block says, “Stewardship begins with the willingness to be accountable for some larger body than ourselves—an organization, a community.”⁵

In the midst of Hollywood, Christians have a calling to promote positive motives and movies with a Christian worldview. The idea of Os Guinness’ book, *The Call*, is that the central purpose of life is to respond to God’s call by faith resulting in people doing what they are meant to do through stewardship and service. Guinness says, “As followers of Christ we are called to be before we are called to do and our calling both to be and do is fulfilled only in being called to him.”⁶ He says, “Calling should not only precede career but outlast it.”⁷ Christians are therefore called to make a difference in the world. Christians are not the light of the church but of the world. Jesus said,

Here’s another way to put it: You’re here to be light, bringing out the God-colors in the world. God is not a secret to be kept. We’re going public with this, as public as a city on a hill. If I make you light-bearers, you don’t think I’m going to hide you under a bucket, do you? I’m putting you on a light stand. Now that I’ve put you there on a hilltop, on a light stand—shine! Keep open house; be generous with your lives. By opening up to others, you’ll prompt people to open up with God, this generous Father in heaven (Matt. 5:14-16, *The Message*, MSG).

In the light of the passage in Matthew, Christians need to support Hollywood with Christian values. One of the most profound statements by Guinness is, “Our primary calling

5. Block, 6.

6. Guinness, 230.

7. Ibid.

as followers of Christ is by him, to him, and for him.”⁸ He further says, “God calls men and women who will be committed to their life tasks with no reservations, no retreats, no regrets.”⁹ To be in Christ is to have surrendered oneself to his leadership, fully at rest and peace as he leads. The Bible declares, “And without faith it is impossible to please God” (Heb. 11:6). An attitude of trust is possible by listening and obeying God’s word. Christians making movies must believe that trusting God for everything is a high order, yet possible.

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8. Ibid. 31

9. Ibid., 223.



CHAPTER 4: BIBLICAL AND THEOLOGICAL BASIS FOUNDATION

This chapter presents the biblical and theological basis for church leadership teams to establish functional and active drama groups that will be effective in producing community transformation through drama. The section discusses biblical principles to demonstrate that God has established drama as a necessary part of creating, sustaining, and redeeming creation, and that he has given every human being certain gifts and talents that he expects to be stewarded well. The chapter concludes by examining various aspects of transformational leadership from a biblical perspective using Jesus as a case study. What does the Bible say about drama, leadership, and the responsibilities that leaders have to those they lead?

Pillars of Christian Drama (5 Ms)

According to Bonnie Smith, “The Lord uses any godly tool, including drama, to reach, to teach, and to help mature disciples in His kingdom.”¹ Every Christian drama must communicate God-inspired messages (divine eternal truths) to the audience, which are the pillars of Christian drama. This book is based on the premise that every

1. Bonnie J. Smith, *Biblical Drama Ministry: An Insightful and Detailed Guide to Enable Solo Pastors, Novice Directors and Volunteer Actors to Develop a Monologue Team in Excellence* (Bonnie J. Smith, 2013), 5.

Christian drama or movie should convey at least one or more of what I have called the five messages (5Ms), which are:

- regeneration by regenerating unbelievers onto salvation;
- revival by reviving believers from a state of spiritual lukewarmness;
- restoration by restoring backsliders back to the fold;
- challenging by challenging believers unto godly lives and works; and
- enlightenment by enlightening believers and unbelievers about the knowledge of God and critical spiritual issues that would have been a bit difficult to explain verbally that would help in opening people's eyes to the will and mind of God. (Many serious minded, zealous and dedicated children of God are in the churches that are in one, or more, spiritual ignorance or the other. This state of wrong innocence eventually deprives them of their various breakthrough and success. To this type of people drama that will cause some spiritual enlightenment will be of great value.)

A Christian drama is a dramatic illustration of one or more of the Christian messages described. Drama can be used effectively in stewarding all of the work of God: creative work, sustaining work, and culminating work, not just the redemptive work of God. This dramatic illustration could be presented through films or movies, on stages, in print, or via radio and television. A different way of seeing the 5Ms might be illustrated by what Paul said to his apprentice Timothy: "All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness" (2 Tim. 3:16). A well-constructed drama would possibly fulfill one or more of these biblical purposes. According to Josh Matthews, "an effective way to present the gospel in

drama ministry is to let the Bible itself be the source material for the sketch.”² He further says, “This approach is more than simply telling a Bible story, because when presenting biblical material, the goal is to make the Bible come to life for the audience so that they can see for themselves what it must have been like.”³

According to Parsley, “Through television, gospel preaching and teaching are more widely available than at any time in our history.”⁴ From Parsley’s view, I contend that people absorb and recall information better when it is presented visually than when presented verbally. Gospel preaching and teaching presented through the television engages attention, body, emotions, feelings, and senses to produce personal influences to the material that advances comprehension and retention.

A successful Christian drama ministry may first bring people to a saving knowledge of Jesus if they have not made that commitment, although the drama may also challenge Christians to be unreserved in their walk with Christ. Other goals of a Christian drama might be social action or other actions that are very biblical. No matter how extravagant the set, how attractive the costumes, or how exceptional the performance, the final word on the victory of any Christian drama can only be assessed in its eternal consequences. Therefore, the goal of Christian drama ministry according to Josh Matthews is “to present the gospel of Jesus Christ successfully in a creative and innovative way.”⁵

2. Josh Matthews. “Ways to Present the Gospel in Drama Ministry”. Think Creative Ministry blog <http://thinkcreativeministries.blogspot.com/2010/03/ways-to-present-gospel-in-drama.html> (accessed July 18, 2014).

3. Ibid.

4. Parsley, 5.

5. Josh Matthews, “Ways to Present the Gospel in Drama Ministry,”

Apart from the impact Christian drama plays in the fulfillment of the great commission, there are other influences the evangelical drama productions could have on the drama ministers themselves. Preparing and presenting Christian drama encourages high spiritual preparation. Jesus says, “For who is powerful enough to enter the house of a strong man like Satan and plunder his goods? Only someone even stronger, someone who could tie him up, and then plunder his house” (Matt. 12:29 *New Living Translation*. NLT). Jesus spoke these words in response to Pharisees who accused him of casting out demons by “Beelzebub,” (the ruler of the demons) (v. 24). Drama ministers need to understand that dramatizing the biblical stories requires high spiritual preparation in order not to experience counter-attack. Apostle Paul writes:

And find out what pleases the Lord. Have nothing to do with the fruitless deeds of darkness, but rather expose them. It is shameful even to mention what the disobedient do in secret. But everything exposed by the light becomes visible, and everything that is illuminated becomes a light. This is why it is said: ‘Wake up, sleeper, rise from the dead, and Christ will shine on you.’ Be very careful, then, how you live, not as unwise but as wise, making the most of every opportunity, because the days are evil. Therefore do not be foolish, but understand what the Lord’s will is (Eph. 5:10-17).

So then, just as you received Christ Jesus as Lord, continue to live your lives in him, rooted and built up in him, strengthened in the faith as you were taught, and overflowing with thankfulness (Col. 2:6-7).

Think Creative Ministry blog <http://thinkcreativeministries.blogspot.com/2010/03/ways-to-present-gospel-in-drama.html> (accessed July 18, 2014).

From the above two passages, it is likewise evidence that preparing and presenting Christian drama encourages high spiritual alertness, results in spiritual strength, helps spiritual steadfastness, aids spiritual knowledge, and ensures spiritual satisfaction that leads to spiritual fullness in Christ. In Ephesians, Apostle Paul encourages Christians not to have anything to do with the deeds of darkness, but rather expose them. Such is the case of Christian drama ministers. A double-facet drama minister attracts serious counter attacks from the enemy. Apostle Paul advised such to understand what the Lord's will is and also warned such not to be foolish. Christian drama and movie exposes the works of darkness by the light in the word of God it contains. In essence, such drama or movie is a spiritual warfare between the kingdom of light and the kingdom of darkness. Therefore, godly character, steadfastness, and spiritual alertness of the Christian drama ministers are essential so that demonic forces have nothing in them that hinder their spiritual power or ruin their reputations.

Evangelical Christian drama will also have certain influences on the kingdom of the powers of darkness in that a God-inspired drama helps to release Satan's captives; to expose the devil's secrets; and destroy Satan's strongholds. The Bible says, "the god of this world has blinded the minds of the unbelieving so that they might not see the light of the gospel of the glory of Christ, who is the image of God" (2 Cor. 4:4 *New American Standard Bible* NASU) Likewise, it says, "their foolish hearts were darkened. Professing to be wise, they became fools...who exchanged the truth of God for the lie, and worshiped and served the creature rather than the Creator... (Rom. 1:22-23 NKJV). Based on my own experience in drama ministry, Christians who were naively oppressed by demonic spirits were delivered through Christian drama that challenges them to live godly lives so as to not "give the devil a foothold" (Eph. 4:26-27).

Messages of regeneration, revival, restoration, challenges, and enlightenment dramatically illustrated become powerfully dramatized messages through the presentations of Christian drama. Also, an ideal Christian drama will be spiritually impacting and at the same time very entertaining, to appeal to the audience whose hearts drama teams intend to touch.

Biblical Basis for Using Drama as a Transformation Method

Typical questions most people ask regarding drama ministries include: Should drama be used in the church and if so, how? Does drama even have a place in the local church? Are the words, *drama*, *movie* or *film* even mentioned in the Scriptures?

I have been a Christian for over three decades and I have seen drama used in the church over that period. While drama, movies, or films are seemingly not mentioned in the Scripture, one need not conclude that these acts are forbidden. After all, microphones, amplifiers, speakers, and/or pianos are not mentioned; however, people use these tools all the time in serving God. In the same manner, since Jesus used drama through his many narrations, and God does not outlaw it, drama should not be considered illicit either. Vanhoozer says, "Scripture not only conveys the content of the gospel but is itself caught up in the economy of the gospel, as the means by which God draws others into his communicative actions."⁶ Therefore, a question to be asked is how God uses drama and narration to communicate his truths and inspire worship.

The Bible seems to include variety in how various divine truths are revealed. The gospel writers often expressed words

6. Kevin J. Vanhoozer, *The Drama of Doctrine: A Canonical-Linguistic Approach to Christian Theology* (Louisville: Westminster John Knox Press, 2005), 48.

of Jesus with slight variations. For example, each of the writers expressed the following words of Jesus a bit differently: "I have not come to call the righteous, but sinners to repentance" (Luke 5:32). "For I have not come to call the righteous, but sinners" (Matt. 9:13). "I have not come to call the righteous, but sinners" (Mark 2:17). The one sentence was spoken by one character, Jesus, but was documented and recorded by three different people. Therefore, the portrayal of a single gospel narrative cannot always do justice to the whole truth of Jesus' life and ministry.⁷ There is a purpose God gave the four gospels, each being an account of the Jesus' ministry from a different perspective.

Likewise, the variations of Christian dramatic presentations have the potential of communicating spiritual truths in a variety of ways that can inspire different people with different personalities. If people hope to view and gain an insight into the spiritual truths portrayed by dramas "they must not try to step out of drama, but must be drawn into it more deeply."⁸ Through the power of drama, people are drawn into the biblical accounts illustrated through dramatic presentations. According to Bartholomew and Goheen, "One cannot grasp the meaning of the story of Jesus until one begins to see --the climactic episode of the great story of the Bible, the chronicle of God's work in human history."⁹ Stories are the magical doors through which people view realities. For me, stories have been my access to life. I recall how my Mom

7. Biblical Discernment Ministries, "Jesus the Movie: The Gospel According to Luke (Warmness)," Rapid Net <http://www.rapidnet.com/~jbeard/bdm/Psychology/cc/jesusmovie.htm> (accessed October 24, 2014). Jesus The Movie was produced twenty years ago by the Genesis Film Project, *Jesus: The Gospel According to Luke* saw limited success in movie theaters, being patronized primarily by Christians. It is enjoying much greater success today as part of Campus Crusade for Christ's Jesus Film Project.

8. Quash, 37.

9. Bartholomew and Goheen. 129

always read to me and how I learned the stories before I really read where the stories were in the Bible. Since God instilled in humanity the ability to be creative, he seems to use drama to shape human minds.

There are many instances in the Bible, which today I call *dramatic readings*. For instance, Jesus often used verbal illustrations in the form of parables and stories such as the prodigal son (Luke 15:11-32) as transformational agents. Pastors and other leaders frequently use illustrations in their sermons and teachings as well, just as Jesus did. I have read many times in Scripture how “Jesus taught them in parables” (Matt. 13:10-13; 15). This act of teaching is an integral part of the drama. The gospel is written in the form of stories, not necessarily three point sermons, so it is easy to see from the biblical example that Christians are permitted to use dramatic illustrations, interpretations, storytelling, and parables, in spreading the gospel of good news. Other examples of a narrative drama in the Bible include the parable of the ten virgins (Matt. 25: 1-13), the prodigal son (Luke 15:11-32), workers in the vineyard (Matt. 20: 1-16), tenants and the wicked vinedressers (Matt. 21: 1-14), and the wedding feast (Matt. 22: 1-14). For instance, he illustrated teachings on prayers (Luke 18:1-2); he illustrated teachings on self-righteousness (Luke 18:9-10); and he illustrated teaching on covetousness (Luke 12:13-21).

Jesus used parables to make his teachings clearer to some who would believe, while to others they remained a mystery. Through story-parables, the knowledge of the secrets of the kingdom of heaven was given to some, but not to others (again see Matt. 13:10-17). Dwight Pentecost says, “Christ used the parabolic method in His teaching to reveal the truth to some but, on the other hand, He used it to hide the truth

from others.”¹⁰ Other times Jesus told stories of actual incidences; for example, a man who was experienced and knowledgeable in the Jewish law came to Jesus and asked what he must do to receive everlasting life. Jesus used an account of an actual incident to answer him.

On one occasion an expert in the law stood up to test Jesus. Teacher, he asked, “What must I do to inherit eternal life?” “What is written in the Law?” he replied. “How do you read it?” He answered, “Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind; and, Love your neighbor as yourself.” “You have answered correctly,” Jesus replied. “Do this and you will live.” But he wanted to justify himself, so he asked Jesus, “And who is my neighbor?” In reply Jesus said: “A man was going down from Jerusalem to Jericho, when he was attacked by robbers. They stripped him of his clothes, beat him and went away, leaving him half dead. A priest happened to be going down the same road, and when he saw the man, he passed by on the other side. So too, a Levite, when he came to the place and saw him, passed by on the other side. But a Samaritan, as he traveled, came where the man was; and when he saw him, he took pity on him. He went to him and bandaged his wounds, pouring on oil and wine. Then he put the man on his own donkey, brought him to an inn and took care of him. The next day he took out two denarii and gave them to the innkeeper. ‘Look after him,’ he said, ‘and when I return, I will reimburse you for any extra expense you may have.’ Which of these three do you think was a neighbor to the man who fell into the hands of robbers?” The expert in the law replied, “The one who had mercy on him.” Jesus told him, “Go and do likewise” (Luke 10:25-37).

10. J. Dwight Pentecost, *The Parables of Jesus: Lessons in Life from the Master Teacher* (Grand Rapids, MI: Kregel Publications, 1998), 10.

Drama can enlighten how a loving God has revealed his mind for the salvation of his people. For example, God used the marriage of the prophet Hosea to his harlot wife, Gomer, to dramatize God's love for his people the Israelites despite their unfaithfulness (Hosea 1-3). Drama can cause the audiences or viewer to identify with a character from the story and rationalize the actions from the character's perspective. With this kind of discovery through drama, the viewer could have a change of heart and start working towards ways of transforming his/her community based on the character's life in the story.

Klyne Snodgrass, the author of *Stories with Intent*, declares, "Stories are one of the few places that allow one to see reality, at least the reality the author creates."¹¹ He went on to say, "Jesus' parables have been described as both works of art and weapons in his conflict with opponents."¹² Earlier in this chapter, I discussed how drama can be used to penetrate the kingdom of darkness and destroy Satanic strongholds. Snodgrass goes on to say, "Jesus' parables are among the best known and most influential stories in the world.... Even if people know nothing of Jesus, they either know about his stories or have encountered their impact in expressions like 'prodigal' or 'good Samaritan.'"¹³ Jesus used parables and stories to teach and positively impact the lives of many who cared to listen to him. Likewise, Christian drama can be used as a tremendous tool for transformation.

Jesus as a Transformational Leader Using Drama Methods

First, I see a transformational leader to be a kingdom seeker. With Jesus as the model of a perfect transformational

11. Klyne Snodgrass, *Stories with Intent: A Comprehensive Guide to the Parables of Jesus* (Grand Rapids, MI: William B. Eerdmans Pub. Co., 2008), 1.

12. Ibid., 2.

13. Ibid.

leader, this next section examines how Jesus was an example of this style of leadership with the use of drama. Conferring from Leighton Ford's idea in his book, *Transforming Leadership*, Jesus was able to create, articulate, and communicate a compelling vision; change what people talk about and dream of; make his followers transcend self-interest; enable us to see ourselves and our world in a new way; provide prophetic insight into the very heart of things; and bring about the highest order of change.¹⁴ One of the amazements of the gospel is the account of the very unlikely individuals who were drawn to Jesus, such as tax collectors and sinners. Scripture says, "Then all the tax collectors and the sinners drew near to Him to hear Him. And the Pharisees and scribes complained, saying, 'This Man receives sinners and eats with them' (Luke 15:1-2). According to Amy-Jill Levine, Jesus was an example of a transformational leader because, "Jesus is consistently meeting people not at the altar but at the table, whether as host, guest or ..." ¹⁵

In chapter 1, I talked about the concept of incarnational leadership as presented at Bakke Graduate University. Likewise, drama ministry often portrays life situations in a way that relates spiritual truth to the everyday lives of people. Paul declared,

For though I am free from all, I have made myself a servant to all, that I might win more of them. To the Jews I became as a Jew, in order to win Jews. To those under the law I became as one under the law though not being myself under the law that I might win those under the law. To those outside the law

14. Leighton Ford, *Transforming Leadership: Jesus' Way of Creating Vision, Shaping Values & Empowering Change* (Downers Grove, IL: InterVarsity Press, 1991). (paraphrased) 30-31

15. Amy-Jill Levine, *Short Stories by Jesus: The Enigmatic Parables of a Controversial Rabbi* (San Francisco: HarperOne, 2014), 13.

I became as one outside the law not being outside the law of God but under the law of Christ that I might win those outside the law. To the weak I became weak, that I might win the weak. I have become all things to all people that by all means I might save some. I do it all for the sake of the gospel that I may share with them in its blessings. (1 Cor. 9:19-23)

Even though I am free of the demands and expectations of everyone, I have voluntarily become a servant to any and all in order to reach a wide range of people: religious, nonreligious, meticulous moralists, loose-living immoralists, the defeated, the demoralized—whoever. I didn't take on their way of life. I kept my bearings in Christ—but I entered their world and tried to experience things from their point of view. I've become just about every sort of servant there is in my attempts to lead those I meet into a God-saved life. I did all this because of the Message. I didn't just want to talk about it; I wanted to be in on it! (1 Cor. 9:19-23, The Message, MSG).

The idea of becoming all things to all to save some is to be a major goal of the transformational ministry of drama. Good Christian drama should portray life situations and creatively apply spiritual principles in the lives of the characters involved. God uses the drama of redemption to relate his love to humanity. In describing this drama of redemption made by Jesus Christ, Paul says: "Let this mind be in you, which was also in Christ Jesus, who, being in the form of God, thought it not robbery to be equal with God; but made himself of no reputation, and took upon him the form of a servant, and was made in the likeness of men" (Phil. 2:5-7, King James Version, KJV).

Jesus Christ being in the form of God, still had to take upon himself the form of a bondservant and then came in the likeness of a person. He became a person that he might

save humanity. When one possesses the gift of drama acting, it is to enable that person to strongly identify with the emotions of others, allowing them to, in a sense, “become all things to all men to by all means save some” (1 Cor. 9:22). This drama gift is for the enlargement of God’s kingdom and for fulfilling his divine purposes.

Matthew summarized the ministry of Jesus when he said, “Jesus went through all the towns and villages, teaching in their synagogues, proclaiming the good news of the kingdom and healing every disease and sickness” (Matt. 9:35). From this passage, Jesus went about doing three things: preaching, teaching, and healing. The *preaching* and *teaching* involved the passing of messages to the listeners. However, how was he able to pass his messages across to these diverse people? Two texts shed light on this question: Matthew wrote about Jesus’ *preaching* ministry. “Then He spoke many things to them in parables” (Matt. 13:2-3). Mark wrote about Jesus’ *teaching* ministry: “and he taught them many things in parables” (Mark 4:2, KJV).

Leighton Ford declares, “Where are the transformational leaders today? And if they are not here, where are they coming from?”¹⁶ My understanding is that one of the greatest disasters the world is suffering from today is the crisis of leadership. Ford, throughout his book, calls Christians to be transformational leaders because in both the secular and spiritual setting today, he sees the growing lack of bold leaders. He used Jesus as a powerful example of a transformational leader that created vision, shaped values, and empowered change globally. He presented Jesus’ leadership qualities through several different leadership metaphors: “son (obedient to God), seer (visionary), strong one (character, authority), servant, shepherd (mentor), spokesperson (communicator),

16. Ford. 22

struggler (peacemaker), and sustainer.”¹ Ford calls Christians to be transformational leaders as he teaches how to deal with obstacles as Christ did. He made his points clear by saying “Transformational leaders motivate people to do more than they expected to do, by raising people’s awareness of different values, by getting them to transcend their self-interests for the cause and by expanding people’s portfolio of needs and wants.”² Just as the person and ministry of Jesus is used as a representation of a kingdom-seeker; so, also, transformational leaders are expected to be goal oriented, to change situations, to motivate, empower and change people’s lives globally. Jesus was able to handle various situations from these diverse viewpoints; therefore, Christians have more to learn from the example of Jesus as an outstanding leader, who was able to work with diverse people all over the world to produce results of a team of followers who shared the same dream and beliefs as their leader. Ford further says that, “Kingdom-seekers are leaders marked by *loyalty*, for they seek another’s cause, by *fidelity*, for they tell another’s truth; by *humility*, for they accept another’s results; by *constancy*, for they wait another’s time; and by *expectancy*, for they dream of another’s glory.”³

Extrapolation

This chapter has discussed the fact that in the New Testament, Jesus Christ in his earthly ministry used narrative drama to teach and preach. Narrative drama is a verbally narrated story consisting of some or all of the essentials of drama such as characters, lines, location, props, costumes, etc. If Jesus could use drama to such an extent in his earthly min-

1. Ibid., (paraphrased), 37-273

2. Ford, *Transforming Leadership: Jesus’ Way of Creating Vision, Shaping Values & Empowering Change*. 22

3. Ford, 97-98.

istry to illustrate many of his teachings and preaching, how much more do Christians need this tool? This type of drama also helps to impact instruction and rebuke without causing offense (2 Sam. 12:1-14). Jesus did quote Scriptures, but much more, often when he stood before the people to teach or preach, he used drama in some form.

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PART THREE

PRACTICAL VISION FOR THE USE OF DRAMA IN CHURCHES IN NORTH AMERICA

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CHAPTER 5: DESIGN AND METHODS

As previously indicated, this book is designed to study the impact of drama as a vehicle for churches to use as an effective community outreach strategy to produce spiritual and social transformation in their communities. The research methods used include the following steps: 1) fifty pastors were surveyed to determine their opinions on the use and effectiveness of Christian drama; 2) one hundred lay people were surveyed to determine their experiences with Christian drama and how effective it has been in their lives to communicate Christian truths; and 3) a seminar was conducted for twenty-five pastors on the use of Christian drama as a vehicle to communicate Christian truths.

A team made up of four volunteers helped in reviewing the answers provided by the pastors and other participants. This four-person leadership team assisted in disseminating the questionnaires among the pastors and the other participants. The team also helped to gather information from these church leaders (pastors) to determine the effectiveness of the local church in bringing about cultural transformation through drama. In speaking with the team, I shared my vision in developing a transformational vehicle. A focal concept that governed the team formation was that they all shared a similar vision with the leader with whom they functioned and served from the heart.

Research among Pastors

Surveys were conducted among fifty pastors to determine if and how drama is being used in their local churches. The survey participation was comprised of a city-wide sample of fifty pastors in the Dallas-Fort Worth area (Male, n=45, and Female, n=5) ranging in ages from forty to seventy-three. A variety of education levels were represented with most having a college degree and some with graduate degrees. Africa-Americans were the racial/ethnic group. These pastors were contacted either in person or by mail, and all data was collected between September 2014 and January 2015.

In a more comprehensive and detailed one-page questionnaire, the respondents were asked to indicate their personal belief response to eight statements on the scale of agreement to disagreement or undecided (see appendix A). The surveys helped to view their opinions about the effectiveness of drama for Christian ministry. These selected questions sought to know if the church as a whole was making full use of drama to sensitize and advertise Jesus Christ and his power to change lives and, if not, why not.

Research among Lay People in Churches

Ten churches were selected based on the review of the answers received from the surveys conducted among the pastors. The criteria of selection were based on the indications from their pastors that their local churches watched movies regularly. With the permission from the church leadership, ten participants were randomly selected in each of these churches to total one hundred participants. The survey was comprised of a total of 100 respondents, (male, n=67, female, n=33) ranging in ages from 15 to 79, with education levels ranging from high school to graduate degrees and representing different denominations. These respondents were contacted in person. The respondents were asked fourteen ques-

tions to indicate their personal belief responses to fourteen statements on the scale of their agreement or disagreement or undecided (see appendix C). The survey instrument asked participants to rate their beliefs on fourteen questions that characterize the transformational purpose of drama in Scripture. A follow-up session to discuss summary survey results was offered to review the findings and allow participants to clarify responses. Participants were given the opportunity to reflect upon and become more aware of their thoughts and feelings towards the research questions. A four-person team of experienced survey practitioners under my supervision were utilized in developing and analyzing survey and discussion results.

The survey instrument/questionnaire asked the participants to rate their beliefs on the ratings of +3 to -3, from highest to lowest, that characterize the transformational function of the drama/movie. Detailed analysis of responses to these questions revealed the respondents' beliefs. The data results were evaluated using the following ratings: Strongly Agree = +3; Somewhat Agree = +1; Somewhat Disagree = -1; Strongly Disagree = -3; Undecided = 0. The research among the lay people in churches was compared with the results received from the pastors.

Testing of an Intervention Strategy

This book seeks to provide a practice by which the church can become truly a kingdom-based transformational church through the effective use of drama. The intervention strategy involved conducting a seminar for twenty-five pastors on the use of drama in the church with the use of pre-seminar and post-seminar surveys to evaluate the effectiveness of the seminar in terms of any change of attitudes among the pastors toward the use of drama in the church. Based on the results of the seminar, this approach will possibly be a good

strategy to use to help church leaders (pastors) utilize drama more effectively. See appendices E and F for samples of the seminar lecture and pre/post-seminar survey questions, respectively.

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CHAPTER 6: OUTCOMES AND RESULTS

The fundamental aim of this book was to inspire church pastors and ministry leaders to see the impact of Christian drama as a vehicle for social and spiritual transformation in individual lives, the church, and communities. The research strategies used were comprised of three essential interrelated elements (see appendices A-F). These strategies included 1) a research survey among pastors, 2) a research survey among lay people in churches, and 3) testing of an intervention strategy in the form of a seminar for pastors and other church leaders on the use of drama as an effective method of transformation.

Scoring Methods Used for Surveys

Surveys distributed to pastors and lay people asked participants to indicate their level of agreement or disagreement regarding a series of statements. For each statement, participants could select from the following multiple choices (the numerical values I used for scoring the choices are also shown): Strongly Agree (+3), Somewhat Agree (+1), Somewhat Disagree (-1), Strongly Disagree (-3); and Undecided (0). Appendices A through D show the surveys used for pastors and lay people as well as compilations of the scoring data. A *ratio of agreement* was calculated for each survey statement by dividing the total of participant scores by the highest potential agreement score that would

result if all participants selected the choice of Strongly Agree (+3). Ratio of agreement scores with positive values between .00 and 1.00 indicate a composite level of agreement, while negative values indicate a composite level of disagreement. Ratio of agreement scores of .80 or greater are referred to as an *acceptable level of agreement* in this project.¹

Survey Section 1: Research among Pastors

In the research among pastors, surveys were conducted among fifty pastors to determine if and how drama is being used in their local churches. The surveys helped to view their opinions about the effectiveness of drama for Christian ministry. An analysis of the survey data for pastors follows in the remainder of this section.

Statement 1: My local church, through discipleship, develops people's character that leads to a lifestyle of becoming like Jesus in their personal and societal relationships

Based on a .99 ratio of agreement for Statement 1 regarding discipleship (see table 5), the surveyed pastors see their churches using discipleship to develop people's character leading to a lifestyle of becoming like Jesus in their personal and societal relationships. The intent of Statement 1 was to confirm that the pastors surveyed are believers of Christ Jesus and engaged in active discipleship in their congregations. Based on the results, my assumption is that these pastors are leading Bible-believing churches.

1. This study considered a ratio of agreement of .80 or more as indicating a fairly strong level of agreement based on educational performance evaluation of mastery as being 80 percent or higher for most skills. A .80 level of agreement or higher is referred to as an "acceptable level of agreement" in this project.

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

Table 5. Survey response to statement 1 (N=50) (x = no data)

Statement 1 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	49	147	x
Somewhat Agree	1	1	x
Undecided	x	x	x
Somewhat Disagree	x	x	x
Strongly Disagree	x	x	x

Statement 2: I believe drama/movie is a tool for social transformation

The pastors' overall response ratio (.83) for Statement 2 is only a little above the lower limit of the acceptable level of agreement range but very significant (see table 6). The moderately high response ratio seems to indicate a belief among the pastors that drama is useful for social transformation; however, comparing these results with data for Statement 3 (next section), they ranked drama higher as a tool for social transformation than for spiritual transformation. This rating may be indicative of their cultural perspectives on the use of drama for spiritual purposes and/or ambivalence as to the nature of the meaning of the statement.

Table 6. Survey response to statement 2 (N=50) (x = no data)

Statement 2 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	40	120	x
Somewhat Agree	4	4	x
Undecided	6	0	x
Somewhat Disagree	x	x	x
Strongly Disagree	x	x	x
Totals	50	124	.83

Statement 3: I believe drama/movie is a tool for spiritual transformation

This statement was intended to determine if the pastors considered the transformative use of drama/movie as aligning with God's redemptive purpose for the whole of creation. As I previously discussed, I believe the use of drama is supported biblically based on Jesus' use of narration throughout his ministry (see chapter 4). The overall rating for this statement (.66) is below the acceptable level of agreement range and seems to indicate that some of the pastors do not see a positive purpose for drama as a method for spiritual transformation (see table 7). These results may also point to a lack of drama skills on how to effectively use drama in communicating biblical messages.

Table 7. Survey response to statement 3 (N=50) (x = no data)

Statement 3 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	32	96	x
Somewhat Agree	8	8	x
Undecided	5	0	x
Somewhat Disagree	5	-5	x
Strongly Disagree	x	x	x
Totals	50	99	.66

Statement 4: I believe in exposing the congregation to watching Christian drama/movie

The low agreement responses to Statement 3 (.60) are expected in comparison to equally low levels of agreement indicated for Statement 4 (.66). Since some pastors do not believe drama/movie is a tool for spiritual transformation as compared to social transformation, they see no reason why they should expose the congregation other than for social reasons (see table 8).

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Table 8. Survey response to statement 4 (N=50) (x = no data)

Statement 4 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	29	87	x
Somewhat Agree	7	7	x
Undecided	10	0	x
Somewhat Disagree	4	-4	x
Strongly Disagree	x	x	x
Totals	50	90	.60

Statement 5: At least once a month, our church watches a drama/movie message

The very low ratio of agreement for Statement 5 is also expected due to the fact that some pastors do not believe the local church should be engaged in substituting dramatized messages for the word message given in sermons (see table 9). This statement reports the weakest agreement (.25) of all the responses given in the pastoral survey and is similar in results to the low score given in response to Statement 7, which is a statement reflecting positive attitudes toward the use of drama in the church.

Table 9. Survey response to statement 5 (N=50) (x = no data)

Statement 5 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	14	42	x
Somewhat Agree	12	12	x
Undecided	16	0	x
Somewhat Disagree	4	-4	x
Strongly Disagree	4	-12	x
Totals	50	38	.25

Statement 6: I believe in sending church people into the field of movie or drama development (drama/movie course or seminar) as a part of the church's mission to transform society

Based on the discussions with the pastors, many believe there may be no need for investing in sending people for drama training, and they would rather send them to seminary. The low level of agreement response (.44), coupled with their expressed view, indicates the need for drama awareness among the pastors (see table 10).

Table 10. Survey response to statement 6 (N=50) (x = no data)

Statement 6 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	14	42	x
Somewhat Agree	30	30	x
Undecided	2	0	x
Somewhat Disagree	3	-3	x
Strongly Disagree	1	-3	x
Totals	50	66	.44

Statement 7: I believe the church as a whole is making full use of drama to sensitize and advertise Jesus Christ and his power to change lives

Concerning Statement 7, pastors expressed a very low ratio of agreement (.37), indicating that they do not see drama as a viable means being used for advertising Jesus (see table 11). Of course, the responses could be interpreted to mean that church needs to use drama more to advertise Jesus. However, based on their low opinion of using drama for spiritual transformation in other statements, I interpret their responses as meaning they do not yet see drama as an effective means for evangelism.

Table 11. Survey response to statement 7 (N=50) (x = no data)

Statement 7 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	9	27	x
Somewhat Agree	31	31	x
Undecided	7	0	x
Somewhat Disagree	3	-3	x
Strongly Disagree	x	x	x
Totals	50	55	.37

Statement 8: If you believe the church is not making full use of drama, what are some possible reasons?

Out of the fifty pastors, only twenty-eight really took the time to answer the question in Statement 8. There were many reasons given by the pastors as to why churches are not making full use of drama as a tool for transformation. In summary, a few reasons were predominant among the pastors.

Lack of vision. Many pastors and churches reject drama due to lack of vision and belief in it as a means of transformation.

Aversion or resistance to change. Some churches and pastors are averse to change and have therefore refused any drama/movie presentation in their churches. They are of the opinion that allowing drama in the church amounts to bringing strange things, perhaps entertainment that has no spiritual value into the house of God. According to Bonnie Smith, "Pastor may have a low tolerance for change, a common phobia in the local church, especially smaller ones. They are determined to avoid risk at all cost."²

2. Smith, *Biblical Drama Ministry: An Insightful and Detailed Guide to Enable Solo Pastors, Novice Directors and Volunteer Actors to Develop a Monologue Team in Excellence*, 5-6.

Ignorance and fear of the unknown or wrong view. These two reasons were the main ones given by the pastors. The ignorance is due to the lack of proper knowledge of evangelical drama and how it could be used as a transformational tool or instrument of change. Fear of the unknown according to them is also indirectly due to the ignorance as a result of their limited knowledge about the use of drama. It is surprising that so many church leaders are really ignorant of the concept of drama. They only see drama as a form of entertainment and never take it seriously or see it as a tool of transformation.

Personal prejudice. A few of these pastors believe there are some leaders that are prejudiced against drama for reasons known only to them. This prejudice has prevented many pastors from seeing anything good in drama or the lives of the drama ministers.

Negative bounce-back. Occurrence of *negative bounce-backs* has created much fear. An example of negative bounce back might be when a fervent member of a church drama group, who plays the role of a drunkard in a drama, suddenly begins to drink alcohol and behaves in a wayward fashion. Such a person is being attacked by the devil with the role he or she has played. The devil has used this kind of adverse occurrences to discourage many who would have been doing great exploits for the Lord in drama ministries.

Failure to see and appreciate gifts and potentials. According to a few pastors, some church leaders have failed to see, recognize, and appreciate potentials and gifts of God inherent in drama ministers. In such churches, drama ministers are never given the chance to put to use the gifts of God in their lives and pursue their God-given vision and be fulfilled.

Lack of biblical foundation. Many pastors still question the biblical and scriptural basis for drama. Such pastors ask various questions like: Is drama in the Bible? Where can you

point to in the Bible that drama is mentioned? For this reason, they have refused to allow drama in their churches.

Lack of proper, purposeful, and powerful messages. This reason is on the part of the drama ministers due to their poor spiritual preparation. A lot of existing drama groups, in churches and even independent drama ministries, lack proper, purposeful, and powerful drama messages that could inspire, revive, and bless the church of God generally. Some drama messages even acted by Christians are too spiritually shallow, uninspiring, lifeless, and far away from restoration or transformation. This unfortunate situation has made churches look down on drama ministrations that have inadvertently led to their refusal to give drama a chance.

Language barriers. Some pastors responded that many of the existing drama groups and ministries are highly concentrated in a language that is uncommon to all the members of the church. For instance, because a church has a majority of people of Mexican descent, this situation does not mean Spanish should be appropriate. In that same church, there could be a few others from a different nationality. Lack of sensitivity on the part of the drama leader or group may contribute to this problem.

Time wasting. A lot of drama groups and ministries are fond of wasting precious time on irrelevant scenes during drama presentations. According to one of the pastors, he has had instances where he asked the drama group to present a fifteen-minute play, but they spent forty-five minutes. Unfortunately, the pastor had to shorten his sermon time to make room for the time wasted by the drama group. Therefore, inability to manage and use available time judiciously has made some ministries and churches reject drama ministrations especially during Sunday services.

Lack of integrity. The way some drama group members or drama ministers in churches behave has made some pas-

tors and church leaders question their salvation experience. The way some talk and behave could make anyone question the genuineness of the salvation. Many are fond of lying; their words never match their actions; and they don't live what they preach in their dramas. No Spirit-filled pastor will allow such people of questionable character to mount the altar in the name of drama.

Charging for ministration. Some drama groups demand money before they will honor an invitation. Any church that cannot afford such charges will definitely have no choice than to forget about using drama for the presentation.

Ichabod. A lot of once dynamic, Spirit-filled, and vibrant drama groups in churches have lost the fervor and zeal with which they started. Their zeal for drama ministration has waxed cold, and the glory has departed, which is evident with an absence of prayers.

All these reasons have contributed in no small way to the rejection of drama messages and movie presentations in some churches. The pastors' responses to this question confirmed the need for a seminar on the use of drama in the church, which is discussed in the later part of this chapter.

Summary of Results for Surveys with Pastors

The survey data among the pastors strongly suggests that they believed their churches were active in discipling people to become more like Jesus in their personal lives as well as in their social relationships (based on the .99 ratio of agreement for Statement 1). They also seem to have a fairly strong agreement that drama can be used to influence social transformation based on a .83 ratio of agreement for Statement 2. However, the pastors generally had a low opinion of the use of drama for spiritual transformation based on a .66 ratio of agreement for Statement 3. More research would be warranted to understand the distinction the pastors made

between social transformation and spiritual transformation. Possibly, some negative connotations about drama as mentioned in responses to Statement 8 contributed to the pastors' lower opinion on the general use of drama in the church for spiritual transformation. I am again reminded of the statement by Bosch referred to in the introduction chapter of this project when he talked about the need to "get the church into the world" rather than getting "people into the church."³ I believe that Christian drama is one very effective way to spread Jesus' message into the world today. Based on the pastoral data, I am challenged to provide teaching to awaken pastors to the relevant and dynamic nature of the Christian drama/movies message as an important tool for what it means to be a Christian in today's world.

Survey Section 2: Research among Lay People in Churches

This section will address the second aspect of the research survey. In research among lay people in churches, ten churches were selected based on the review of the answers received from the surveys conducted among the pastors. The criteria for selection were based on the indications from their pastors that their local churches watch movies regularly. With the permission from the church leadership, ten participants were randomly selected in each of these churches for a total one hundred participants. Similar to the pastoral research, the lay survey instrument/questionnaire asked the participants to rate their beliefs using the ratings of Strongly Agree (+3), Somewhat Agree (+1), Undecided (0), Somewhat Disagree (-1), and Strongly Disagree (-3). For more details on scoring, see the section at the beginning of this chapter entitled Scoring Methods Used for Surveys (see appendix C for the sample of the research questions survey instrument/

3. Bosch, 378.

questionnaire used among the lay people in churches). The four-person experienced survey practitioners under my supervision were utilized in developing and analyzing survey and discussion results. See tables 12 through 26 for detailed results and appendix D for a summary of all results for survey responses from lay people.

The survey for lay people first asked for some general information in order to provide understanding of the participants' gender, church attendance, Bible reading habits, and self-identity as a Christian (see table 12). This information was useful in understanding their responses regarding the use of drama in ministry. A total of one hundred participants were surveyed, comprised of 57 percent females and 43 percent males. The majority of participants (85 percent) indicated that they attend Sunday church services at least three times a month, while the rest (15 percent) claimed they attend only one-to-two times a month. This low level of church attendance is even more pronounced among the younger age groups of forty-five to sixty-four and twenty to forty-four with the score levels of 7 percent and 21 percent, respectively.

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Table 12. General lay participant survey data (x = no data)

	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Gender				
Female	(N=57) 57%	(N=9) 56%	(N=20) 43%	(N=28) 74%
Male	(N=43) 43%	(N=7) 44%	(N=26) 57%	(N=10) 26%
Sunday Church Attendance				
3+/Month	(N=85) 85%	(N=12) 75%	(N=43) 93%	(N=30) 79%
1-2/ Month	(N=15) 15%	(N=4) 25%	(N=3) 7%	(N=8) 21%
Bible Reading Outside Church Related Activities				
5-7/Week	(N=17) 17%	(N=9) 56%	(N=8) 17%	x
2-4/Week	(N=40) 40%	x	(N=18) 39%	(N=22) 58%
<2/Week	(N=43) 43%	(N=7) 44%	(N=20) 43%	(N=16) 42%
Self-Characterization as Christian				
Yes	(N=99) 99%	(N=16) 100%	(N=45) 98%	(N=38) 100%
No	(N=1) 1%	x	(N=1) 2%	x

Regarding Bible reading outside church related activities, the survey revealed that 17 percent read their Bible more than five times a week; 40 percent between two-to-four times per week; and 43 percent less than two times per week. The highest level of Bible reading is found among the age groups of sixty-five and over, who reported reading the Bible more than five times per week at 56 percent and 17 percent for participants ages forty-five to sixty-four. In all, 99 percent of the respondents described themselves as Christians.

Statement 1: I believe that the Bible is the compilation of stories and true historical accounts that reveal to humanity the cosmic drama of God's kingdom and purpose

Overall participant ratio of agreement response (.98) for Statement 1 was very high in the acceptable level of agreement range (.80-1.00), based on the scoring criteria

previously discussed at the beginning of this chapter (see table 13). The older age group, over sixty-five, recorded the highest level of agreement with this statement at a ratio of agreement of 1.0; while age groups forty-five to sixty-four and twenty to forty-four response levels were .99 and .96, respectively. Based on these results, my assumption is that the participants were all Bible-believing Christians.

Table 13. Survey responses to statement 1 (x = no data)

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	97	16	45	36
Somewhat Agree	3	x	1	2
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	294	48	136	110
Ratio of Agreement	.98	1.0	.99	.96

Statement 2: The Bible (through its collection of books, narratives and literary styles) tells a comprehensive story of how God wants to redeem (transform) the whole of creation (socially and spiritually)

The aim of Statement 2 sought to assess if the survey participants belief that the Bible tells a comprehensive story of how God wants to redeem or transform the whole of creation. The overall high ratio of agreement of .97 confirmed that participants believe in the transformative nature of the biblical narrative (see table 14). While this statement did not investigate the participants' view of drama, it did indicate that the participants believe in the power of the biblical narratives to bring about spiritual and social transformation.

Table 14. Survey responses to Statement 2 (x = no data)

Statement 2 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	95	15	44	36
Somewhat Agree	5	1	2	2
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	290	46	134	110
Ratio of Agreement	.97	.96	.97	.96

Statement 3: Biblical narratives are the only stories that accurately answer life's deepest questions such as "Who am I?" "Why am I here?" "What is wrong with the world?" "What's the solution?"

Overwhelming strong agreement with Statement 3, that biblical narratives are the only stories for answering life's deepest questions, is evident across all age categories (see table 15). In a small group conversation regarding the low response to this statement among the age sixty-five and over, there was criticism of the use of the word *only*. There seems to be a general consensus that other Christian and non-Christian sources or materials are equally valid for answering life's deepest questions. The overall agreement ratio score (.81) for this statement by all age groups, particularly for the older group, may be reflective of the fact that the whole Bible answers life's questions, not limited to the narratives only. God, the creator of life, provides the only solutions to life's deepest needs, which are recorded within the Bible including the biblical narrative. However, it is my belief that it is only through the biblical narratives that humankind is able to make sense of history.

Table 15. Survey responses to Statement 3 (x = no data)

Statement 3 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	87	13	40	34
Somewhat Agree	4	1	2	1
Undecided	x	x	x	x
Somewhat Disagree	2	1	x	1
Strongly Disagree	7	1	4	2
Calculated Score	242	36	110	96
Ratio of Agreement	.81	.75	.80	.84

Statement 4: I believe the drama (stories) that can transform (change) the world (your community) is the one that has its root/source from the Bible

Since 99 percent of the respondents self-claimed to be Christians, it is expected that participants as a whole would have a strong belief in the transformative power of the biblical message. (see table 12). Statement 4 is the first statement in the lay survey that uses the word *drama* in relationship to the Bible. The wording of the statement was intended to help the participants see it is drama, based on the biblical message, that can transform their communities. Based on an agreement of .97, the participants seem to indicate their belief that drama that is based on the biblical message has the power to transform communities (see table 16).

Table 16. Survey responses to statement 4 (x = no data)

Statement 4 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	97	15	45	37
Somewhat Agree	1	1	x	x
Undecided	2	x	1	1
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	292	46	135	111
Ratio of Agreement	.97	.96	.97	.96

Statement 5: The movies watched by the Americans greatly influenced their cultural ideals and character

John Fea, a professor of American History at Messiah College in Grantham, Pennsylvania, cites a survey by Vanderbilt University's First Amendment Center indicating that 74 percent of Republicans and 50 percent of Democrats believe the U.S. Constitution established America as a Christian nation⁴. Likewise, there is a general belief among the evangelical Christians that the United States was founded as a Christian nation and thereby views the underlying structures of the nation as Christian.⁵ However, the recognition that America is founded as a Christian nation does not equate with a nation displaying Christianity's ideals of good character. The overall agreement rating of .81 for Statement 5 indicates that the survey participants believe the movies watched by Americans are greatly influencing the cultural ideals and character (see table 17). However, two of the re-

4. John Fea, "Is America a Christian Nation? What Both Left and Right Get Wrong," History News Network <http://historynewsnetwork.org/article/42835> (accessed November 1, 2014).

5. Ibid.

spondents also believe culture is rather the one that influences the type of movies produced.

Table 17. Survey responses to statement 5 (x = no data)

Statement 5 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	79	10	41	28
Somewhat Agree	14	1	5	8
Undecided	4	2	x	2
Somewhat Disagree	x	x	x	x
Strongly Disagree	3	3	x	x
Calculated Score	242	22	128	92
Ratio of Agreement	.81	.46	.93	.81

Statement 6: Jesus' teachings as revealed in the biblical stories/narrations provide a practical guide for how I live my Christian life in society (practices of justice, forgiving and loving my enemies, etc.)

About Statement 6, the high rating of strong agreement (.92) would seem to indicate some measure of a biblical worldview as opposed to a cultural worldview (see table 18). Again, this response would be expected based on the high percentage of survey participants who identified themselves as Christians (see table 12).

Table 18. Survey responses to statement 6 (x = no data)

Statement 6 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	90	15	43	32
Somewhat Agree	6	x	2	4
Undecided	4	1	1	2
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	276	45	131	100
Ratio of Agreement	.92	.94	.95	.87

Statement 7: I felt spiritually and socially fulfilled after watching a drama message in my church

The respondents' overall ratio of agreement (.81) for Statement 7 is only a little above the lower limit of the acceptable level of agreement range but very significant (see table 19). It is surprising that collectively, a majority of the respondents across all age groups strongly agree that they were spiritually and socially fulfilled after watching a drama message in their churches. . What is equally surprising is the relatively high rating among the age group forty-five to sixty-four for this statement, given their low response to Statement 8 (to compare results see table 20).

Table 19. Survey responses to statement 7 (x = no data)

Statement 7 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	77	12	34	31
Somewhat Agree	16	3	12	1
Undecided	4	x	x	4
Somewhat Disagree	3	1	x	2
Strongly Disagree	x	x	x	x
Calculated Score	244	38	114	92
Ratio of Agreement	.81	.79	.82	.81

Statement 8: I watch drama/movies, at least twice a week in addition to dramas I see at my church

The overall response of the participants (.59) for Statement 8 is below the acceptable level of agreement range but still significant (see table 20). The overall ratio of agreement for this statement was increased considerably by the higher rating in the age group sixty-five and over as compared to the other two groupings. The significantly lower rating for age groups forty-five to sixty-four and twenty to forty-four may be indicative of their different perspectives and/or ambivalence as to the nature of the meaning of the statement. The fact that the statement did not specifically refer to Christian dramas possibly produced inconclusive results, since most people watch all kinds of drama on television on a weekly basis.

Table 20. Survey responses to statement 8 (x = no data)

Statement 8 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	46	12	14	20
Somewhat Agree	42	2	26	14
Undecided	10	2	4	4
Somewhat Disagree	2	x	2	x
Strongly Disagree	x	x	x	x
Calculated Score	178	38	66	74
Ratio of Agreement	.59	.79	.48	.65

Statement 9: I listen to sermon messages (messages about the Bible), at least twice a week, outside my church

Although the results for all age ranges are not in the acceptable level of agreement range, the responses for the age groups sixty-five and over and forty-five to sixty-four seem to reflect some tendency towards listening to sermon messages more than twice a week (see table 21). It should be noted that in a follow-up with some of the participants, the high “somewhat agree” response was selected because while they do listen to sermon messages, they also watch dramatized messages as well.

Table 21. Survey responses to statement 9 (x = no data)

Statement 9 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	20	10	6	4
Somewhat Agree	56	3	38	15
Undecided	15	2	x	13
Somewhat Disagree	9	1	2	6
Strongly Disagree	x	x	x	x
Calculated Score	107	32	54	21
Ratio of Agreement	.36	.67	.39	.18

Statement 10: I prefer watching dramatized messages more than listening to sermon messages

The overall response of .60 for Statement 10 is below what would be considered the acceptable level of agreement range (see table 22). The age group forty-five to sixty-four has the same lowest score of .39 to both the statements 9 and 10, which seems to indicate that they do not listen to sermon messages or watch dramatized messages. As might be expected, based on these results, this age group also had the lowest score for Statement 11 (see table 23). Based on the low response ratio for this statement, my assumption is that there is a need for drama awareness among the group, especially among people of this age range.

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Table 22. Survey responses to statement 10 (x = no data)

Statement 10 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	50	8	12	30
Somewhat Agree	35	8	21	6
Undecided	10	x	10	x
Somewhat Disagree	5	x	3	2
Strongly Disagree	x	x	x	x
Calculated Score	180	32	54	94
Ratio of Agreement	.60	.67	.39	.82

Statement 11: My experience with the last drama I watched was excellent because I understood the message in the drama better than if it had been communicated in a sermon

The low level of agreement to Statement 11 (.53) suggests that many of the participants do not absolutely differentiate between message portrayed through drama and messages communicated through a sermon. (see table 23). However, as may be expected, the younger age group (age 20-44) had a fairly high level of agreement with this statement, indicating some preference for messages communicated through drama.

Table 23. Survey responses to statement 11 (x = no data)

Statement 11 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	40	4	4	32
Somewhat Agree	45	9	32	4
Undecided	10	2	8	x
Somewhat Disagree	5	x	2	2
Strongly Disagree	x	1	x	x
Calculated Score	160	18	42	98
Ratio of Agreement	.53	.42	.30	.86

Statement 12: The drama I watched contains at least one of what are known as “the elements/ of a drama message”: regeneration, revival, restoration, challenging, and enlightenment

The intent of Statement 12 was to make participants aware of the so-called “pillars” of a drama message, as previously discussed in this project, and to assess their belief that Christian drama should portray these pillars. The very high ratio of agreement of .96 (see table 24) seems to indicate that the participants were able to make a distinction between a Christian and worldly drama/movie. It is therefore expected that if there is a strong agreement with Statement 12, there would be an equally strong agreement with the Statement 13 and vice-versa, which was generally the case (see table 25 to compare results). My assumption is that what Christians watch can positively affect their character and equip them to be transformative regarding the social practices of their communities.

Table 24. Survey responses to statement 12 (x = no data)

Statement 12 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	94	15	42	37
Somewhat Agree	6	1	4	1
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	288	46	130	112
Ratio of Agreement	.96	.96	.94	.98

Statement 13: These elements/pillars of a drama message greatly influenced my decision to watch more

Similar to the results for Statement 12, the overall ratio of agreement for Statement 13 (.89) is fairly high, and the results for the younger age group (.96) are very high (see table 25). These results may indicate that the survey participants are fairly aware of how drama that transforms is due to the elements or pillars it contains, which is an aspect of spiritual transformation. Also, if there is recognition of the need for spiritual development in a drama, there is a high tendency to want to watch it again.

Table 25. Survey responses to statement 13 (x = no data)

Statement 13 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	87	14	37	36
Somewhat Agree	6	2	2	2
Undecided	7	x	7	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	267	44	113	110
Ratio of Agreement	.89	.92	.82	.96

Statement 14: The local church's primary purpose is not limited to transforming individual lives; the church should also lead individuals to transform the practices of social, economic, and political institutions of society; these purposes can better be achieved through Christian drama messages

The intent of Statement 14 was to assess whether or not participants believed that the goal of the local church should not only be directed to transforming individual lives but also the transforming of social structures. The statement also accessed what participants thought about the place of drama in that transformation process. After discussing this intent in a follow-up session, it became apparent that participants viewed this statement to mean individuals are to be changed through the functions of the church. They also agreed that Christian drama messages can play a strong role in this transformation of individuals. The meaning of such change was expressed in terms of personal life-changing events through drama/movie. Therefore, there is a high degree of agreement with the statement (.85), supporting belief that the primary purpose of the local church is to transform individuals, which could be through Christian drama messages (see table 26). It is after the individual's life has been transformed that they can also transform the practices of social, economic, and political institution of society. Although the response indicates an agreement, participants believed that the local church's purpose is to transform the person through the gospel message but not necessarily through drama. The response among all respondents is consistent as to their basic belief that the purpose of the local church should be directed more towards changing the person, which would eventually lead towards a more holistic approach of change in both the character/person and the culture.

Table 26. Survey responses to statement 14 (x = no data)

Statement 14 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	83	13	40	30
Somewhat Agree	12	3	2	7
Undecided	x	x	x	x
Somewhat Disagree	5	x	4	1
Strongly Disagree	x	x	x	x
Calculated Score	256	42	118	96
Ratio of Agreement	.85	.88	.86	.84

Summary of Results for Surveys with Lay People

The answers to the fourteen questions in the survey among lay people indicated that the participants believed that drama can play a part in portraying the transformative power of the gospel message. There was a higher preference for dramatized messages among the younger generations as compared to the older ones. The data also suggests that the participants had some awareness of the essential “pillars” of good Christian drama (regeneration, revival, restoration, challenging, and/or enlightenment). Participants as a whole were convinced that the elements or pillars of a drama message greatly influenced their decision to watch more drama/movies.

A majority of the participants strongly agreed that they felt spiritually and socially fulfilled after watching a drama message in their church. General acceptance of the claim that Christians do watch movies outside the church at least twice a week was supported in the participant responses. Meanwhile, a few of the participants believed that while they do listen to sermon messages, they also watch dramatized messages as well.

The survey also showed that participants believe the primary work of a local church is to transform people individu-

ally. However, they also saw that people who are transformed spiritually as individuals then go on to become people who play a part in transforming social structures. Again, many of the participants believed that Christian drama can be used for both individual and social transformation.

Survey Section 3: Testing of an Intervention Strategy

Purpose of a Seminar for Pastors as an Intervention Strategy

The intervention strategy for this project consisted of a seminar focused on the biblical and practical vision for the use of drama and how drama can be a vehicle for spiritual and social transformation in churches and the communities (see appendix E for an outline of the seminar). The seminar was designed for pastors, to help them understand the effectiveness of church drama ministry, to support their ministries in their congregations, and to serve as a means of communication in transforming communities. This seminar was designed to inspire the church to present gospel-centered drama skits for effective outreach and the communication of themes designed to impart biblical values within the churches and communities.

The seminar focused first on the support roles drama plays to the pastors. The principal role of a church drama group/ministry is to support the visions of the pastor or the leader of the ministry under which it exists. Some of the types of drama that could be presented in order to amplify the visions of the church/ministry include informative, corrective, illustrative, promotional, and pre-sermon dramas.

Second, the seminar centered on the support roles drama plays to the congregation or audience. For any drama to be called evangelical or Christian, that drama must have a purpose in line with the goals of the gospel. The roles of the church drama group to the congregation also are to produce

drama for revival, spiritual enlightenment, challenges, restoration, and regeneration.

Last, the seminar taught about the supportive roles of drama to the community. Drama can also be of immense value to the social and spiritual transformation of the community, apart from being useful to the pastor and the church congregation.

In terms of transformation factors, the seminar was designed to show that Christian drama is 1) useful for supporting sermons and other forms of teaching in the church, 2) effective in communicating the gospel through evangelistic events, 3) a tool for social change. Others goals of the seminar included 1) to help in making it possible for churches to establish and operate functioning and sustainable church drama groups, 2) to help in making interested and willing Christians become purposeful and fruitful drama ministers in their various ministries and churches, 3) to raise up a strong and visionary army of the Lord who would use the weapons of gospel and morally sound Christian drama to heal the social wounds and malady of the land.

Evaluation of the Seminar

Pre-seminar and post-seminar surveys were conducted among the twenty-five pastors in attendance (see appendix F), and the results were compared to reflect the better understanding of the use of drama by these pastors (see survey results in table 27).

This survey consisted of six questions that were given to the participating pastors before and after the seminar to determine the effectiveness of the seminar communicating the roles of Christian drama. Similar to the scoring used for the pastoral and lay survey previous discussed, the seminar surveys consisted of a series of statements followed by multiple choice answers of Strongly Agree, Somewhat Agree, Unde-

cided, Somewhat Disagree, and Strongly Disagree with numerical values assigned to each choice (see Scoring Methods Used for Surveys at the beginning of this chapter). Their responses to the pre- and post-surveys were compared (see table 27). The survey statements related to the use of drama in their churches as follows.

- Statement 1 referred to their church drama groups using drama more frequently than they do presently.
- Statement 2 referred to their church drama group being used in ministry more than what they do right now.
- Statement 3 referred to whether or not their church drama group could spread the good news to the community faster than any other means.
- Statement 4 referred to whether or not a Christian drama is a dramatic illustration of Christian messages, including but not limited to the aspect of salvation.
- Statement 5 referred to whether or not the church and the community need more dramatized messages than sermon messages at this time.
- Statement 6 referred to whether or not drama can be used effectively to communicate God's word.

Table 27. Comparison of pre and post seminar pastoral survey results (N=25) (x = no data)

Survey Statements (Appendix F)	Acceptable Level of Agreement	Pre Seminar- Survey Ratio of Agreement	Post Seminar Survey Ratio of Agreement	Survey Choices
Statement 1	80+	.25	.95	Strongly Agreed
Statement 2	80+	.36	.97	Strongly Agreed
Statement 3	80+	.16	.77	Somewhat Agreed
Statement 4	80+	.87	1.0	Strongly Agreed
Statement 5	80+	.10	.47	Somewhat Agreed
Statement 6	80+	.60	.85	Strongly Agreed

Survey results indicated that before the seminar, most pastors did not recognize Christian drama/movies as a primary tool for spreading the gospel, communicating principles for effectively living the Christian life, and bringing about social transformation. They did not see the need for drama as a tool for developing Christian belief, values and character; instead, they correlated drama with modernism's worldview. As shown in table 27, the ratio of agreement increased significantly regarding all the statements related to the use of drama in church ministries. When comparing the pre-seminar and post-seminar survey questions, it became apparent that the understanding of these pastors was increased after the seminar with regard to the roles of a church drama group and its effectiveness in transforming the community as a whole. First, they all saw that, indeed, drama could be an extension of the pastor's message and could complement messages through informative, corrective, illustrative, promo-

tional, and pre-sermon drama. Second, they were able to see the effects a Christian drama could have on the church congregation through drama for revival, spiritual enlightenment, challenges, restoration, and regeneration. Last, they gained a proper knowledge and understanding about the supportive roles of a Christian drama to the community. Examples of these roles include drama for church expansion, church planting, strengthening of the local branches of the church, planting of campus fellowships, community transformation, and others.

The pre-seminar assessment strongly suggests that the pastors had a very limited view of the effectiveness of a Christian drama. The seminar, in general, inspired the church pastors to encourage their church drama groups to present more gospel-centered drama skits for effective outreach and the communication of themes designed to impart biblical values within the churches and communities. The pastors became more knowledgeable about the roles of a church drama group and how the various types of drama support the work of pastors, the congregation, and the community. After the seminar, all of the pastors jointly agreed to utilize drama more effectively in their various churches as a tool for social and spiritual transformation. It became clearer to them that sermon dramatizations can be used before, during, or after a pastor's message to illustrate and enhance it. It is very interesting of how one could teach important life lessons through drama without ever picking up a Bible.



PART FOUR: CONCLUSIONS

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CHAPTER 7: CONCLUSIONS AND IMPLICATIONS

The intent of this book is to show how the drama ministry is one appointed means, through the power of the Holy Spirit that Christians and the local church can come to know God's revelatory purposes. The transformative nature of biblical drama is not the words, but to whom the words point – God. It is in this sense that drama can be the source or tool for social and spiritual transformation.

Summary of Lessons Learned through the Project

Lessons about the Lay Participants

The research showed that lay people have a strong belief that the Bible is the compilation of stories and true historical accounts that reveal to humanity the cosmic drama of God's kingdom and purpose. The survey participants also demonstrated a strong conviction that the Bible through its collection of books, narratives, and literary styles tells a comprehensive story of how God wants to redeem and/or transform the whole of creation socially and spiritually. The participants also seem to believe that the drama (stories) can transform (change) the world (one's community).

There is a general belief among the lay survey participants that biblical narratives are the only stories that accurately answer life's deepest questions. Meanwhile, the word *only*

seemed to affect the response as a good indicator. However, they also considered that other source materials were also valid for answering life's deepest questions. The participants seem to believe that God, the creator of life, provides the only solutions to life's deepest needs, which are recorded in the Bible, and, which, of course, includes the biblical narrative. The research showed that it is only through the biblical narratives that humankind is able to make sense of its story in history.

The lay participants demonstrated a strong belief that drama or stories that can transform or change the world (one's community) are stories that have at their roots or sources something from the Bible. They also seemed to affirm that drama appears in the Bible, for example, as in the case of Jesus' parables and other narrations. The overwhelming majority of the participants agreed that the biblical worldview can positively influence the cultural worldview of the Americans. Hence, the general belief of the participants was an indicator that possibly the movies watched by the Americans greatly influenced their cultural ideals and character. Meanwhile, two of the participants believed culture is rather the one that influences the type of movies produced.

The survey data strongly suggests that the lay participants do possess a Christian transformational belief that Jesus' teachings, as revealed in the biblical stories, provide a practical guide for how to live one's Christian life in the society or community. Likewise, a majority of the participants are strongly agreed that they felt spiritually and socially fulfilled after watching a drama message in their churches. There is a significant general belief that people watch drama/movies at least twice a week in addition to dramas they see in their churches. With the participants' belief, therefore, it seems to be generally acceptable to claim that Christians do watch movies outside the church at least twice a week.

The research also showed that most people do not listen to sermon messages about the Bible outside the church as compared to watching dramatized messages. The significant general belief confirms that a majority of Christians prefer watching dramatized messages more than listening to sermon messages. Meanwhile, a few of the participants believed that while they do listen to sermon messages, they also watch dramatized messages as well.

The lay participants absolutely differentiated between messages that are communicated through drama and messages communicated in a sermon. The participants somewhat believed that their experience with the last drama they watched was excellent because they understood the message in the drama better than if it had been communicated in a sermon. The data strongly suggests that the lay participants have a very vast view of whether the drama they watched is biblical-doctrinally (spiritually) inclined or not by the comprehensive biblical teachings it contains or not. Strong general response of the participants can be attributed to the belief that drama/movie could be spiritual or not by the elements/pillars it contains or not. These elements or pillars are regeneration, revival, restoration, challenging, and/or enlightenment.

The lay participants as a whole do have a conviction that the elements or pillars of a drama message greatly influenced their decision to watch more drama/movies. The overall rating of the participants is indicative of drama that transforms due to the elements/pillars it contains. Last, the research results showed that the participants support the notion that the primary purpose of the local church is to transform individuals; after which those individuals will in turn transform the community. It is after the individual's life has been transformed that they can then begin to transform the practices of social, economic, and political institutions of the society. The

majority of the participants also believed this transformation can best be achieved through Christian drama messages. The participants believed that the local church's purpose is to transform the person through the gospel message but not necessarily through drama.

Lessons about the Participating Pastors

As it was explained earlier in the book, the purpose of this book was to discover the biblical and practical vision for the use of drama and how drama can be a vehicle for spiritual and social transformation in churches and the communities. The seminar for pastors focused on the roles of a church drama group and how the various types of drama support the work of pastors, the congregation, and the community. The designed seminar helped to challenge pastors' thinking as to their underlying beliefs concerning the transformational nature of Christian drama. It helped broaden their understanding about the use of drama to bring a transformation.

With the help of the seminar, the pastors saw the effectiveness of a Christian drama and agreed that drama is a tool for social and spiritual change. The seminar helped pastors evaluate the use of drama as a tool for transformation. These pastors were able to understand and have knowledge of the spiritual and the physical principles of Christian drama/movies. With the pastors' new understanding, they became aware of the need for their churches to establish functioning and sustainable church drama groups. They also agreed that they have people in their congregations who are gifted in drama ministry, and they need to encourage interested and willing Christians to become purposeful and fruitful drama ministers in their various ministries. An excitement became evident in the seminar on the possibility of raising up a strong and visionary army of the Lord who would use the weapons of gospel and morally sound Christian drama

to help heal the social wounds in their communities. Based on the changed attitudes toward drama ministry after pastors attended the seminar (see table 27 in previous chapter) and what I sensed in the seminar, I believe the participating pastors have a new perspective on the potential of Christian drama as a tool that bridges personal Christian development and community social transformation with the biblical vision of Christianity's intended purpose.

Implications

As mentioned in chapter 1, the stakeholders in this project include leadership teams such as pastors and other servant leaders who need clear direction and purpose on various methods for community transformation. The stakeholders who were actively engaged in this project process benefited and were equipped for their future task as they responded to the recommendations on the use of drama ministries provided in this book. It is also anticipated that the role and contribution of these and other stakeholders will become important, and their maximum capacity will be exploited in the mobilization of the community in the future. Hence, the findings and the spirit of those involved showed that mobilizing a community and using its maximum capacity could be possible through the use of drama.

I also believe the findings and teaching methods can help transformational leaders in other communities discover the benefits of using drama ministries as a vehicle to communicate the gospel principles to the public. Besides the pastors, other stakeholders, who I believe will benefit from this study, include believers and drama ministry team members of various ministries for recreating and engaging the city culture through drama. Others include the boards of stewards and trustees who would be engaged in providing suggestions on transforming local churches through drama for effective city

transformation and community outreach. Likewise, it is my hope that through this study, even the local politicians within cities, who desire to work for a better society, will see the transforming power of a life on mission with God through drama.

The participating pastors have clearly seen the direct implication that a church—in order to cultivate its members in the ethics of Jesus—must by definition offer a counter-cultural worldview. Drama/movies are effective means for altering one's worldview toward a godly perspective. The pastors who were exposed to the seminar now believe that their church members would likely remember and be just as affected, or possibly more affected, by messages presented through the drama/movie/film as compared to sermons. As a result of the seminar, the pastors saw the need for the establishment of a church drama group. They now believed that through the presentation of a gospel-centered drama/movie, city transformation could occur to the unchurched, who might otherwise have never have come to the saving grace of Jesus Christ, which demonstrates the effectiveness of drama in transforming the people and community.

As a result of this research, the pastors who attended the seminar have decided to encourage and sharpen the visions of those who have the call to use gospel drama and film productions for the expansion of the kingdom of God in their churches. The pastors have seen the need to help those who desire to know how to serve the Lord with their gifts of acting and to help willing Christians become spiritually useful drama ministers of heart-touching and meaningful Christian drama and movies.

Recommendations for Churches

According to Pederson, "Drama is a major form of communication that people like and respond to, and it's misdi-

rected for the church not to take it seriously.”¹ Meanwhile, from the result of this project, I have concluded that the use of drama outside the church offers a great attraction to church members. Therefore, the church needs to take the drama ministry seriously as an effective means of evangelism and a means to counter the incursion of an unbiblical worldview that can be produced by secular media sources. This book has provided teaching, which Christian leaders and lay people alike can use, to assist their churches to become better equipped in drama ministry as a tool for kingdom-based, transformational ministries in their communities.

The results of the lay member surveys in this book seem to show that many church audiences today are more apt to attend drama rather than a traditional church service, because they feel they won't be preached at. Drama invites people to discover spiritual and social transformational principles in a different way than some other communication methods, because drama in the church offers an entirely different atmosphere. I have often observed that many people prefer to come to watch drama than to hear a sermon. In line with the findings of the lay surveys, I have noted that many churches generally have the most visitors with greater attendance whenever people expect to watch a drama or listen to a musical concert under an inoffensive atmosphere. Now churches need to see the drama concept as an effective tool for both social and spiritual transformation, which will enhance and foster more focus on the great commission.

Apart from the impact Christian drama plays in the fulfillment of the Great Commission, I recommend the use of drama ministry, based on the influence it can have on the drama ministers themselves. As previously mentioned in the book, involvement in Christian drama encourages high spir-

1. Pederson, 14-15.

itual preparation and spiritual alertness resulting in spiritual strength on the part of the drama ministers. Those involved in drama ministry need to diligently study the word of God in order to write messages (scripts) that will expose Satan's secrets, destroy the devil's strongholds, and release captives in the kingdom of darkness. In order to be effective mouthpieces for the Lord, Christian drama ministers must also display characteristics such as holy living (Isa. 52: 11; 2 Tim. 2:19-21), praying to know God's mind, hearing from him, and studying the word of God to be spiritually knowledgeable (Acts 18:24; Col. 3:16). Humility is also an essential characteristic, because pride and desire for fame and recognition is the major pitfall for those in the entertainment industry (music and movies). Above all, a pure motive of mind is a must (1 Cor. 4:5).

An ongoing godly drama ministry is also recommended because it can bring a variety to the church services as well as significantly augment the evangelistic efforts of the church. Members of the church drama unit should minister to the congregation by presenting different teachings of Jesus Christ in creative ways. The drama teams are important because they provide an innovative approach for the church to connect with God and his teachings that differ from the more traditional sermons of pastors.

It is part of my task to see Christian drama and movies being used as anointed tools of transformation and outreach in communities. Drama has a way of inviting people, reaching into their hearts, bypassing misconceptions, and sharing wonderful truths. Christian or evangelical drama provides a new way to connect with God and his teachings, which differ from the more traditional sermons of pastors; simply because it provides an interesting way of teaching the gospels, which are too interesting to be ignored.

I also recommend that this book to Christians who feel

called to develop relationships with people in the secular movie/drama industry. According to Phil Cooke, “The power of movies is significant and pervasive in this society but, as a Christian community, we have done remarkably little to impact Hollywood with the Gospel. As a result, the church has spent far more time criticizing the movie industry than developing a positive relationship.”² Instead of criticizing the culture of Hollywood, the church needs to provide an alternative form of entertainment for people who are used to feeding on drama and movies. With the wisdom of God working through the spiritual personalities of drama writers, the church will be able to feed the people with the bread of life, while human wisdom only feeds them with the bread of sorrow.

The drama and movies needed at this time must aim at bringing solution to people’s spiritual, social, mental, psychological problems (Ps. 107:20). Jesus quoted the book of Isaiah when he said, “The Spirit of the Lord is upon me because he has anointed me to preach good news to the poor. He has sent me to proclaim release to the captives and recovering of sight to the blind, to set at liberty those who are oppressed, to proclaim the acceptable year of the Lord” (Isa. 61:1-2; Luke 4: 18-19). As the manifestation of Jesus Christ on the earth, the church ministration objective should follow the example of Jesus by demonstrating deliverance, salvation, enlightenment, freedom, and healing. All of these characteristics can be expressed through drama that is truly inspired by the Holy Spirit.

When a drama/film message is by divine revelation and heavenly information, the Lord will continually sustain its existence and continuity. Such messages cannot expire or die, just like those ever popular hymns: “It is Well...With

2. Cooke.

my soul,” composed by Philip Bliss in 1876; “What a Friend we have in Jesus,” lyrics by Joseph Scriven 1820; “Higher Ground—I’m Pressing on the upward way,” by Johnson Oatman, 1898; “Standing on the Promises,” by Russell Carter, 1886; “Holy! Holy! Holy!” by Reginald Heber, 1827 and many others.

Areas for Further Research

Since the survey did not assess the mode or process (a-step-by-step) of spreading the gospel message through drama, based on the discussions with the participants, I foresee other research that could be conducted in the future on the process of propagating the gospel of Jesus Christ through drama. Research can also be done on the other usefulness of Christian drama other than to spread the gospel. Research might also include topics related to health, such as the use of drama as a form of therapy, drama as a therapeutic tool for relaxation, and health promotion. Research could also include investigation into the negative aspects of drama, possible bad influences of drama, or the unbalanced doctrinal effects of Christian drama.

Final Comment

The outcome of this research has opened a channel for a number of informational and educational seminars for pastors and their church drama leaders as they discover more of the biblical and practical vision for the use of drama and how it can be a vehicle for spiritual and social transformation in churches. Church pastors, leaders, and members who participated in this project, now have a better understanding of the effectiveness of church drama ministry in transforming the community/city. Through this research, I personally learned the different negative and positive views of pastors and ministry leaders towards the use of drama in their vari-

ous churches and ministries. I was also able to build a functioning and transformational drama team for this project that helped me to produce training materials adaptable to existing church drama groups and to be available for any new drama groups/teams to be formed as the result of pastors attending the seminar used in this book.

Findings of this study support the hypothesis that drama and movies influence the cultural worldview of people in the United States. American Christians, in general, possess a Christian belief system that is greatly influenced by audiovisual media such as dramas and movies. These findings are not to suggest a lack of belief in the power of spoken messages of Christ in sermons over dramatized messages. The book was not intended to place one method above another or vice-versa. Rather, this book attempted to provide biblical support for the use of Christian drama and evidence for the effectiveness of drama as a means for producing both personal and social transformation.

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APPENDIX A:

SURVEY USED FOR RESEARCH AMONG PASTORS

Please indicate your personal belief response to the following eight statements. Circle your response on the scale of your *agreement to disagreement or undecided*.

- My local church, through discipleship, develops people's character that leads to a lifestyle of becoming like Jesus in their personal and societal relationships.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe drama/movie is a tool for social transformation.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe drama/movie is a tool for spiritual transformation.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe in exposing the congregation to watching Christian drama/movie.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- At least once a month, our church watches a drama/movie message.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

- I believe in sending church people into the field of movie or drama development (Drama/movie course or seminar) as a part of the church's mission to transform society.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe the church as a whole is making full use of drama to sensitize and advertise Jesus Christ and his power to change lives?

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- If you believe the church is not making full use of drama, what are some possible reasons?

W



APPENDIX B:

SCORING RESPONSES FOR SURVEY USED FOR RE- SEARCH AMONG PASTORS

This appendix contains a summary of results for the surveys distributed to 50 pastors in the Dallas-Fort Worth, Texas area (see chapter six of this project for an explanation of scoring).

Since the expected ratio for transformational confidence is .80 and above, therefore the assigned rankings of ratios of agreement are awarded as follows:

- Strongly Agree are positive values of .80 to 1.00
- Somewhat Agree are positive values of .00 to .79
- Somewhat Disagree are negative values of -.20 to -.01
- Strong Disagree are negative values of -.21 to -1.00

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

Statement 1: My local church, through discipleship, develops people's character that leads to a lifestyle of becoming like Jesus in their personal and societal relationships.

The data results for Statement 1 were evaluated as follows:

Statement 1 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	49	147	
Somewhat Agree	1	1	
Undecided	-		
Somewhat Disagree	-		
Strongly Disagree	-		
Totals	50	148	.99

Statement 2: I believe drama/movie is a tool for social transformation.

The data results for Statement 2 were evaluated as follows:

Statement 2 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	40	120	
Somewhat Agree	4	4	
Undecided	6	0	
Somewhat Disagree	-		
Strongly Disagree	-		
Totals	50	124	.83

Statement 3: I believe drama/movie is a tool for spiritual transformation.

The data results for Statement 3 were evaluated as follows:

Statement 3 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	32	96	
Somewhat Agree	8	8	
Undecided	5	0	
Somewhat Disagree	5	-5	
Strongly Disagree	-		
Totals	50	99	.66

Statement 4: I believe in exposing the congregation to watching Christian drama/movie.

The data results for Statement 4 were evaluated as follows:

Statement 4 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	29	87	
Somewhat Agree	7	7	
Undecided	10	0	
Somewhat Disagree	4	-4	
Strongly Disagree	-		
Totals	50	90	.60

Statement 5: At least once a month, our church watches a drama/movie message.

The data results for Statement 5 were evaluated as follows:

Statement 5 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	14	42	
Somewhat Agree	12	12	
Undecided	16	0	
Somewhat Disagree	4	-4	
Strongly Disagree	4	-12	
Totals	50	38	.25

Statement 6: I believe in sending church people into the field of movie or drama development (Drama/movie course or seminar) as a part of the church's mission to transform society. The data results for Statement 6 were evaluated as follows:

Statement 6 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreementt
Strongly Agree	14	42	
Somewhat Agree	30	30	
Undecided	2	0	
Somewhat Disagree	3	-3	
Strongly Disagree	1	-3	
Totals	50	66	.44

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

Statement 7: I believe the church as a whole is making full use of drama to sensitize and advertise Jesus Christ and his power to change lives.

The data results for Statement 7 were evaluated as follows:

Statement 7 Choices	Frequency of Choice Selections	Calculated Score	Ratio of Agreement
Strongly Agree	9	27	
Somewhat Agree	31	31	
Undecided	7	0	
Somewhat Disagree	3	-3	
Strongly Disagree	-		
Totals	50	55	.37



APPENDIX C:

SURVEY USED AMONG LAY PEOPLE IN CHURCHES

Part 1: Participant Information

(Please Circle Your Response)

- Gender: Female | Male
- Age: 20-44 | 45-64 | 65+
- Sunday Church Attendance: 3+ times/month | 1 – 2 times/month
- I read or study my Bible outside of church related activities: 5-7 times/week | 2-4 times/week | less than 2 times/week
- When you describe yourself to others do you use the term Christian? Yes / No

Part 2: Survey

(Please indicate your personal belief response to the following fourteen statements. Circle your response on the scale of your *agreement to disagreement or undecided.*)

- I believe that the Bible is the compilation of stories and true historical accounts that reveal to humanity the cosmic drama of God's kingdom and purpose.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

- The Bible (through its collection of books, narratives and literary styles) tells a comprehensive story of how God wants to redeem (transform) the whole of creation (socially and spiritually).

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- Biblical narratives are the only stories that accurately answer life's deepest questions such as: "Who am I?" "Why am I here?" "What is wrong with the world?" "What's the solution?"

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe the drama (stories) that can transform (change) the world (your community) is the one that has its root/source from the Bible.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- The movies watched by the Americans greatly influenced their cultural ideals and character.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- Jesus' teachings as revealed in the biblical stories/narrations provide a practical guide for how I live my Christian life in society (practices of justice, forgiving, and loving my enemies, etc.)

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I felt spiritually and socially fulfilled after watching a drama message in my church.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I watch drama/movies, at least twice a week in addition to dramas I see at my church.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

- I listen to sermon messages (messages about the bible), at least twice a week, outside my church.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I prefer watching dramatized messages more than listening to sermon messages.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- My experience with the last drama I watched was excellent, because I understood the message in the drama better than if it had been communicated in a sermon.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- The drama I watched contains at least one of what are known as “the elements/pillars of a drama message”: (*regeneration/revival/restoration/challenging/enlightenmen*)

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- These elements/pillars of a drama message greatly influenced my decision to watch more.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

THE EFFECTIVENESS OF DRAMA AS A MEDIUM OF TRANSFORMATION

- The local church's primary purpose is not limited to transforming individual lives; the church should also lead individuals to transform the practices of social, economic, and political institutions of society. These purposes can better be achieved through Christian drama messages.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

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APPENDIX D:

SCORING RESPONSES FOR SURVEY USED AMONG LAY PEOPLE IN CHURCHES

This appendix contains a summary of analysis based on the age groups and results for the surveys distributed to 100 lay people in churches in the Dallas-Fort Worth, Texas area (see Chapter 6 of this project for an explanation of scoring).

Since the expected ratio for transformational confidence is .80 and above, therefore the assigned rankings of ratios of agreement are awarded as follows:

- Strongly Agree are positive values of .80 to 1.00
- Somewhat Agree are positive values of .00 to .79
- Somewhat Disagree are negative values of -.20 to -.01
- Strong Disagree are negative values of -.21 to -1.00

Statement 1: I believe that the Bible is the compilation of stories and true historical accounts that reveal to humanity the cosmic drama of God's kingdom and purpose.

Survey responses to Statement 1

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 20-44 (N=38)
Strongly Agree	97	16	45	36
Somewhat Agree	3	x	1	2
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	294	48	136	110
Ratio of Agreement	.98	1.0	.99	.96

Statement 2: The Bible (through its collection of books, narratives, and literary styles) tells a comprehensive story of how God wants to redeem (transform) the whole of creation (socially and spiritually).

Survey responses to Statement 2

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	95	15	44	36
Somewhat Agree	5	1	2	2
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	290	46	134	110
Ratio of Agreement	.97	.96	.97	.96

Statement 3: Biblical narratives are the only stories that accurately answer life's deepest questions such as: "Who am I?" "Why am I here?" "What is wrong with the world?" "What's the solution?"

Survey responses to Statement 3

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	87	13	40	34
Somewhat Agree	4	1	2	1
Undecided	x	x	x	x
Somewhat Disagree	2	1	x	1
Strongly Disagree	7	1	4	2
Calculated Score	242	36	110	96
Ratio of Agreement	.81	.75	.80	.84

Statement 4: I believe the drama (stories) that can transform (change) the world (your community) is the one that has its root/source from the Bible.

Survey responses to Statement 4

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	97	15	45	37
Somewhat Agree	1	1	x	x
Undecided	2	x	1	1
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	292	46	135	111
Ratio of Agreement	.97	.96	.97	.96

Statement 5: The movies watched by the Americans greatly influenced their cultural ideals and character.

Survey responses to Statement 5

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	79	10	41	28
Somewhat Agree	14	1	5	8
Undecided	4	2	x	2
Somewhat Disagree	x	x	x	x
Strongly Disagree	3	3	x	x
Calculated Score	242	22	128	92
Ratio of Agreement	.81	.46	.93	.81

Statement 6: Jesus' teachings, as revealed in the biblical stories/narrations, provide a practical guide for how I live my Christian life in society (practices of justice, forgiving, and loving my enemies, etc.)

Survey responses to Statement 6

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	90	15	43	32
Somewhat Agree	6	x	2	4
Undecided	4	1	1	2
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	276	45	131	100
Ratio of Agreement	.92	.94	.95	.87

Statement 7: I felt spiritually and socially fulfilled after watching a drama message in my church.

Survey responses to Statement 7

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	77	12	34	31
Somewhat Agree	16	3	12	1
Undecided	4	x	x	4
Somewhat Disagree	3	1	x	2
Strongly Disagree	x	x	x	x
Calculated Score	244	38	114	92
Ratio of Agreement	.81	.79	.82	.81

Statement 8: I watch drama/movies, at least twice a week in addition to dramas I see at my church.

Survey responses to Statement 8

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	46	12	14	20
Somewhat Agree	42	2	26	14
Undecided	10	2	4	4
Somewhat Disagree	2	x	2	x
Strongly Disagree	x	x	x	x
Calculated Score	178	38	66	74
Ratio of Agreement	.59	.79	.48	.65

Statement 9: I listen to sermon messages (messages about the Bible), at least twice a week, outside my church.

Survey responses to Statement 9

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	20	10	6	4
Somewhat Agree	56	3	38	15
Undecided	15	2	x	13
Somewhat Disagree	9	1	2	6
Strongly Disagree	x	x	x	x
Calculated Score	107	32	54	21
Ratio of Agreement	.36	.67	.39	.18

Statement 10: I prefer watching dramatized messages more than listening to sermon messages.

Survey responses to Statement 10

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	50	8	12	30
Somewhat Agree	35	8	21	6
Undecided	10	x	10	x
Somewhat Disagree	5	x	3	2
Strongly Disagree	x	x	x	x
Calculated Score	180	32	54	94
Ratio of Agreement	.60	.67	.39	.82

Statement 11: My experience with the last drama I watched was excellent, because I understood the message in the drama better than if it had been communicated in a sermon.

Survey responses to Statement 11

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	40	4	4	32
Somewhat Agree	45	9	32	4
Undecided	10	2	8	x
Somewhat Disagree	5	x	2	2
Strongly Disagree	x	1	x	x
Calculated Score	160	18	42	98
Ratio of Agreement	.53	.42	.30	.86

Statement 12: The drama I watched contains at least one of what are known as “the elements/pillars of a drama message”: (regeneration, revival, restoration, challenging, and enlightenment)

Survey responses to Statement 12

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	94	15	42	37
Somewhat Agree	6	1	4	1
Undecided	x	x	x	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	288	46	130	112
Ratio of Agreement	.96	.96	.94	.98

Statement 13: These elements/pillars of a drama message greatly influenced my decision to watch more.

Survey responses to Statement 13

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	87	14	37	36
Somewhat Agree	6	2	2	2
Undecided	7	x	7	x
Somewhat Disagree	x	x	x	x
Strongly Disagree	x	x	x	x
Calculated Score	267	44	113	110
Ratio of Agreement	.89	.92	.82	.96

Statement 14: The local church's primary purpose is not limited to transforming individual lives; the church should also lead individuals to transform the practices of social, economic, and political institutions of society. These purposes can better be achieved through Christian drama messages.

Survey responses to Statement 14

Statement 1 Responses	Total Sample (N=100)	Age Group 65+ (N=16)	Age Group 45-64 (N=46)	Age Group 45-64 (N=46)
Strongly Agree	83	13	40	30
Somewhat Agree	12	3	2	7
Undecided	x	x	x	x
Somewhat Disagree	5	x	4	1
Strongly Disagree	x	x	x	x
Calculated Score	256	42	118	96
Ratio of Agreement	.85	.88	.86	.84

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APPENDIX E:

THE ROLES OF A CHURCH DRAMA GROUP

Seminar Used for Research among Pastors

It is observed that the use of drama outside the church offers a great attraction to church members. The use of drama outside the church has gained a wide momentum and it is obvious that business promos are becoming more drama-based. Even governments are using dramatic jingles to orientate and persuade their citizens. Pederson says, "Drama is a major form of communication that people like and respond to, and it's misdirected for the church not to take it seriously."¹ The church needs to take the drama ministry seriously as an effective means of evangelism and a means to counter the incursion of an unbiblical worldview that can be produced by secular media sources.

The purpose of this project is to discover the biblical and practical vision for the use of drama and how drama can be a vehicle for spiritual and social transformation in churches and communities. This seminar is designed for people to understand the effectiveness of church drama ministry and how it can help in the transforming of the community, especially for pastors and congregations. This seminar and the project,

1. Steve Pederson. 14-15.

in general, is to inspire the church to present gospel-centered drama skits for effective outreach and the communication of themes designed to impart biblical values within the churches and communities.

This seminar focuses on the roles of a church drama group and on how the various types of drama support the work of pastors, the congregation, and the community.

SUPPORT ROLES TO THE PASTOR:

The principal role of a church drama group/ministry is to support the visions of the pastor or the leader of the ministry, under which it exists. If the drama group/ministry fails in its roles to the pastor or the leader of the ministry, then it will be difficult to succeed in its roles to the congregation or members of the ministry. The following are the types of drama the group can present in order to amplify the visions of the church/ministry:

Informative Drama:

One of the roles of a church drama group will be to help the pastor or the leader of the ministry by passing important church information to the congregation in form of short drama skits. This type of drama is only used to pass important information to the church members/attenders in illustrative or dramatic ways that the church will not easily forget.

****Participants to give some possible and practicable examples*

Corrective Drama:

The church drama group can also help the pastor to present drama skits to correct wrong behaviors, actions, misunderstanding, and misinformation on the part of the church members. A short drama could be presented to address these issues and correct them at the same time. The pastor can then round off the drama with a short message, making references

to the staged drama. The dramatic illustration, coupled with the verbal explanation, will surely have a lasting impact on the heart of the congregation. This type of drama is also a very short one.

****Participants to give some possible and practicable examples*

Illustrative Drama:

An illustrative drama is a dramatic skit used mostly during a discourse, long explanation, or sermon to illustrate, in an easy way, what is being verbally conveyed to the people. The pastor could use members of the drama group to make a dramatic illustration of what he is preaching. Moreover, the church drama group may have been informed of the illustrative playlet, that message would be necessary in the course of his sermon. In this case, the drama group would be placed on stand-by. According to Matthew 18:1-4, the disciples asked from Jesus who the greatest in heaven is. Jesus called a little child close by, set him in their midst to illustrate his answer. This is an example of an illustrative drama.

****Participants to give some possible and practicable examples*

Promotional Drama:

This is a type of drama skit that is used for advertising programs, projects, and products for the church congregation and the public. This type of drama is used for promoting programs or projects, which, otherwise, would have been merely announced verbally. For example, at the suggestion of the pastor, the church drama group could stage a drama skit to promote the coming convention, youth conference, singles' power seminar, etc., making the congregation aware of side attractions. Promotional drama could take place in the church before the congregation, on the television, or radio, or any other advertising slots.

****Participants to mention other possible and practicable ways*

Pre-Sermon Drama:

A pre-sermon drama is a drama relating to the main sermon, acted before the congregation to simplify the theme of a particular sermon before it is preached, for the purpose of easy references and illustrations in the course of the sermon. The duration could be one-third of the time slated for the entire sermon. Some pre-sermon drama could take half of the entire sermon duration. The drama is importantly part of the sermon. Evidently, the church drama group must have been informed and well prepared for it. The preaching will be easy as the pastor draws references and illustrations from the short drama already staged.

****Mention the possible advantages of this type of drama.*

****Participants to give few practicable Examples.*

SUPPORT ROLES TO THE CONGREGATION:

Meanwhile, for any drama to be called an evangelical or Christian one, that drama must have a purpose in line with the goals of the gospel. "All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness" (2 Tim. 3:16). Every Christian drama must at least have a message to convey to the audience. These messages are the pillars of Christian drama. A successful Christian drama first brings people to a saving knowledge of Jesus, and much more challenges Christians to be unreserved in their walk with Christ. In addition to support roles to the pastors/leaders, the roles of the church drama group support the congregation and what they produce:

Drama for Revival:

The church drama group could present a full-length drama that will spark a fire of revival and rededication in the lives of the congregation. This type of drama revives believers from a state of spiritual lukewarmness.

****What type of dramatic themes can be considered for this type of presentation?*

Drama for Spiritual Enlightenment:

Many serious minded, zealous and dedicated children of God are in the church who are in one spiritual ignorance or the other. This state of wrong innocence eventually deprives them of their various breakthroughs and success. To this type of people, drama that will cause some spiritual enlightenment will be of great value. This type of drama enlightens both believers and unbelievers about the knowledge of God and critical spiritual issues that would have been a bit difficult to explain verbally that would help in opening people's eyes to the will and mind of God.

****Give examples of common enslaving spiritual ignorance.*

****Give themes and topics for possible drama presentation.*

Drama for Challenges:

Through the presentation of strong, inspiring Christian drama by the church drama group, church members could be given some spiritual challenges into living more sacrificial lives, in the area of ministry, missions, and general service to the Lord. Through a Christian drama, one could receive spiritual challenge to start living a dedicated life, become a serious church worker, or start giving into mission. This type of drama challenges believers unto godly lives and works.

****Give more relevant examples.*

Drama of Restoration:

Amidst the congregation and even the church workers are many backsliders in heart, sitting among the spiritually stable children of God in the church. Among the ushers, choir, members of a prayer band, and the Sunday school teachers are those whose spiritual lives have depleted to a

state of lukewarmness in secret. When a drama reveals the terrible consequences of secret backsliders, it results in restoration and rededication of many who are backsliding in secret. Many times, when drama of the theme is staged in a church or during a program or church service, many believers including church workers might be seen trooping out in response to altar calls for rededication and consecration of their lives. This type of drama restores backsliders back to the fold.

Drama for Regeneration:

This type of drama regenerates unbelievers onto salvation.

SUPPORTIVE ROLES TO THE COMMUNITY:

The church drama group can also be of immense value to the social and spiritual transformation of the community, apart from being useful to the pastor and the church congregation. When a church drama group has been able to prove its usefulness to the pastor by being able to present those drama skits and also found to be extremely helpful to the spiritual uplift of the entire congregation, then the group can be found suitable for the growth and the expansion of God's kingdom even outside the church. These are some of the various ways the church drama group can help the growth and expansion of the local church and God's kingdom:

- Drama for church expansion.
- Drama for church planting.
- Strengthening of the local branches of the church.
- Planting of the campus fellowship.
- Community transformation

****Give more relevant examples.*

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APPENDIX F:

PRE AND POST-SEMINAR SURVEY AMONG PASTORS

This survey was given before the seminar, and after, to review the knowledge learned about the roles of Christian drama as a result of the seminar.

Survey (Please indicate your personal belief response to the following statements. Circle your response on the scale of your *agreement to disagreement or undecided*.)

- I believe my church drama group should use drama more frequent in the church than they do presently.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe my church drama group could be useful or more functioning than what they do right now.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe my church drama group can spread the good news to the community faster than any other means.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

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- I believe that a Christian drama is a dramatic illustration of Christian messages, including but not limited to the aspect of salvation.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe the church and the community needs more dramatized messages than sermon messages at this time.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

- I believe that drama can be used effectively to communicate God's word.

Strongly agree | Somewhat agree | Somewhat disagree | Strongly disagree | Undecided

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APPENDIX G:

AN EXAMPLE OF A DRAMATIC STORY

Title: Staying in His Presence: “Waiting Period”

Scene 1

(Husband ‘Prince’ and his wife in the living room discussing)

Husband ‘Prince’: Dear, the time has come for me to go on a journey. I really do not know how long I will be away. All I need from you is to be strong and never give up.

Wife: My husband, why do you want to embark on a journey that I do not know when you will be coming back? Who is going to be there for us? When I need help who will I run to? *(Wife is not very pleased with this discussion)*

Husband ‘Prince’: Fear not! Everything you will need, I have given. I will not leave you if you cannot handle it. Only do not be misled or fooled by this world. My grace is sufficient for you. Occupy till I come. Do not be moved by what you see, hear, or how you feel. I am coming soon, but remain here till I come.

Wife: My Prince, you talk so much in parables. Why don’t you make me understand when exactly you are coming back? We are satisfied. Why must you go away?

Husband ‘Prince’: You just wait till I come and then you

will know what satisfaction is all about. Only make sure I find you ready and waiting when I come. Make sure your garment is not stained. (*With mixed feelings, he leaves, and kept on saying*) Occupy till I come. I have to go and take care of my father's business. Make sure I find you ready when I come!!!! (*Wife stands outside the door, gazing, not sure of what the future holds*)

Scene 2

(10 years later)

Wife: Ah! It's ten years. My husband went on a journey, and I have not heard from him. He has stopped calling and writing; there is hardly anything left in our account. What do I do when eventually there is no more money? (*The doorbell rings; and the wife rushes to get the door*) That must be him. (*Joyfully opens the door*)

Stranger: (*A well-dressed good looking man with affluence rings the doorbell*) Hello, may I come in?

Wife: Sure, come right in.

Stranger: How are you?

Wife: How may I help you? I thought it was my husband, I am not expecting anybody; or did he send you to me?

Stranger: (*The man enters and logs online to show off his huge bank accounts*). Do you still consider a man that abandons his family ten years ago a husband? Haven't you waited enough? Come with me, and I will quench your thirst? I have all it takes.

Wife: I will not discuss my husband with you, please leave, and do not return. (*She becomes very angry; gets up and politely tells him to leave her house*).

Stranger: Remember, your husband left you ten years ago, which means you are ten years older since he left. One would have thought that you will jump at my proposal since age is

fast telling on you. If he eventually comes, who knows, he may not find you as interesting and elegant the way he left you. I can even see some gray hair on your head; woman, act fast, do not be foolish.

Wife: *(She becomes very angry and pulls him out of the chair. The stranger gets up takes his briefcase, brings out some money, shows off with it, and leaves).*

Scene 3

(After he left, she checks herself out in a mirror).

Wife: My Prince, where are you and when are you coming back? Why have you decided to bring me to this shame and ridicule? So everyone in the neighborhood knows you have been gone for ten years. So I no longer look as elegant as I was when he left? What if he eventually comes and no longer finds me attractive? *(Still looking at the mirror for self-examination)* I never knew I had gray hair on my head now. Anyway, I trust my husband; I will remain standing and waiting till he comes. He told me he will never leave me nor forsake me. Looking elegant or not; gray hair or not; money or no money, I will not be moved. I have promised not to allow my garment to be stained.

Scene 4

(Another five years later. That same stranger rings the doorbell).

Stranger: Hello, beautiful.

Wife: You again! And how may I be of assistance to you?

Stranger: Wrong assumption! I am the only one that can be of assistance to you. I have all it takes to make you happy and help you look young again. Come with me and I will make you what you desire. I will take you to where you never dreamt of.

Wife: And who are you?

Stranger: Can't you see? Is seeing not believing? Have you ever seen anyone with so much affluence and confidence in all your life? Follow me, and you will never lack again. Your children's college fees will be paid for.

Wife: How do you know their fees have not been paid and who told you about me?

Stranger: I know it all! So you have not heard about me? Everyone sings my praise and worships me for what I can offer. I have very limited time, but have chosen to come your way. Are you ready to come with me or not?

Wife: No! I am not ready. Leave my house.

Stranger: Don't be rude. No one talks to me rudely and gets away with it. Fine; remain in poverty and ridicule. Keep waiting for your Prince. It's been fifteen years now since he went on a journey; look, gray hair has covered your face and body. Nothing is standing on you anymore. Even your hips are falling apart. You should even be happy I came to you; when there are many damsels begging and asking for me to just say hi to them.

Wife: *(As soon as he left, she is so confused, pacing around the living room)* What do I do? My prince tarries! How am I sure my prince is still coming back again?

Scene 5

(The doorbell rings again. It is her neighbor!)

Wife: *(She thought it was the stranger that comes back.)* What do you want again? I said leave me alone!

Neighbor: My friend, what is the matter with you? Do you think you are the most beautiful and intelligent that all the big guys are coming to and you are here telling them to leave your house?

Wife: My neighbor, what are you talking about?

Neighbor: Do I really have to spell it out to you? Your husband left you fifteen years ago, to go on a journey, only God knows, and you have kept yourself waiting for him. Do you really think he is coming back? Friend, you better do what others are doing, hop in the train before it leaves you behind. Look at me; it was just two years after my husband left that I found myself another comforter. My dear, be wise and act fast. You should even be glad the CEO and the CFO came to you.

Wife: CEO and CFO?

Neighbor: Yes! Don't you know who they are? Talk about people that matter, the movers and shakers of this world. Money goes on errand for them and jumps at their request. Anyway, consider me a friend and be wise. Remember; be as wise as a serpent and as gentle as a dove. A word is enough for the wise. (*Neighbor is seen going out*).

Scene 6

(How are the mighty fallen! She changes her garment)

Wife: I am tired of waiting, not anymore! I have become the laughing stock of everyone in the neighborhood. I wasn't like this fifteen years ago. I have missed a lot of opportunities. Now I have to position myself properly. Let me just see what is happening out there and come back quickly; I will not be long. This grace is fast running out. In fact, I have actually been fooled by him all these years, waiting, and suffering.

Scene 7

(Another stranger dressed in affluence rings the doorbell).

2nd Stranger: Hello, gorgeous.

Wife: And who are you? How may I help you?

2nd Stranger: My name is help and I have come to help

you, only come with me and deny your heritage, leave all you have.

2^{ne} Stranger: Let's go. I will make you happy and not deceive you.

Wife: I practically have nothing left, so, I have nothing to lose since I do not have anything. I am ready to go with you anywhere. The future is not certain anymore. For fifteen years, I have been deceived; waiting in vain for my husband, who obviously abandoned me. Please take me with you. (*They both leave the house*).

Scene 8

(Shortly after she left, her Prince comes back home with lots of goodies).

Prince: Honey, where are you? Oh no, she's gone! I told her to wait for me no matter how long. I promised to come back. She has been enticed with the cares of this world.

(Simultaneously, that stranger comes to drop her after being used)

Wife: What's the matter, why have you brought me back to my house? I thought you said you are taking me for a cruise?

2nd Stranger: See, there is no more money, which means the journey has been disrupted.

Wife: I thought you said you own everything?

2nd Stranger: Shut up, woman, and get out of my sight. You gullible, senseless, and stupid woman; your husband left and told you he was coming back; instead of waiting patiently, you decided to come with me. You are a fool! Now listen, the clothes I have on, I borrowed them. The money we spent, I stole. Everything you think I have, I lied to you, to take you away from your destiny and from fulfilling the plans and purpose of God for your life. Shameless woman! Why couldn't you follow instructions, why did you choose to follow your

flesh? Your husband is the Prince of peace, yet you are looking for peace.

Wife: *(At this time, she sees her neighbor who advised her and runs to her).* Neighbor, please help me. You advised me to shine my eyes and be wise. This is where it has landed me.

Neighbor: Excuse me, what are you talking about? Do I know you? Please don't allow people to see you talking with me. I do not know you.

Wife: Ah! God, this is disgraceful and embarrassing. After fifteen years, what am I looking for that I could not wait? *(She starts blaming herself as she arrives home, and sees her husband disappointed)*

Prince: What happened to you? I told you to wait for me and that I will be coming back. Why have you allowed yourself to be deceived by the cares of this world? Couldn't you have waited at least an hour for me? My Bride! Why, why, why? Was my grace no longer sufficient? My Bride, why? As much as I love you, you have greatly hurt my feelings and procured my wrath. Bride! Leave my presence, for I never want to set my eyes on you again. I have come to take you to my Father's mansion. But, you have lost your glorious mansion.

FINAL MESSAGE (MATT. 25:1-13)

Now it is possible for every child of God to be very active in religious things and not to have entered into an experience of that saving relationship with the Lord. This message, in the form of a drama, is an allegory of the Lord's warning concerning the second coming and the need to prepare for it. This story illustrates a way of life concerning marriage. How many, darling husband, would see his precious wife with another man (a stranger) in the very act, and still desire to marry or take her back? Unfortunately, this is the same thing Christians do with the PRINCE of PEACE, the BRIDE-

GROOM. As this is publicly and mentally unacceptable, so also it is unacceptable with the GREAT BRIDE GROOM! A waiting period is a conscious period when anything can happen. "He who has ears to hear, let him hear" (Matt. 11:15).

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