

ANDRAGOGY AND ARTS PROGRAMMING: FACILITATING GENERATION XERS  
IN POSTMODERN JUDEO-CHRISTIAN CHURCHES

by

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Title: ANDRAGOGY AND ARTS PROGRAMMING: FACILITATING GENERATION  
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Gaylene Carpenter

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts and cultural programs to Generation Xers in postmodern Judeo-Christian church settings. The data gathered in this study provided a much-needed base of information to assist leaders in facilitating and connecting with Generation Xers. It was determined that it was desirable for individual leaders in postmodern Judeo-Christian churches to know more about their own attitudes and approaches to learning. The results of this study provided information that could assist postmodern church leaders to focus on the issue of educational orientation, to view that orientation in the context of the general characteristics of Generation Xers, and to make an initial connection for the understanding of arts programming. Furthermore, community participation and experiential learning through the vehicle of arts programming could prove to be pivotal to the outreach and impact of a society and its culture.

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## CHAPTER ONE

### INTRODUCTION

Like many institutions, the postmodern Judeo-Christian church today is at an important juncture in regard to two major cultural changes. Generational and philosophical shifts are impacting upon communication, culture, and identification; arts and/or cultural programming implemented within institutions are addressing these shifts. Author Eddie Gibbs (2000) stated that the presence of culture is so pervasive that individuals are shaped by the very culture that nurtures them. People in today's society are often unaware how much and to what extent one's culture influences thought, actions and attitudes (Gibbs, 2000). Everyone, to some extent, is shaped by his or her own cultural context. These contextual biases can be defining characteristics of generations. Postmodern Judeo-Christian churches are currently seeking ways to approach and facilitate these essential characteristics, particularly with the younger generation.

How one facilitates and delivers an idea, topic, or subject has direct impact on a potential learner, the audience. One way of delivering or teaching could be through a model called andragogy, which focuses on the self-directed learning of an individual. It is often compared and contrasted with another model, pedagogy. For the purposes of this research, the central difference between andragogy and pedagogy was determined in how each practice delivered information to Generation Xers - as this generation could potentially gain the most input and awareness. Certain emphases of andragogical practices provide for an atmosphere of learning and engagement. With the understanding

how andragogy practices could be delivered, postmodern church leaders could feasibly implement arts programming to create an avenue of communication with Generation X.

### Purpose of the Study

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts and cultural programs to Generation Xers in postmodern Judeo-Christian church settings.

### Statement of Problem

Arian Ward, an associate with the Hughes Space and Communications Company once stated, I'm no longer in the mode of trying to change people. I'm in a mode of finding a way to enable them to change. Because it's going to happen naturally (as cited by Sweet, 1999, p 75). The word "enable" was an essential concept in this study. How does one most effectively communicate and teach another in a way that it can enable an individual toward self-actualization and learning? More specifically, how can Judeo-Christian ministries, rooted in tradition, actively engage in the present? Understanding characteristics of a generation, facilitating and delivering learning opportunities, and implementing those opportunities are one strategy for relevancy of information. Christian arts facilitator Byron Spradlin suggested that the search for culturally appropriate communication strategies led to an exploration of art, ritual, story-telling, etc., in a society (on-line, 2001). As will be discussed further in Chapter two, creating an experience for one who is worshipping by strategically implementing relevant cultural associations is an intention of most postmodern churches (Gibbs, 2000). In this



generation there is a need for Christian communicators to catalyze and encourage the development of culturally appropriate strategies of communicating the Gospel. These communicators – or leaders in the church – potentially can fulfill this need.

Understanding how arts programming can best be implemented by learning how to facilitate it is not the only challenge. Misperceptions among churches and individuals toward the arts allow for potential difficulty. This difficulty, however, should not hinder efforts. As a matter of fact, many institutions, whether they are educational, religious, medical, and/or commercial, face similar conflicts as they have to deal with differing mindsets and assumptions (Gibbs, 2000). According to the State of the Arts by Gene Edward Veith (1991), the universal church has employed art in many different ways. For all of the controversies art has occasioned, the various traditions, emphasizing different facets of Christian church, agree more than they realize (p.196).

If postmodern Judeo-Christian churches are to effectively reach a generation, specifically Generation X, they have to identify with what attracts and appeals to the generation. Recognized business and nonprofit manager Peter Drucker stated that the only thing we know about the future is that it will be different (cited by Revell, 1997, p. 59). Based on findings, churches do not seem to be convinced it will be different. However, for the last twenty-five years, the baby boomer generation has been the dominant decision-making group in the United States. This is changing as members of Generation X come into positions of leadership and power (Long, 1997). Hahn and Verhaagen (1998), authors of After God: Helping a Generation Pursue Jesus stated, in one sense it is unfair to generalize because there are many individuals among traditional churches and new paradigm churches who bear the characteristics of the other. However,

while admitting a degree of overlap, there is a distinctive new paradigm type of leader. These new leaders are now becoming the facilitators and educators and will, naturally, create ways to connect with potential learners within the church.

Learning is understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience as a guide to future action (Mezirow, 2000, p.5). Educators appropriate symbolic models, composed of images and make analogies to interpret meanings. Author Mezirow (2000) states that beliefs do not need to be encoded in words. They may be encoded in repetitive interactions and generalized (p. 5). This is true especially in church and worship settings. A message is being translated and taught, whether from the pulpit or in study groups. Finding effective ways of identifying their audience and providing opportunity for resource and personal growth is important to the future of ministry. Knowles (1984) suggests that the integration of scientific advancements in religious knowledge into contemporary adult life is a prerequisite for a vital adult faith and for balanced mental health. Adults need to live their religious lives in the present age (p. 343). Many new and existing postmodern churches have adopted the andragogical model of teaching into their style of worship and Bible study, whether they clearly articulate and acknowledge it or not.

The andragogical model is a way of teaching and aiding adults (primarily) in the learning process (Knowles, 1984). Different types of programming deal with andragogy. An audience's response, reaction, and contribution is impacted by the methodology of how information was delivered. How items are taught, facilitated and discussed all affect the individual and their responses. Even details of architecture and layout, emphasis,

opportunity, structure and media are integrated into the overall impact of teaching. These elements combined with certain approaches to teaching all affect how an audience perceives and interacts with provided information. Self-directed learning, individualized instruction, experiential learning and self-evaluation practices are integrated into andragogical theory. In addition, the climate and atmosphere setting of an environment is an important element of this type of model. More enthusiastic responses are anticipated from audience members who have been allowed that freedom to learn.

As will be discussed in Chapter two, these new leaders are the ones who will be examining ways to communicate and connect with their generation. If there is a need to provide opportunities in which Generation X adults could unfold in openness and freedom, one option of implementing the various characteristics of andragogical practices could be through the integration of arts programming in its setting. There is potential and reason for establishing a learning climate and atmosphere. Interaction and discussion could be evoked. Overall, community participation and experiential learning through the vehicle of arts programming could prove to be pivotal to the outreach and impact of a society and its culture.

#### Assumptions

In formulating the study's framework, the researcher made a number of assumptions. The first assumption of this study was that postmodern Judeo-Christian churches have adopted a Biblical philosophy. Based on that philosophy and following Biblical example, postmodern churches value experimentation, community, and participation. The second assumption was that Judeo-Christian churches recognized the

need for relevancy to its audience. The third assumption was that postmodern churches were, to some extent, incorporating elements that reflect its desire to engage its audience aesthetically as well as musically. The fourth assumption was that postmodern churches were interested in learning about opportunities that would creatively enhance the overall experience for an audience member. The fifth assumption was that the audience – the learner – attended church by their own personal choice. Another assumption was that postmodern religious educators – or leaders - recognized that the emanation of educated and informed Christians, especially adult Christians, did not automatically occur without some facilitation. A sixth assumption was that Generation Xers, as a generalization, were inherently drawn to experiential learning and visual imagery, as stated by author Leonard Sweet (1999). However, the researcher does recognize that individual psychological types and learning styles do differ. Another assumption was that every individual, to some extent, had opinions toward different types of art forms and could articulate, and would be willing to share, meaningful information about different aspects of their experience, provided a comfortable and relaxed atmosphere. An eighth and final assumption was that the self-directed learning model, andragogy, existed and was a valid method of delivering learning opportunities.

#### Delimitations

- 1) This study did not attempt to assess Judeo-Christian Postmodern Churches located outside the United States.
- 2) This study focused solely on Judeo-Christian churches that delineated themselves as being Postmodern.

- 3) This study did not focus on Judeo-Christian churches that were in the process of transitioning from a traditional style of worship to a Postmodern-adopted philosophy.
- 4) This study selected its survey participants based on a well-known Judeo-Christian author's recommendations.
- 5) This study based its generalizations on literature found between 1975 - 2002.
- 6) This study's focus on self-directed learning did not suggest that one individual should pursue a more self-directed approach that extends beyond a Biblical context, but rather a self-directedness toward understanding within the Judeo-Christian belief system.

#### Limitations

This study was completed in partial fulfillment for the University of Oregon's Master's Degree. Given the designated time allotted toward producing such a document, the research was limited in scope and margin. Due to this fact, the literature review was not a complete collection of all available literature. Because minimal research discussing the intersection of this study's subtopics existed, a concrete conclusion can not be made. In addition, the changing and diverse groups in which this study was focused allowed for limited research which had been directed toward understanding the different population groups. Yet, for all its diversity, these groups were well-defined, unique, and constituted a proper object for research. The analysis and conclusion of this study should not be a generalization of postmodern Judeo-Christian churches as a whole due to the selected survey methodology. In addition, this study focused primarily on qualitative data – as opposed to quantitative material – that weighed heavily on the interpretations and insight

of authors and participants. The small number of participants – selected by suggestion of an author familiar to postmodern churches– in the study meant that the researcher risked ending up with too small a pool of subjects from which to discern any meaningful patterns. Although the researcher came to the study with certain convictions and biased perspectives, the selected methodology and data collection tools allowed for an objective analysis to be made.

### Definitions of Terms

Arts Programming – The process of planning and delivering [arts experiences] to groups and individuals (modified from Carpenter and Howe, 1985).

Postmodern - It is a philosophical shift that was occurring in Western society as the culture moved from the Enlightenment era to the postmodern era (Long, 1997).

Postmodern Church - This is a recent Judeo-Christian church movement that was a response to the need for experimentation, participation, image-driven association, and community focused intention (Cooper, 2000, p. 16).

Baby Boomer Generation - People born between 1946 and 1964 (Long, 1997).

Generation X – People born between 1964 and 1984 (Long, 1997).

### Significance of Study

During the past four decades, churches have found themselves increasingly marginalized and their influence on society considerably weakened. The church's loss of social strength has revealed its spiritual unproductiveness so that there is a loss of nerve. Most churches have experienced serious numerical decline to the point that the continuing viability of increasing numbers of churches is a matter of growing concern. In recent years it has become increasingly evident that the United States is not immune from the erosion of Christian influence so evident in most of the Western world. Any church is potentially just one generation away from extinction. Churches are faced with a generation of under-thirty-five-year-olds who are turning away from institutional expression of Christianity, opting to define their own spiritual journey. Increasing numbers of individuals are now in search of transcendent spirituality in which Jesus no longer occupies a central place. (Gibbs, 2000, pp. 10-11)

Long (1997), author of Generating Hope: A Strategy for Reaching the Postmodern Generation, stated if one can understand how to reach and minister to Generation X, then one will know how to minister to future postmodern generations (p. 16). The real challenge for the religious educator resides in the fact that, in spite of the increasing technicality and complexity of biblical studies, their purpose always is to open to adults the springs of living water contained in the Scriptures. The fruits of modern biblical criticism need to be placed at the disposal of adult believers. (Knowles, 1985, p. 344).

The data gathered in this study provided a much-needed base of information to assist leaders in facilitating and connecting with Generation Xers. It was determined that

it was desirable for individual leaders in postmodern Judeo-Christian churches to know more about their own attitudes and approaches to learning. Authors Eyler and Giles (1999) suggested that the main element of an educative experience is the engagement in a worthwhile activity. The results of this study provided information that could assist postmodern church leaders to focus on the issue of educational orientation, to view that orientation in the context of the general characteristics of Generation Xers, and to make an initial connection for the understanding of arts programming.



## CHAPTER TWO

### LITERATURE REVIEW

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts programs to Generation Xers in Postmodern church settings. This chapter will present information that emanated from literature. Literature ranging from books, magazines, websites, and dissertations was examined. The following information proved to be most relevant to the purpose of the study. For the purposes of this study, the literature was categorized under several subtopic headings. They are, however, to be read as being interconnected.

#### Postmodernism

Postmodernism, according to Oliver & Gershman (as cited by Purpel & Shapiro [1998]) is an age in which the unconscious cultural symbols providing our lives with deep meanings are losing their vitality, the passion that drives our love for inventing material things is drying up, and our intimate connection with the natural living world is steadily decreasing (p. 337). Postmodernism is struggling to move beyond the drive toward economism, greater mechanization, consumerism, nationalism, militarism, patriarchy, and rugged individualism. It is suited to help individuals understand ways of relating to self, community, and nature. Specifically, teachers and students share learning opportunities in cultures that are respectful and collaborative. Postmodern teachers can allow for educational institutions to become resources for exploration and discovery as well as places to grown in strength, wisdom, and compassion (Purpel & Shapiro, 1998).

There was a realization during the modern era that assumptions enlightened others to culture. However, those assumptions were shifting. They still are shifting. Gablik (1991), a well known cultural philosopher and author, suggested that a need for a new cultural framework is being felt. A paradigm influences the way one solves problems and how one thinks. Seeking to understand the way one thinks and perceives allows one to explore cultural patterns and a framework of beliefs. In Personal Mythology, David Feinstein (as cited in Gablik, 1991) wrote: We need new myths; we need them urgently and desperately...Times are changing so fast that we cannot afford to stay set in our ways. We need to become exquisitely skilled engineers of change in our mythologies (p. 4). In addition, Gablik (1991) indicated that the artistic aesthetic models are missing the subtext of social responsibility. The challenge, she continued to attest, would be to transcend the separation of the aesthetic from the social that existed within modernism.

Author Merriam (2001) pointed out that different individuals – even different groups - view the world from different perspectives. From either a postmodern or critical perspective, learning is a process of receiving and creating messages about social issues and the world around those issues. The author continued to suggest that knowledge is socially constructed and situated in a particular context (p. 54). The main difference between these two views is that critical theorists believe that rationality is a means to better knowledge, whereas postmodernists are not convinced. Postmodern theorists see knowledge as tentative, fragmented, multi-faceted, and not necessarily rational. Different people hold a variety of perspectives on the same phenomenon for many reasons, not all of them the logical result of any particular interest (Merriam, 2001, p. 54). Author Long (1997) stated that the study of Generation X focuses on the immediate

consequences of societal change (p. 13). It is like an immediate response to change. Postmodernism can be thought of as the current steering this societal change. It is the driving force. Few scholars recognize the increasingly vital link between Generation X and postmodernism. For many individuals, Generation X provides a momentary view into the implications of postmodernism (Long, 1997).

### Judeo-Christian Postmodern Church Perspective

The Judeo-Christian church today is at an important juncture in regard to two major cultural changes. The transition from the baby-boom generation to Generation X is the first cultural change. The baby boomers generation, the dominant decision-making group in the United States for the last twenty-five years, is being replaced by members of Generation X as many are coming into positions of leadership and power. The second change is a philosophical shift that is occurring in Western society as the culture moves from the Enlightenment era to the postmodern era (Long, 1997).

Jordon Cooper (2000), pastor and author of a well-respected web site, felt that postmodernism is a response to the need for experimentation, participation, image-driven association, and community focused intention (p 16). Leonard Sweet (1999), author of Soul Tsunami, provided several comparisons from modern and postmodern culture. He summarized that transitioning from Modern to Postmodern is to shift from verbal critics to the aesthetics, from a printed image on paper to a screen, from the linear thought to parallel abstraction, and from a word to an image. He felt that one seeks to know “Was it a good experience?” from the previous question of “Does it make sense?” Most of all, Sweet’s view was that postmodern society desires authenticity and realness through

modulating thought (p. 92). He viewed postmodernism as a change toward the need to actively experience something as a result of the creation and interchange of producers and consumers. Through sports figures, celebrities, and created personalities, companies like Coca Cola are taking products and transforming them into experiences and relationships. What do coke and Pepsi make? Not soda pop. They manufacture culture. They create logos from which people can share experiences, logos that nourish communal identities and a distinctive sense of belonging (p.190). In the same way, the postmodern Judeo Christian church of today's culture is experienced-driven, seeking authentic relationships and experiences that is unpackaging, unplugging, deprocessing (p.214). As stated in Soul Tsunami (Sweet, 1999), a Native American proverb states, "Tell me, and I will forget, Show me, and I may not remember. Involve me, and I will understand (p.220). In addition to offering authentic relationships and experiential participation, the postmodern church should strive to be interactive and communal (Sweet, 1999).

#### Judeo-Christian Postmodern Generation X Perspective

Author Revell (1997) stated that Generation X is a generation in search of an identity. If these individuals sense that a ministry is tailored for the baby-boomer generation, Generation Xers will reject it. The challenge comes in addressing the concerns and issues close to this generation. The difficulty is addressing the needs of such a fragmented group. Gibbs (2000) pointed out that the postmodern church must be prepared to reach out to people with humility and vulnerability from the margins of society.

According to author Revell (1997), Generation X has difficulties with being labeled and categorized. Being the most diverse generation in U.S. history, they are a fragmented group. However, distinct characteristics have developed from this generation. Also known as Busters, Generation X feel that they have inherited a world of chaos – chaos in which they did not create. Environmental destruction, AIDS, unemployment, a huge deficit are among those inherited things. Having endured family breakups, Busters have learned to adapt to change and ambiguity. Generation X is the second largest population group in United States history. This group is larger than the entire population of Canada and account for about one-fifth of the United States' adult population. Hahn and Verhaagen (1998) suggested that Generation X is a postliterary culture for which sound and image have largely replaced the printed word. Their thought process is lateral rather than linear, making random connections or no connections at all. Transience and disposability characterize their world (p. 127). Author Beaudoin (1997) suggested that Generation Xers are much more immersed in experimentation, alienation, and pop-cultured religiousness than the baby boomer because they were exposed to popular culture at a much earlier age. Churches wanting to attract Generation Xers must provide choices in worship times, styles, and days of the week. Also, varied opportunities must be made available for spiritual growth, ministry, and training. Churches must remain sensitive to the fact that individuals have grown accustomed to switching channels with the touch of the remote control if what they are watching fails to keep their interest. Thus they will not hesitate to switch churches that do not speak to their heart issues in ways that honestly communicate the truth of God's Word (Revell, 1997, p. 55). Revell (1997) also suggested that effective evangelism in during the postmodern era will take place

through personal friendships and need-oriented workshops, classes, and small groups. Due to Generation X's visual orientation, symbolism is important.

### Postmodern Church Facilitators

Pastors are learning to include dialogue, parables, and visuals such as video or skits during sermons in order to maintain attention spans of this generation (Revell, 1997). To expand on this, many institutions, whether they are educational, religious, medical, and/or commercial, face similar conflicts as they have to deal with differing mindsets, attention spans, and assumptions (Gibbs, 2000). Religious leadership must bring to this creation the full creative potential with which God has gifted the human species (Sweet, 1999). Religious educators are recognizing that human, supportive, and sponsoring communities are a vital and indispensable context that enables the emergence of adult faith (Knowles, 1985, p. 347). Postmodern church facilitators, leaders, and/or pastors as a whole view their role as a "helper, resource, consultant, and co-learner as opposed to that of an authority, technical expert, director of their learning, and judge of their achievement (Hadly, 1975). Leaders in postmodern churches, as suggested by Hahn and Verhaagen (1998), are internally motivated, creative and sometime even gregarious, and they surround themselves with people who share many of these same characteristics. They are the prime influence for recruiting and mentoring more leaders. These new church leaders tend to take initiative and are prepared to accept the risks involved in innovative ministries (p. 117). Innovative ministries, conceivably, would include approaching their audience-base (i.e. congregation) as potential learners, willing to experiment with ways of communication.

## The Adult Learner

Author Retherford (2001) defined the adult learner as one who intends to capture that aspect of learning that speaks to a particular non-dependent identity – the adult learner who perceives that he or she has crossed the threshold between childhood and adulthood. This learner accepts self-control over what and how they learn in a manner distinct from the learner who depends upon an authority to direct all aspects of his or her learning (p. 10). In other words, specific age of defining an adult does not apply to this study. Those who fall in the both the researcher's definitions for Generation X and Retherford's (2001) adult learner potentially were considered in this study.

Adult learners participate in any informal or formal learning activity. They do so out of a desire to grow, develop, change, or as a response to a need. This type of learning is commonly described as self-directed. Self-directed learning has been incorporated into practice and theory to such an extent that it is almost equivalent to adult education (Cranton, 1994). Adult learning specialist, David Kolb (1984) suggested that people learn better and faster when they are in a supportive environment, do a task, want to learn, know it will be useful, realize why it is important, feel confident, and are given feedback. The way something is taught makes a major difference in how much information is retain. Kolb (1984) continued to note that in order for adults to learn, the individual must be actively engaged in the learning process, specifically by doing or experiencing something. This leads to increased self-awareness, the acquisition of new skills, and changed behavior. Author Ingalls (1973) stated the environment for adult education is a dynamic one, where change is constant and where learning is not an end in itself, but a means to achieve individual, organizational, and community objectives. Furthermore, the

adult educator is not likely to have the services of a curriculum development specialist - he must general perform this function himself (pp. 47-48).

### Adult Learning Models

Author Brookfield (1986) believed that the teaching model concept of andragogy represents an accurate summary of the specific characteristics of the practice of adult education. It is often compared and contrasted with another model, pedagogy. Author Knowles (1985) differentiated the pedagogical and andragogical models as having two different approaches to the operation and design of educational programs. The basic format of the pedagogical model is a content plan, which requires the teacher to focus on specific content to be covered, how it can be organized into manageable units, what logical sequence of presentation to make, and what would be the most efficient means of transmitting this content. The andragogical model is a process design. This model assumes the facilitator to merely facilitate the acquisition of content by the learners while also serving as a resource for the content, as well (p. 13-14). In other words, Knowles (1973) defined pedagogy's purpose of education as dealing with delivering what is known, while andragogy defines its purpose as dealing with what is not yet known. The primary responsibility of a facilitator within the andragogical model is to assist the learner, whereas pedagogy leadership involves control over what information is to be learned and how that information will be presented.

In a dissertation by Jantzi (1985), these two adult learning models are compared and contrasted. Andragogy had been criticized for many years because of a perceived dichotomy resulting from previous studies. Based on Knowles' earlier definition of



andragogy, impressions that andragogy was everything that pedagogy was not caused some debate. Pedagogy, it was assumed, was to be utilized for children, while andragogy was appropriate only for adults. It was also assumed that the two could not exist simultaneously. The author concluded, however, that the dichotomy did not occur. Also, Jantzi (1985) stated that she did not view andragogy and pedagogy as a way to differentiate between adult education and children's education, but they were terms describing ways one may approach any group of learners in a given setting.

As originally suggested by Knowles, author Ingalls (1973) stated that the andragogical model consists of seven steps. They are the following:

(1) Setting a climate for learning, (2) establishing a structure for mutual planning, (3) assessing interests, needs and values, (4) formulating objectives, (5) designing learning activities, (6) implementing learning activities, (7) evaluating results (reassessing needs, interests and values) (p. 11). For the purpose of this study, the researcher concentrated on four of the seven elements: climate setting, involvement in mutual planning, and designing and implementing learning activities. If a leader is interested in implementing this educational approach, he or she should not depend on the limited information provided in this study and should become familiar with every aspect of the teaching model.

In defining the role of a facilitator during the application of andragogical practices, the facilitator must focus on giving up control, and also assist the participant in assuming responsibility for the individual's experience. If individuals are participating in a group project – an arts program, for example – they conceivably share responsibilities and input. The facilitator, in exchange, must be capable of managing this exchange of

ideas, discussion, and artistic endeavor. In assuming that participants are increasingly self-directed in their approach to learning, applying andragogical process to arts programming could establish an atmosphere of comfortability and creativity. The researcher of this study makes the assumption that leaders or facilitators of arts programs within a Judeo-Christian Postmodern framework could work closely with individuals. In addition, the researcher assumes each participant is there by choice and interested in learning. Carpenter and Howe (1985) modified Knowles' andragogical approach as they would apply to implementing leisure opportunities. The following chart (p.62) visually applies leisure opportunities to andragogy:

Process Elements	Facilitative Approach
Climate	Informal Mutually respectful Consensual Collaborative
Planning	By participative decision making Mutual planning
Diagnosis of leisure needs	By mutual assessment
Setting goals	By mutual negotiation
Designing the leisure experience	Shared Sequenced Developmental
Leisure activities	Multifaceted Independent Experiential Self-directed
Evaluation	By mutual assessment or self-collected evidence

For the sake of this study, the researcher of this study further modified this application. The modified assumption of the authors' model suggests that a facilitator be creative in establishing ways to draw program participants into arts programs; that they must value the resources and information that participants acquire; must gather expectations from

participants; must actively seek feedback from participants; and must be a willing source of information and referral regarding arts programming.

Climate factors can either stimulate or block learning. The facilitator should consider elements that would be most likely to produce a conducive to learning climate (Knowles, 1985). Anxiety, physical discomfort, and frustration have a negative effect on the process of learning. However, excitement, humor, comfort, and enthusiasm facilitate it. Establishing the climate is directly related to the recognition of the value of individuals in a social situation. Placing chairs in a circle or at several small tables and/or paying attention to the color and over-all ambiance of surroundings are crucial to overall impact on comfortability (Knowles, 1985). Also, if adults are not allowed to function as self-directed persons, frustration will most likely result in having a negative affect on the learning or working climate (Ingalls, 1973). One must also recognize that anxiety and uncertainty accompany meetings and a need for familiarity is priority. In addition, attention to the response to individual's prevailing mood throughout a meeting is important. Ingalls (1973) continued to state that an important aspect for setting the climate is also the behavior of the educator. If one is cheerful, informal, and enthusiastic, it encourages others to feel the same way. This notion of informality is not to suggest that a facilitative plan should not occur. Andragogical practice is the flexibility of allowing individuals to choose alternatives within a provided plan.

Elements of instituting a psychological climate are also important. When there is an element of mutual respect and trust, people are more receptive to learning. With Knowles' assumption that peers are the richest resources for learning, establishing a climate of collaborativeness is important. Other aspects would be the requirement of

establishing mutual climates of supportiveness, openness, authenticity, please, and comfort. Providing a caring, accepting, respecting, helping social atmosphere by considering the needs of the individual contribute to the overall learning capacities. Another element of mutual planning assumes that people tend to feel uncommitted to any decision to the extent that they feel others are making it for them and imposing it on them (Knowles, 1985, p.17).

Most individuals come into new situations with behavioral expectations. They need to know the appropriate behavior in a given situation. Ingalls (1973) said that we gain membership and acceptance in a social group precisely by behaving appropriately in accordance with the group norms (p. 20). One option of functioning between one's interests and one's needs is to consider their needs as basic wants, tendencies, desires, or inclinations while interests can be asserted more as a preference in the sense of curiosity, stimulation, or attracted attention. Programs designed to accommodate special attributes of a given group are more apt to be more effective than programs designed without considering these factors. In addition, research shows that homogeneous groups with similar regard to interests, values, and needs learn more rapidly than groups that are very heterogeneous (Ingalls, 1973, p. 25).

In-group adult learning opportunities are beneficial to individual discoveries. Mezirow (2000) believed that the overall effectiveness of communities depends on the capacities of small groups who want to be more self-directed in their learning. Author Mezirow (2000) stated the following: Transformation of the content of consciousness is facilitated when two processes are engaged interactively: the process of critically analyzing underlying premises and the process of appreciatively accessing and receiving

the symbolic contents of the unconscious. Transformation of the structure of consciousness is facilitated when a learner is confronted with a complex cultural environment because effective engagement with environment requires a change in the learner's relationship to his or her or the group's identity (p. 233).

A more focused and recent insight into self-directed learning – an extension of andragogical practices - can be defined through transformational learning. Author Retherford (2001) defined transformational learning as learning that brings about a significant perspective shift on the part of the learner, empowering the learner to make choices from a broader and more holistic perspective. The following features at a minimum, characterize transformation learning contexts: a focus upon changing systems of self-limiting beliefs in a context of trust, constructed of risk-taking exercises that build connections to others and greater capacity to act in service to self and others, and is built upon holistic and sometimes emotionally charged processes that deepen learning (pp. 7-8). A participant enters any learning situation with a limiting story of self-identification - who they are and what they do. A series of events (i.e. process, structure, and content) is experienced. The contextual portion is derived of the facilitation, content, structure, and learning activities. The process encompasses the several activities that engage learners. These processes can be relational, experiential, and/or reflective. These include small group work, activities, games, and closed-eye visualizations. These elements create the framework for the learning experience. The adult participant either exits with a better sense of him or herself and a stronger commitment to learning, exits with increased awareness, or exits with little evidence of significant impact (Retherford, 2001).

Transformative learning occurs when a participant revises old or develops new assumptions or beliefs through critical self-reflection. The process of critical self-reflection - the potential development that can occur and the strategies by which an educator can stimulate - supports transformative learning (Cranton, 1994). The real challenge for the religious educator resides in the fact that, in spite of the increasing technicality and complexity of biblical studies, their purpose always is to open to adults the springs of living water contained in the Scriptures. The fruits of modern biblical criticism need to be placed at the disposal of adult believers (Knowles, 1985, p. 344).

### Arts Programming

Creating an experience for one who is worshipping by strategically implementing relevant cultural associations is an intention of most postmodern churches (Gibbs, 2000). Byron Spradlin (2001), a reverend and arts supporter, felt that the arts are crucial to the establishment of culturally appropriate churches. He believes that it is the mission of ministries “to mobilize and equip believers to communicate their faith in Christ and to worship God in ways appropriate to their own culture. Hence its basic objective is to so integrate Artistic Communication into ministry so that churches...will be enabled to break through communication barriers, which previously have been difficult to penetrate with traditional methods (on-line). Revell (1997) stated that by designing strategies that are sensitive to the specific needs and interests of its target group or groups, we will turn the complexity of the community into an opportunity for ministry (p. 55).

According to the State of the Arts by Gene Edward Veith, the universal church has employed art in many different ways. For all of the controversies art has occasioned, the

various traditions, emphasizing different facets of Christian church, agree more than they realize (p.196). Author Mezirow (2000) stated that beliefs do not need to be encoded in words. They may be encoded in repetitive interactions and generalized (p. 5). Learning is understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience as a guide to future action (Mezirow, 2000, p.5). Educators appropriate symbolic models, composed of images and make analogies to interpret meanings.

Author Merriam (2001) stated that the use of images to mediate and construct powerful emotions and feeling seeks a deeper understanding of the emotional, affective, and spiritual dimensions that are often associated with profoundly meaningful experiences in adult learning. Journal writing, literature, poetry, art, movies, story telling, dance, and ritual are specific methods that can be used to help foster the life of the image in our relationships with adult learners. By approaching emotionally charged experiences imaginatively rather than merely conceptually, learners locate and construct, through enduring mythological motifs, themes, and images, deep meaning, value, and quality in the relationship between the text and their own life experiences (p. 70).

Art, music, and dance are languages. Imagination is ways of making meaning. Inspiration and transcendence are central to self-knowledge and to drawing attention to the affective quality and poetry of human experience. An educator modeling a strategy of learning may also influence the way a learner interprets and makes meaning. Imagination is central to understanding what is unknown; it is the way one examines alternative interpretations. The more reflective and open an individual is to the perspectives of others, the richer the contexts for understanding will be. (Mezirow, 2000).

Ingalls (1973) stated to design adult learning experiences that are truly creative, it may be helpful to borrow some ideas from the realm of art. Once needs and objectives have been clarified, it is a real challenge to combine them into a learning design that is artistically and esthetically satisfying to the learners (p. 54). Artistic endeavors have relevance for educational design (Appendix A). Many artistic elements can be combined during the implementation of andragogy. Forming educational activities into a manageable, cohesive, and satisfying design is preferable to allowing these elements to be presented as a disconnected mixture of events. Careful consideration of these artistic principles while designing, and practice in applying them to adult learning, can help you to develop your own artistic technique as an arranger and conductor of interesting and absorbing adult educational activities. It stands to reason that creative and interesting designs will cause more involvement and result in more learning (Ingalls, 1973, pp. 54-55). Educator Marshall McLuhan (as cited by Ingalls, 1973) suggested that having individuals or members of a group symbolically or graphically draw a picture of their feelings, the group can rouse an intriguing discussion into group membership, self-identity, emotional interaction and group development. This type of discussion can aid in integrating his learning with his feelings and interpersonal relations.

### Survey Research

According to Leedy (2001), behaviors and attitudes are complex and not easily evaluated or quantified. By drawing conclusions from one transitory collection of data, one may extrapolate information over a longer period of time. Survey research is one strategy of quantifying data. In survey research, the researcher asks a series of questions



to willing participants. From the sample, their responses are summarized with percentages and draw conclusions about a particular population. Utilizing questionnaires in this type of research is a common approach. Although it is frequently used, survey research has both positive and negative aspects (Leedy, 2001). One particular technique to facilitate the quantification of data – questionnaire survey research- is the rating scale. Leedy (2001) states that a rating scale is more useful when a behavior, attitude, or other occurrence of interest needs to be evaluated on a continuum. Rating scales called Likert scales were developed specifically to assess people's attitudes. From the perspective of survey participants, questionnaire survey research can allow for a positive response. Because their responses will be anonymous, individuals may be more truthful than they would be in a personal interview, particularly when controversial issues are the topic (Leedy, 2001). However, the majority of questionnaires intended for research use are not completed. In addition, individuals who do respond are not necessarily representative of the researcher's originally selected sample. Another downside is that individual responses reflect the writing and reading skills of the participant, possibly their misinterpretation of questions. When using survey research rating scales, the implications of allowing respondents to choose a neutral response must be considered. Leedy (2001) also notes that utilizing rating scales can sometimes simplify and easily quantify people's behaviors or attitudes. Ultimately, the researcher must consider the potential implications during the research process. Although the extrapolation of information is a conjecture, it is a researcher's only way to generalize what can't be quantified (Leedy, 2001).

## CHAPTER THREE

### METHODOLOGY

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts programs to Generation Xers in Postmodern church settings. The purpose of this chapter was to provide the methodology used to conduct the study. Included is a detailed description of the data and data analysis collection procedures.

#### Participants of Study

Considering the researcher's definitions, delimitations, and limitations that were provided in Chapter One, twelve postmodern churches were selected to participate in this study. The selected churches in this study were chosen from a list compiled by a well-known postmodern church author (Sweet, 1999). Sweet listed 16 churches worldwide and this study drew only from the twelve based in the United States. The compilation, a list of reputable postmodern churches, had no limitations toward demographic considerations, budget, or size. According to Sweet, the list was intended to be a random selection. Demographic locations of selected churches were Kentucky, Ohio (two churches), Minnesota, California (four churches), Washington, Illinois, Oregon, Texas, and North Carolina. The survey asked the church's pastor to select one to five potential participants to take part in the study. The only specification made by the researcher was that each participant be familiar with church programming and knowledgeable of the church's Generation X group. Participants could be volunteers, teachers, facilitators, and/or active leaders within the church. They did not have to be on church staff. Procedures were in

accordance with University of Oregon Human Subjects protocol (Appendix E) and names of the selected churches and participants were not disclosed. Participant names were never requested. Human subjects data was kept for data analysis and the production of manuals, books, publications, and conference papers. It may be used for future comparative projects. Human subject data, however, was destroyed when it was no longer deemed relevant to the researcher's work.

### Questionnaire

It was determined that gathering data via questionnaire would best serve the purpose of the study. The literature review provided the necessary subtopics, categories, and information to include on the questionnaire. Questions were determined sequentially and categorically. Construction of the questionnaire (Appendix C) included the following researcher's considerations for each question: succinct, clear, unambiguous in its language, (for example, the term "andragogy" was not used), and would not contain unwarranted assumptions. The questions solicited both quantitative and qualitative responses that addressed assumptions and characteristics regarding adult learning/andragogical practices, arts programming, Generation Xers, and postmodern churches. In addition, questions addressed specific demographics of the church regarding current programming, numbers of participating individuals, and plans for future programming.

Twenty-five questions were included in the questionnaire. A Likert-type scale was used for the first twenty questions. Participants were asked to check along a 7-point scale, rating their personal perceptions and opinions regarding facilitation, arts programming, and specific programming within the subject's church. Five questions were

open-ended and included space respondents to comment on each question if desired. An optional space was provided for specific profile input (i.e. pastor, worship leader, college minister, youth minister, minister of education, board member, other staff, non-staff college student, non-staff adult, and non-staff), if also desired.

Clear directions and an overview of the study was provided on each questionnaire, including the participant requirements, deadlines, and instructions. Also included was a cover letter (Appendix B) describing the researcher's purpose as well as ensuring study confidentiality. The cover letter detailed the application of requested information to the researcher's study. A self-addressed stamped envelope was also included. Printed on professional resume paper, the typeface was a sans-serif font, appropriately sized at "12". Basic design considerations of contrast, repeating visual elements, alignment, and proximity were utilized.

### Data Collection

A questionnaire was developed to address each categorical subtopic. Those subtopics were postmodern church characteristics, adult learning/andragogical practices, Generation X characteristics, and arts programming. Both closed and open-ended responses were requested. However, the majority of the close-ended statements were organized in a Likert scale measurement, where both qualitative assumptions and quantitative responses were acquired. Likert scales in the questionnaire were positioned to determine whether andragogical practices were being implemented. These scales also gathered individual assumptions and opinions toward arts programming.

The first step in collecting data began when a list of reputable postmodern churches located in the United States was found. Questionnaires were then constructed based on considerations previously mentioned. The researcher made initial contact with one staff member of a selected church for permission to participate in the study. In that contact, the researcher explained the importance and purpose of the study, hoping to generate excitement and support on behalf of the participant. Several cover letters, questionnaires, and self-addressed stamped envelopes were mailed. A deadline was communicated both orally and in written form. One-week prior to the deadline, the researcher contacted the church for a reminder via e-mail or phone. The researcher began to analyze received data four days after the deadline. Any responses arriving after this time were not considered in the study. Thank you notes were mailed to all participating churches, offering opportunity for further dialogue and questions for participants who specifically expressed interest in the study. Detailed results in the form of an executive summary were provided upon request.

### Data Analysis

Before constructing a questionnaire, data analysis was considered. This study's pre-mentioned categories, certain themes, and emerging themes were discovered, re-categorized, and simplified in order to determine whether andragogical practices could be useful in delivering arts programs to a particular generation in postmodern churches. Themes – both recurring subtopic areas as well as emergent ones - were reviewed from questionnaire responses. Themes, repeating words and phrases, and objective assumptions were listed in each category. From that point, a comparison was made to

determine overall intersecting themes. The intersection of two or more of these topics and themes were also noted. These themes were then compared to andragogical research.

The researcher used common characteristics of andragogical practices as stated earlier by author's Knowles (1985), Ingalls (1973), and Carpenter and Howe (1985) in Chapter Two of this study. Facilitative approaches such as experiential learning, mutual collaboration, experimentation, participation, climate setting, experiential activity, and self-directedness were among those factors.

## CHAPTER FOUR

### FINDINGS

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts and cultural programs to Generation Xers in postmodern Judeo-Christian church settings. In this study, the researcher used one method to collect data: mail survey/questionnaire. The data reported in this chapter is both qualitative and quantitative. Findings from the questionnaire are presented in this chapter.

#### Questionnaire

The mail survey was conducted during the fall of 2002. The questionnaires were sent to 12 Postmodern Judeo-Christian churches within the United States. Each church received 5 questionnaires, which were distributed to individuals qualifying for specific requirements (Appendix B). Potentially, 60 questionnaires could have been returned. Of that number, eleven questionnaires were returned. All returned questionnaires were complete; none were excluded from the study due to incomplete or incorrect information. Accordingly, the overall response rate was 19.4%. Of the individuals who responded, a total of four churches were represented; thus, of the twelve churches chosen by the researcher to participate in the study, 1/3 of the churches were represented. Of the participating churches, the response rate was 55%. Eleven responded out of a possible twenty participants.

The three types of information obtained from the mail survey were (a) Job Responsibilities/ Demographics of Respondents, (b) Open-ended questions regarding current church setting, philosophies, and programming, and (c) Likert-scale measuring opinions regarding andragogical and facilitation characteristics, the role of the arts within church programming, and perceived characteristics of Generation X. All questionnaires were analyzed (a) individually, (b) comparatively for each church, and (c) comparatively as postmodern Judeo-Christian churches. In this section, only cumulative findings from the mail survey were reported. Appendix D includes mail survey data that does not appear in this section.

For the sake of data identification, the following descriptions apply throughout the researcher's presentation of data:

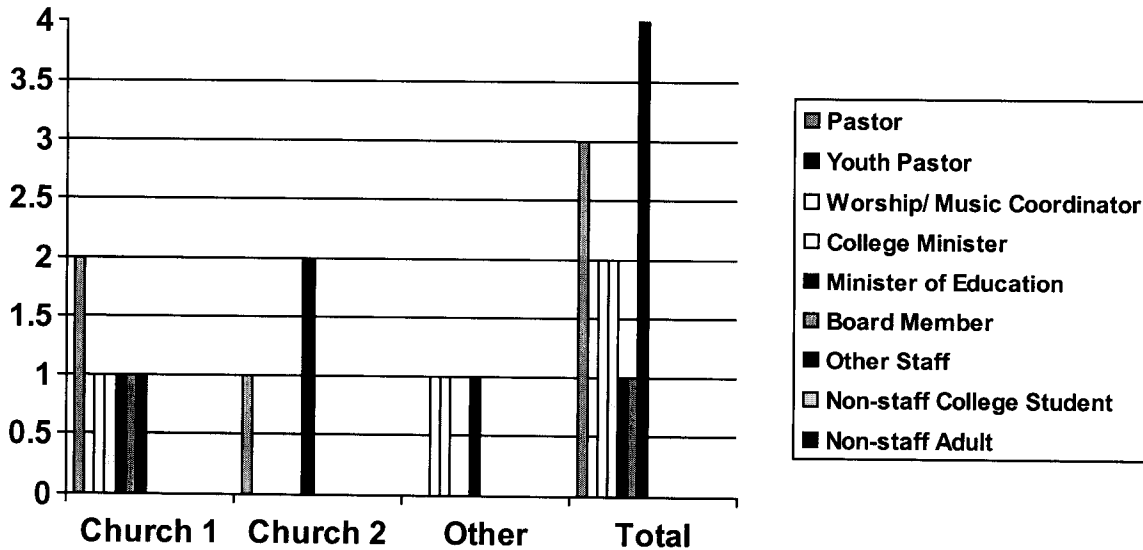
- "Church 1" represents one church that returned all five questionnaires
- "Church 2" represents one church that returned four of the potential five questionnaires
- "Other" refers to two churches that each returned one questionnaire. At some points in this chapter, the two churches were separated and identified as "Other A" and "Other B."

Due to a lack of comparative data within each church in the category "Other," the researcher chose to focus primarily on comparisons between "Church 1" and "Church 2." The researcher did, however, continue to record and discover repeating and emergent themes and/or phrases found in the open-ended section of the questionnaire from all returned questionnaires.



Job Responsibilities/ Demographics of Respondents

TABLE 1. Number of Respondents with According Job Positions



The researcher did not make any implications or seek to discover common themes within the realm of job positions. They were to be for identification/demographic purposes only to assist the researcher in future studies. The requirements for potential respondents were the following: church pastors were asked to “distribute them [five questionnaires enclosed in researcher-mailed letter] to church individuals who are either staff or program/class facilitators...The only requirement is that the participant be an adult (ages 18 and up) and familiar with Generation X programming at your church. Generation Xers are defined in this study as individuals who are born between 1964 and 1984.” Six of the nine job positions were marked. One of Church 2’s respondents failed to mark their demographic identification. Church 1 had two overlapping job

descriptors/identifiers. Four individuals categorized themselves as “Other Staff”. Of those four, none provided an accurate or current descriptor.

#### Open-ended Questions Regarding Current Church Setting, Philosophy, and Programming

The following questions and/or requests were asked of each questionnaire participant:

- Describe, briefly, the vision of your church (i.e. core values, mission statement, and/or philosophy).
- Currently, how is your church implementing the arts into your programming?
- What are some strategies your church has implemented to effectively communicate with the Generation X audience?
- Describe your church setting for worship. For example, if there is more than one service, describe the one most attended by individuals ages 18 – 35 (how are chairs and tables arranged, ambiance of surrounding, multimedia presence, etc.).
- In your opinion, what is the role of the learner/audience in a facilitated program and to what extent is his or her input valuable?

The above questions were open-ended and qualitative by nature. The researcher sought to (a) identify reoccurring themes, phrases, and/or words, (b) identify emerging themes, phrases, and/or words, and (c) better understand outside and/or other factors that could potentially affect, alter, or impact upon responses. The full text of written responses from each individual statement or request can be found in Appendix D.

The researcher discovered the following from the open-ended portion of the questionnaire:

### Church Vision

Church 1's objectives/vision statement directly mentioned and/or aligned with postmodern Judeo-Christian church characteristics. Postmodern Judeo-Christian church themes and descriptors did not appear in written mission statement and objectives statement of Church 2, Other A, and Other B. Church 1, Church 2, Other A, and Other B valued, however, the encompassing notion of Judeo-Christian discipleship, evangelism, and servanthood.

### Current Programming

Church 1, Church 2, Other A, and Other B implemented music in current programming. Church 1 and Church 2 both utilized visual imagery through video programming, drama, and graphic arts integrated in church services and programs. Church 1 specifically described ambiance (i.e. candles, round tables). Church 2 mentioned its use of humor during programming and various gatherings. The perceived value of those utilized artforms was not stated by Church 1 and Church 2, nor was the extent to how often those artforms were integrated.

### Generation X Strategies

Church 1, Other A, and Other B emphasized small group programming (i.e. life transformation groups, singles fellowship groups, music groups, and prayer groups).

Church 2 did not mention the size of groups or describe when or how often Generation Xers met, if they did at all. Church 2 mentioned utilizing the talents and abilities of Generation Xers by placing them in highly visible and noticeable positions, such as programmers and worship leaders. As for communicating with Generation Xers, Church 1 focused on a more narrative preaching approach. Church 1 and Church 2 facilitated meetings with focus on participative interaction from the audience (i.e. discussion and during-service immediate response strategies). Aesthetic and kinesthetic stimulation were specifically mentioned by Church 1 and Church 2 (video, interactive response tools, and discussion).

#### Church Setting

Church 1 reported a capacity to host approximately 90 attendees each service. They have one service each weekend. They indicated that they incorporate round tables, candles, coffee, overhead projector, art images with various video announcements, and low lighting. Church 2 hosted approximately 6000 attendees each weekend. The auditorium's capacity seating was 2450 during one service. Church 2 reported that there were five services each weekend. One service – Saturday evening – was noted as being most highly attended by Generation Xers. Chairs were theatre style with cup holders for beverages. Use of extreme light changes in addition to “visually dynamic” multimedia established ambiance. Screens and videos were placed throughout the auditorium in order to more actively engage the audience.

## Role of the Learner/Audience in a Facilitated Program

Church 1, Church 2, Other A, and Other B all used the word, “participation” or “participate.” Church 1, Church 2, and Other A used the word, “input” as well. Church 1 focused on the notion of balance – noting that some things within the particular institution are not open for input and/or change – and discussion-based interaction with allowance for process. Church 2 focused primarily on creating ways for larger groups of all ages to respond immediately to questions and discussions (i.e. instant polls/ audience “clicker” tool during programs). Input was highly valued, but within the context of learning with a much larger and wider-experience based audience. There was no mention of how or if the tool was utilized to target specific groups (i.e. Generation X, “Baby Boomer”, women, men, etc.). Other A specifically stated, “Input is key to relevant teaching.”

## Perceptions Regarding Andragogical Characteristics, the Role of the Arts Within Church Programming, and Perceived Characteristics of Generation X.

The following andragogical practices and/or characteristics, as discussed in Chapter Two, were evaluated and rated within church responses: participation, experimentation, cooperative climate setting for learning (mutual respect), and assessing the overall role of the facilitator. The overall role of the facilitator in andragogy focused on the self-directed learning of an individual – assisting the participant in assuming responsibility for the individual’s experience, essentially focusing on the facilitator giving up control and managing the exchange of ideas. For the sake of this research, this factor was called “control factor.” In addition to andragogical characteristics, the

evaluator analyzed the role of the arts (identified as “role arts”) as well as facilitator perceptions of Generation X. Generation X findings were discussed as an individual category and not used in overall comparative data. In that comparative data, the researcher combined both andragogical practices and the role of the arts.

The questionnaire statements that dealt with Likert scale measurements regarding andragogical practices were statements #1 – 13. Specifically, the statement(s) that addressed experimentation was #13, which addressed participation were #7 and #9, which addressed facilitator attention to cooperative climate setting (establishing mutual trust and collaboration) were #8 and #5, and statements which addressed the “control factor” were #1, #2, #3, #6, #4, and #10. Statements #11 and #12 were excluded from the researcher’s analysis due to perceived weak wording of the statement and/or failure to adequately pinpoint andragogical practice. These statements and findings are located, however, in Appendix D. Statements which addressed the facilitator’s perception of the role of arts in church programming were #14, #15, #16, #17, and #18. Statements #19 and #20 addressed the facilitator’s perceptions of overall characteristics of Generation Xers.

### Comparative Data Figures

Statements that lent evidence of andragogy as well as perceptions of arts integration in church programming were analyzed, averaged, and plotted in Tables 2, 3, 4, 5, 6, and 7. In order to identify an indication of existence and/or support of such characteristics, statements averaging near 1 – 2 denoted high value and importance. Statements in the questionnaires which were intended to be disagreed with by the

respondent in order to suggest the existence of andragogical practices were considered in the formation of the following tables. Average responses were readjusted to reflect response of high value (near 1 – 2). The following are tables that reflect the average of questionnaire statements #1 – #18, excluding statements #11 and #12.

TABLE 2. Average of all returned responses addressing perceptions of factors

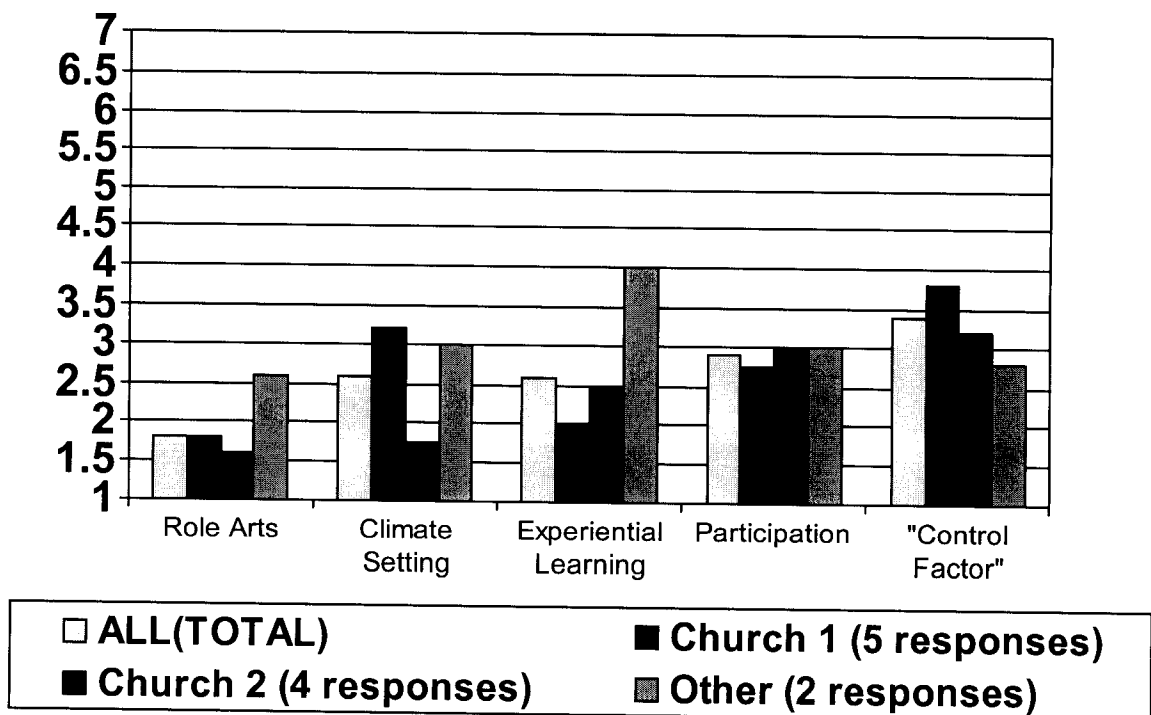


TABLE 3. Total average of all churches

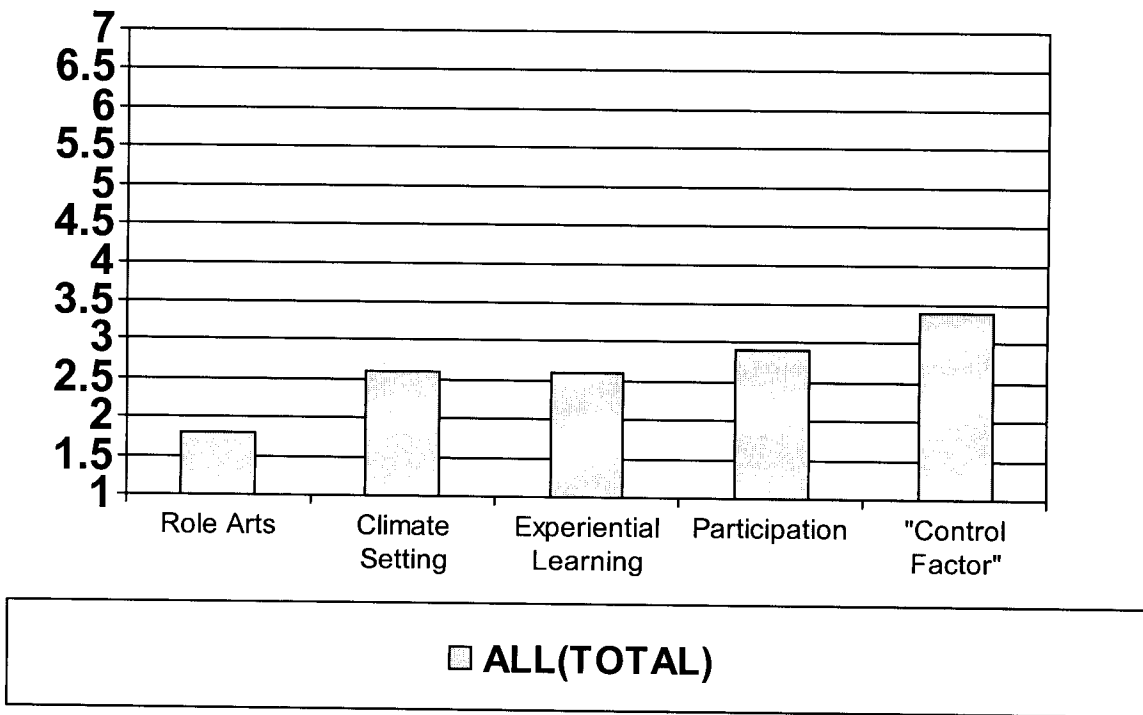


TABLE 4. Average of all churches, excluding total average

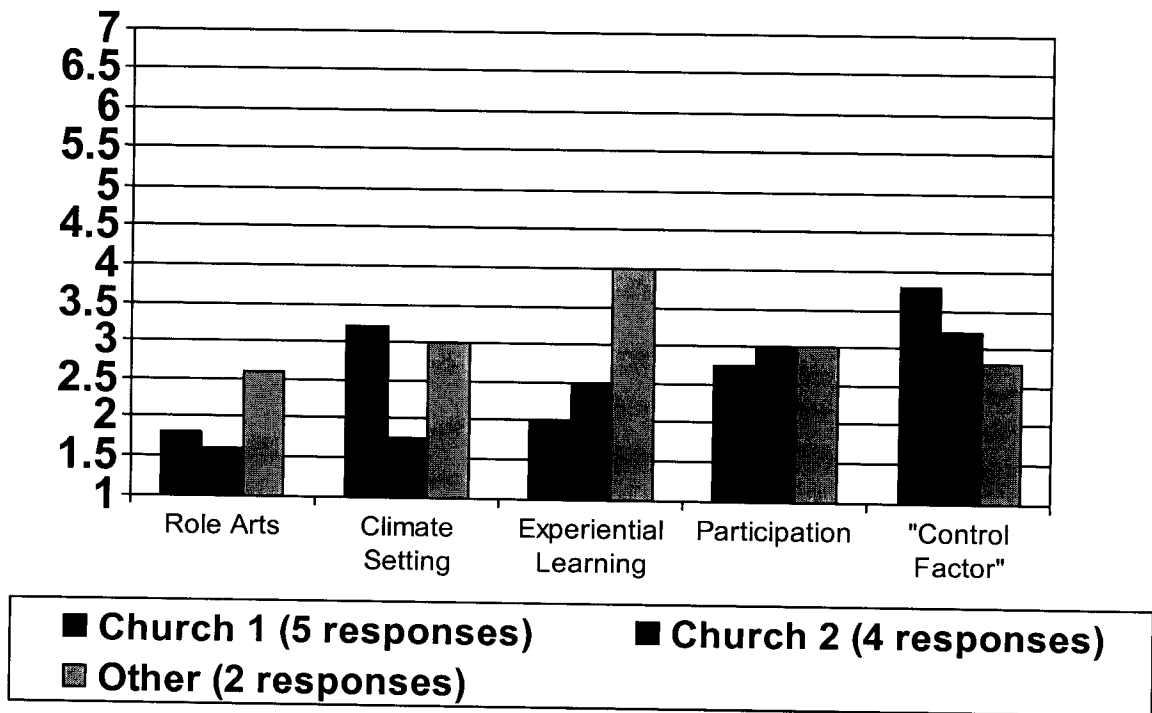
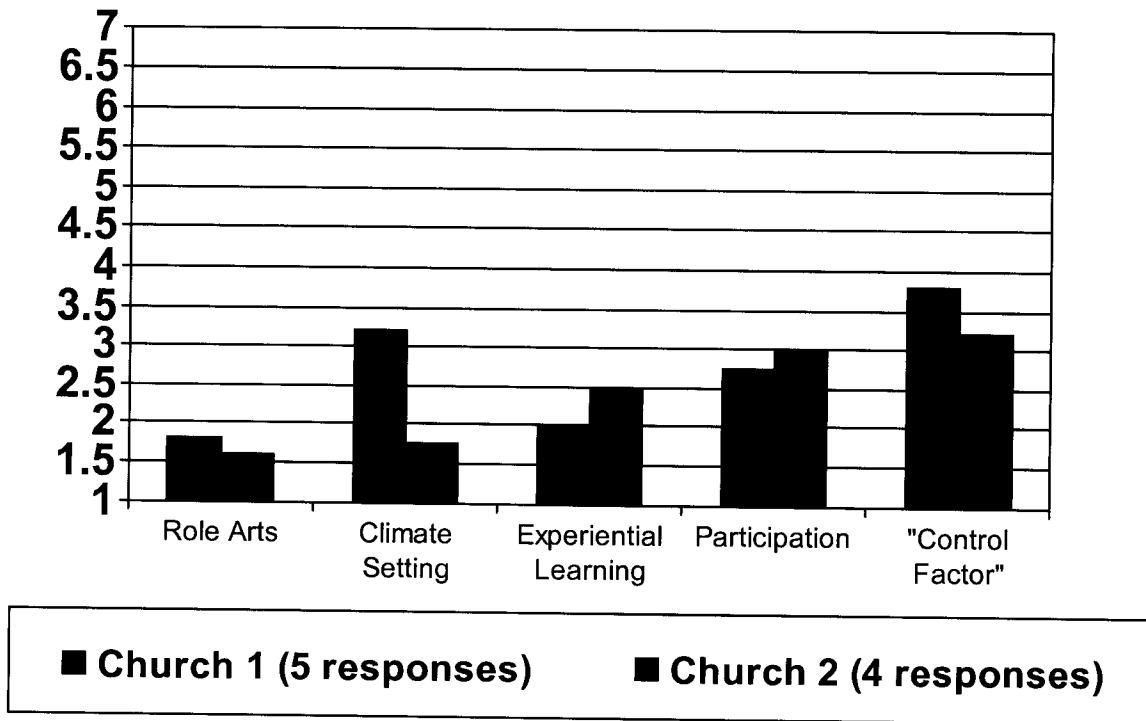




TABLE 5. Average of Church 1 and Church 2



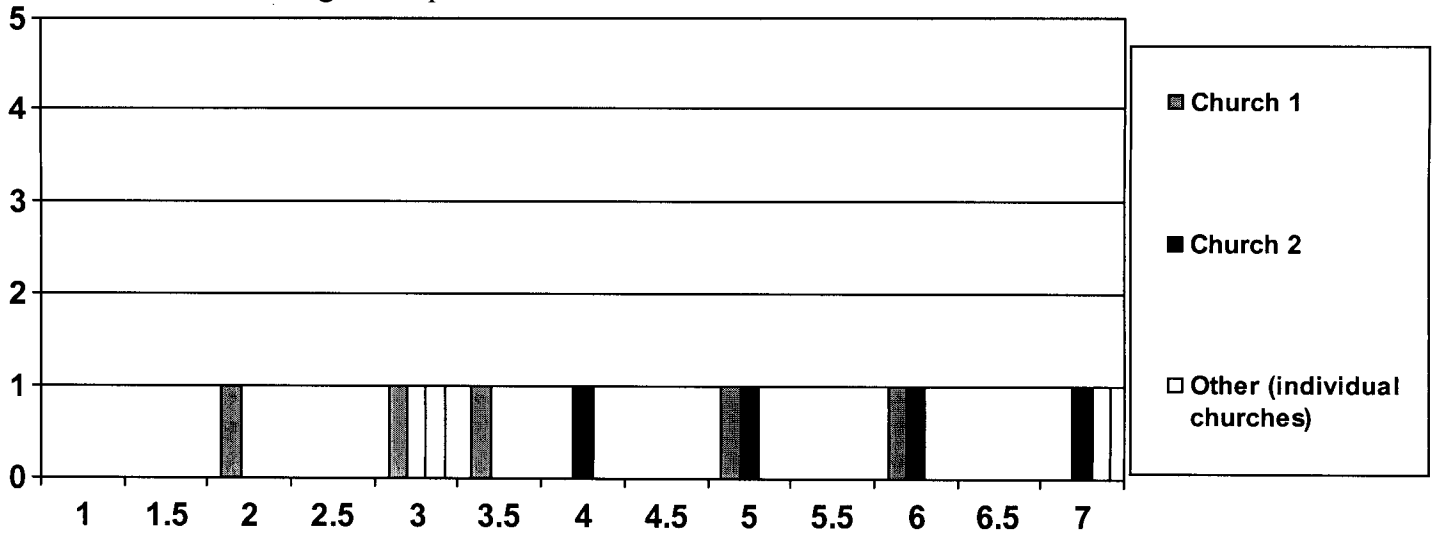
Generation Xers

Tables 6 and 7 rated responses regarding the participant's perceptions of Generation Xers. The following statements of the questionnaire (# 19 and #20) did not specifically ask the participant to consider the characteristics of Generation Xers within their institution and setting. They, instead, addressed perceptions of overall identifying characteristics of Generation X.

**19. Generation Xers are against traditional approaches to worship**

Agree 1 2 3 4 5 6 7 Disagree

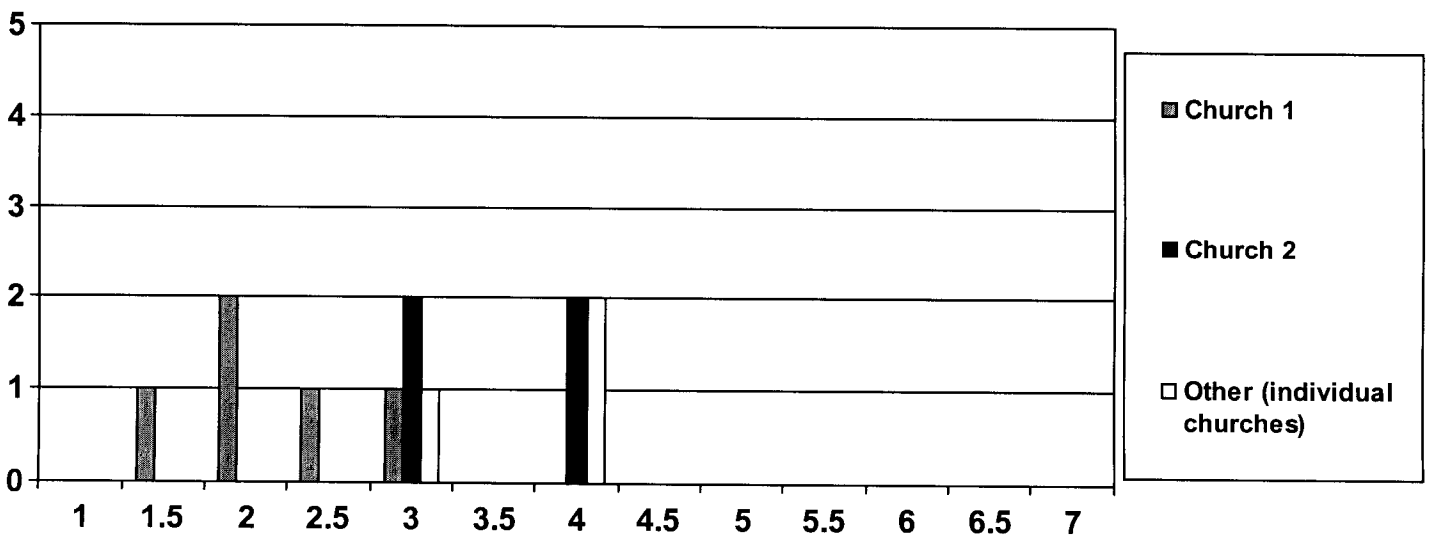
TABLE 6. Average of responses to above statement.



**20. Generation Xers are visual learners**

Agree 1 2 3 4 5 6 7 Disagree

TABLE 7. Average of responses to above statement.



## CHAPTER V

### CONCLUSIONS

The purpose of this study was to determine whether andragogical practices were a useful means for the delivery of arts and cultural programs to Generation Xers in postmodern Judeo-Christian church settings. As mentioned in Chapter One, focusing on the issue of educational orientation, viewing that orientation in the context of the general characteristics of Generation Xers as well as postmodern Judeo Christian churches, and to make an initial connection for the understanding of arts programming could assist facilitators and/or leaders make necessary connections into an individual's spiritual growth. Recognizing the significance of self-driven associations and discovery, and incorporating that significance as a strategy to reaching a generation, could prove to be beneficial. If postmodern Judeo Christian churches are willing to culturally and aesthetically communicate to audiences through arts and cultural programming, connecting that willingness to and with detailed strategies was a challenging one. A preliminary study that covered initial aspects of this issue was necessary. How Generation Xers, arts and cultural programming, and postmodernism overlap suggested an area of study that had not been adequately addressed either in practice, theory, or research. In addition, the multifaceted nature of andragogical methodology and other adult-directed learning practices has been widely researched. However, the extent to which that research has been acknowledged throughout institutions other than academic is less well known. This somewhat challenging study was confined primarily to studies involving individual perception. The overlap of andragogy, arts and cultural

programming, postmodernism, and Generation X is, however, a growing and intriguing topic among, but not limited to, facilitators, educators, artists, and institutions.

The research design used in this study was primarily qualitative. A mail survey was employed to obtain data. Since the data collected from the mail survey included various topics at either nominal or ordinal level, descriptive statements from open-ended statements became a useful foundation for data analysis. Understanding the demographics, current programming, and philosophies of questionnaire respondents allowed the researcher to make further implications into the less-quantitative data (i.e. Likert scale portion based on individual perception and opinion). The first section of this chapter was devoted to the summary and discussion of findings, followed by implications and recommendations.

### Summary and Discussion of Findings

Findings from the mail survey were summarized, interpreted, and discussed in order to determine whether andragogical practices were a useful means for the delivery of arts and cultural programs to Generation Xers in postmodern Judeo-Christian church settings. Based on participant's responses regarding andragogical characteristics, certain elements were found to exist. As stated in open-ended response statements in the questionnaire, viewing students as "participants" and valuing their "input" suggested andragogical characteristics. With the exception of Church 2, the stated willingness of churches to utilize small groups led to the notion of community, comfortability, participative and experiential learning, and discussion suggested andragogical characteristics. Church 2's implementation of on-site response tools also suggested value

placed upon participation and input. Creating an ambiance (i.e. round tables, use of lighting, chairs with cup holders, serving beverages) suggested andragogical characteristics. If anything, hesitation on behalf of churches regarding the extent of how much responsibility the learner has to take for their own experience suggested that Judeo-Christian church facilitators must either (a) need to better understand the topic, (b) agree that there are limits to which students should be self-motivated within the church setting, and/or (c) agree or disagree to certain elements of the facilitator's role. This was substantiated, whether or not these facilitators recognized that their current perceptions and practices reflected of andragogical practices.

Many questions regarding this subject remain. Substantial research is needed in order to promote better understanding of this issue. As found in this study, Church 1 and Church 2 both valued the importance of relevancy in reaching Generation Xers (Appendix D). Phrases such as “culture correct” and “relevant teaching” reflected this notion. Both churches allowed and made accommodations for drinks to be served and consumed during programming – a detail which reinforces the notion of comfortability and climate-setting. Church 1 and Church 2 encouraged interaction within the audience and well as with the facilitator(s). That interaction, combined with current arts-related practices such as videos, music, drama, and imagery integrated in video and/or overhead projector, lead to the usefulness of andragogy in programming.

Because this study was a preliminary one, evaluating the specifics of how andragogy could assist in the implementation of arts and cultural programming was difficult. Findings show that those postmodern Judeo-Church facilitators who participated in this study were, to some extent, implementing current andragogical

practices in existing programming. Findings also reflected high value placed upon the arts within postmodern Judeo-Christian churches and suggested the support of arts programming within like institutions. It was determined that churches participating in this study, indeed, recognized the need for cultural relevancy. This study has also suggested that focusing andragogical characteristics solely on Generation X would be limiting. This study's participants suggested that traditional approaches within a church setting are not completely disagreed with by Generation X. In fact, this Generation may be part of the constituency who could or would hesitate to allow the implementation of arts programming.

As stated in Chapter One, community participation and experiential learning through the vehicle of arts programming could prove to be pivotal to the outreach and impact of a society and its culture. There is potential and reason for establishing a learning climate and atmosphere where interaction and discussion could be evoked. To prepare for and lead ongoing adaptive change, the church grafts new ministries onto old roots. New leaders and facilitators face this element of change and continuously have to balance tradition and the relevancy of the present. The church lives out of tradition, not on tradition. The church builds on tradition; it doesn't live on tradition. Churches that live on tradition die on tradition (Sweet, 1999). Facilitators should consider the following, however: many consider marketing as both liberating and daunting. Institutions must not only promote; they must tailor products and services to chosen population segments, and shape its serve delivery systems in ways that serve the end user (Herman, 1994).

Based on the willingness of postmodern churches to experiment and also for their desire to build relationships, could it not be conceivable that the primary characteristics of the delivery of andragogical learning opportunities could also be implemented? Postmodern Judeo-Christian churches, as a whole, and andragogy both value small group commitment, discussion, and a personal desire for growth, whether it is personal or spiritual. Provided that example, couldn't it also be said that Generation X's individual and characteristic profile and general learning expectations fall into that same category? How could arts programming be integrated into the common characteristics of andragogy, postmodern Judeo-Christian churches, and arts programming? The elements of experiential learning, self-actualization, and participation are evident, no matter what type of arts programming occurs. Art is reflective of one's culture, enabling communication and opportunity for self-discovery. If educational learning experiences are applicable to present elements already utilized in art, as Ingalls (1973) suggested, then could it not also be applicable to arts programming? Andragogy and arts programming is a useful step toward a model of collaborative process and change, but it is currently incomplete in theory and research. It is a complex manifestation of creative behavior, one that includes individual, collaborative, and cultural culminations. There has been general agreement about the basic process of creative activity. Spradlin (2001), a reverend and arts supporter noted that the arts are crucial to the establishment of culturally appropriate churches. He said that it is the mission of ministries to mobilize and equip believers to communicate their faith in Christ and to worship God in ways appropriate to their own culture. Hence its basic objective is to so integrate Artistic Communication into ministry so that churches...will be enabled to break through

communication barriers which previously have been difficult to penetrate with traditional methods. (On-Line).

### Implications

The findings of this study suggest three implications for administrators, facilitators, and educators who are interested in the implementation of arts programming.

1. Awareness: It is necessary to provide resources for all constituents, or at least make them available. The need for cultural relevancy, the value of arts programming, the facilitation styles of meetings have to be presented to its constituents, as they all will be affected to some degree. Amending some aspects for approaching a specific audience group still affects the institution, holistically. Appealing to a wider audience base for discussion, one would have to communicate amendments in a manner that is best understood and agreed upon by all constituents. As mentioned in Chapters One and Two, traditional approaches and assumptions, historically, are a barrier to the implementation of the arts in Judeo-Christian churches. Information, education, and presentation are critical whenever change – temporary or permanent – is implemented. Necessary resources made available must effectively convey why the institution is seeking to modify an area. This, to some extent, may require modifying mission statements and/or objectives, where extensive discussion would have to take place. Resources such as individuals, professionals, educators, schools, universities, books, the Internet, case studies, other Judeo-Christian churches, the local neighborhood and/or community could be useful resources. However,



institutions must consider their findings within the context of their own audience, subject matter, and specified needs.

2. **Instructional Time and Priority:** Although it is important for leaders and/or facilitators to obtain more knowledge and experience of andragogy and its relevancy to arts programming within Judeo-Christian churches, it is uncertain if the inclusion of these practices will increase when facilitators have more knowledge. Some respondents had experienced working with Generation Xers and possibly in the arts as well. However, their instructional time utilized in current programming may be limited. Unfortunately, implementing change that could directly impact upon future stability of its institution and possibly postmodern Judeo-Christian churches as a whole is critical. Without substantial proof, research, or specific strategies, would it be practical for leaders to prioritize their present efforts? This takes time. Value is a factor; each church must weigh their perceived value with the expectations of what needs to be accomplished within their own church. Discussion on the integration of andragogical practices and other self-directed learning models without considering Judeo-Christian church programs themselves may not be productive. For example, music currently plays a vital role in worship settings – as noted by the researcher. It is questionable whether worship leaders (typically related to music programming) as well as their constituents would agree to de-emphasize the musical aspect of arts programming when instructional practices and “performance” times are reduced due to the integration of other arts related activities. Traditional mindsets and assumptions are not likely to have a higher priority in visual arts, drama, and

video within church programming. Until there is a consensus among people involved about what should be taught, why it should be taught, and what priority it should be given, priorities will not be made.

3. Perceptions of Characteristics: A new paradigm of church approach and design – the postmodern church – is one that is perceived differently by individuals. Hahn and Verhaage (1998) stated that in one sense it is unfair to generalize because there are many individuals among traditional churches and new paradigm churches who bear the characteristics of the other. However, while admitting a degree of overlap, there is a distinctive type of leader. These new church leaders tend to be initiative takers who are prepared to accept the risks involved in innovative ministries. They are internally motivated, creative and sometime even gregarious, and they surround themselves with people who share many of these same characteristics. They are the prime influence for recruiting and mentoring more leaders to maintain further momentum in the [postmodern] movement. Generation Xers were the subjects in this study. Because of limited comparative data, the results may not be applicable to all Generation Xers. Perhaps results would have been different if the study focused on Generation X's perception of Generation X. Requesting perceptions of characteristics that may or may not exist in one institution does affect outcomes. An institution – postmodern Judeo-Christian church, in this case – must seek to understand perceptions of their audience groups, of their own group and of others. Perceptions of characteristics of a group, whether it is generation, gender, or interests do affect andragogy and arts programming and must be considered.

### Recommendations for Further Study

In spite of the increasing interest in this area of study, individual facilitation styles and perceived value and importance of the arts programming continue to be contingent upon the individual, tradition, and specific needs of the church's audience. Since this study was a preliminary one and dealt with perceptions of characteristics that may or may not have existed in surveyed Postmodern Judeo-Christian churches, more studies focusing on characteristics of Generation X, arts and cultural programming within postmodern Judeo-Christian churches, and andragogy are necessary for further discussion on implementation of arts programming utilizing andragogical characteristics. Six recommendations related to andragogy and the delivery of arts and cultural programs within Judeo-Christian churches and four recommendations related to the methodology used in this study conclude this chapter.

1. Thorough examination of andragogy – some aspect self-directedness within postmodern Judeo-Christian churches is paramount. While seeking strategies and creating opportunities to effectively implement cultural relevant programming, church leaders and/or facilitators may choose to further explore andragogy. They must, however, realize that this methodology focuses on facilitation and not specific arts programming strategies. Potential implications of self-directed learning versus the implied encouragement to define one's own spiritual definition have to be a consideration. Focusing on particular characteristics of andragogy and examining further each of those characteristics in certain scenarios

could be useful. It is important that the institution set goals of what is to be achieved in their own setting. Applying and experimenting with various characteristics could be a strategy. Questions such as who, what, and how should be discussed. Should andragogy be presented only within the framework of arts programming? Should provided opportunities to experiment with this methodology in other programs within the church be practiced? Can aspects of this methodology be accessed and practiced in their own social or cultural environments?

2. Identify factors that influence teachers' attitude toward teaching and facilitation. What kinds of factors become the driving forces to include in their curricula or program? Likely factors are learning experiences in college (courses, performance studies, and methods classes), workshop attendance, influential people, personal conviction, demographics of the church, and intercultural experiences.
3. Further research into students' preferences and the effects of teaching Generation Xers is needed. Does age difference have influence on preference? What kind of styles do students prefer? Specifically, what kind of style do their constituents prefer? What type of interactive activities is most appropriate to develop a positive attitude toward arts programming?
4. Further study can be pursued to identify the relationship between traditional and postmodern approaches to facilitation. One question and individual discovery of the Judeo-Christian church is to ask, "Do we consider our church to be a postmodern one or are we a traditional church who has postmodern

characteristics?” The present study did not deal with this aspect; however, the researcher felt it necessary for churches to seek and identify its own self. Exploring their short-term goals, long-term goals, and priorities could be beneficial.

5. Investigation into the influence of andragogical practices in correlation with Generation X is warranted. Does the notion of freedom in learning, visual imagery, and experiential participation work together? Is this something institutions have to consider based on characteristics of a generation as a whole, based on the characteristics of the particular audience-group within the institution, or both? Would allowing more freedom within these institutions lead a generation away from the past uniformity of their practices, or in fact, create a more sustainable future built upon cultural relevancy?
6. Further exploration of arts programming is recommended for Judeo-Christian church leaders and facilitators. Exploring potential partnerships with arts organizations could prove to be useful.
7. In regards to methodology recommendations, the participants’ opinion(s) and feedback addressing the implementation of additional arts programming into current church programming should have initially been explored.
8. Exploring the utilization of small-group programming and its effectiveness with Generation Xers could have been useful in determining current programming characteristics of Generation Xers and its commonalities with andragogical characteristics.

9. More questionnaire statements addressing characteristics of Generation Xers within each participating church could have provided the researcher with more substantial data. Only two statements addressing Generation Xers appeared on the survey. Those statements requested one individual's perception of characteristics from a specific generation; those characteristics many not have been evidenced in each participant's church.
10. Instead of leaving arts and cultural programming open to the participant's own definition, perhaps a more defined approach, i.e. specific examples, would have guided the participants to more clearly understand the purpose of the study.

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APPENDIX A

ARTISTIC RELEVANCE FOR EDUCATIONAL DESIGN

**Artistic Form****Art Application****Education Application**

Line	Direction and continuity	Planning activity choices
Space	Length, width, depth, dimension and relation	Program dimensions and limits
Tone	Shading, emphasis, balance	Program emphasis, climate, orientation
Color	Hue, intensity, brightness, warmth, etc.	Energy level, enthusiasm, interest level
Texture	Feeling, web, material consistency	Program content, subject matter
Rhythm	Motion, Timing	Flow of events, pace, liveliness
Harmony	Relationship, balance, interconnection	Group activity, interpersonal relations
Variation	Repetition with change	Repeating learning experiences at successively deeper levels
Opposition	Diversity, contrast	Design elements juxtaposed.
Transition	Phasing, thematic development	Movement from one design component to another

Artistic Relevance for Educational Design

Ingalls (1973), p. 54

APPENDIX B

QUESTIONNAIRE COVER LETTER

October 5, 2002

To Whom It May Concern:

I would appreciate your assistance with this research project on the determination of andragogical practices as they relate to the delivery of arts programs in postmodern Judeo-Christian churches. This research will help me understand different views and perspectives toward the facilitation of Generation X and arts programming. Particular attention will be paid to facilitation styles within church settings. Enclosed are five questionnaires and five self-addressed stamped envelopes. Please distribute them to church individuals who are either staff or program/class facilitators. You are invited to fill out a questionnaire as well. The only requirement is that the participant be an adult (ages 18 and up) and familiar with Generation X programming at your church. Generation Xers are defined in this study as individuals who are born between 1964 and 1984. This questionnaire should take approximately 15 minutes to complete. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate. Please return this survey by using the self-addressed stamped envelope before November 11, 2002.

Keep this letter for your records. If you have any questions regarding the research, contact Heather Burkhalter (541.344.6576), Arts and Administration (541.346.3639) or Gaylene Carpenter (541.346.3600), project advisor. If you have any questions regarding your rights as a research subject, please contact the Office of Human Subjects Compliance at the University of Oregon at (541) 346-2510. Thank you again for your help.

Sincerely,

Heather Burkhalter  
Arts Administration Graduate Program

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October 5, 2002

To Whom It May Concern:

I would appreciate your assistance with this research project on the determination of andragogical practices as they relate to the delivery of arts programs in postmodern Judeo-Christian churches. This research will help me understand different views and perspectives toward the facilitation of Generation X (individuals who are born between 1964 and 1984) and arts programming. Particular attention will be paid to facilitation styles within church settings.

All you need to do is complete this short questionnaire, which should take approximately 15 minutes to complete. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate. Please return this survey by using the self-addressed stamped envelope before November 11, 2002.

Keep this letter for your records. If you have any questions regarding the research, contact Heather Burkhalter(541.344.6576), Arts and Administration (541.346.3639) or Gaylene Carpenter (541.346.3600), project advisor. If you have any questions regarding your rights as a research subject, please contact the Office of Human Subjects Compliance at the University of Oregon at (541) 346-2510. Thank you again for your help.

Sincerely,

Heather Burkhalter  
Arts Administration Graduate Program



APPENDIX C  
QUESTIONNAIRE

**Thank you for participating in this survey!**

The following questions will examine particular styles of teaching, assumptions, and opinions adopted in your church's programming. Church programming includes worship, planned activities, and scheduled meetings in which a type of facilitator and audience is present. For the purpose of this questionnaire, the facilitator (i.e. pastor, educator, group leader) will be referred to as "teacher" and the audience as "student." In completing this survey, please view the "students" as your church's Generation X audience (ages 18-38). Additional space for comments is provided after each question; commenting is optional. Please feel free to also use the space on the back of this paper, if needed. Your responses will be kept confidential.

**Please circle the extent to which you agree or disagree with each statement.**

**1. One of the most important sources of ideas for improving teaching and education is the student**

Agree 1    2    3    4    5    6    7    Disagree

**2. It is the teacher's responsibility to motivate students to learn what they ought to learn**

Agree 1    2    3    4    5    6    7    Disagree

**3. A teacher's primary responsibility is helping students choose and develop their own directions for learning**

Agree 1    2    3    4    5    6    7    Disagree

**4. The major qualifications of a teacher are grasp of subject matter and ability to explain (demonstrate) it clearly and interestingly**

Agree 1    2    3    4    5    6    7    Disagree

**5. A teacher should provide opportunities for warm relationships with students and among students**

Agree 1    2    3    4    5    6    7    Disagree

**6. Often students do not know what is best for them**

Agree 1    2    3    4    5    6    7    Disagree

**7. Letting students determine learning objectives wastes too much time in irrelevant discussion**

Agree 1    2    3    4    5    6    7    Disagree

**8. Without a cooperative climate that encourages students to risk and experiment, significant learning is unlikely**

Agree 1    2    3    4    5    6    7    Disagree

**9. To use students' experiences and resources for learning requires group activities rather than such methods as lectures**

Agree 1    2    3    4    5    6    7    Disagree

**10. Good teaching is systematic- set up a clear plan and schedule and stick to it**

Agree 1    2    3    4    5    6    7    Disagree

**11. Learning is primarily an intellectual process of understanding ideas (concepts) and inquiring skills**

Agree 1    2    3    4    5    6    7    Disagree

**12. Often, personal convictions of a facilitator can influence a student's spiritual development**

Agree 1    2    3    4    5    6    7    Disagree

**13. Experimentation should be integrated into church programming**

Agree 1    2    3    4    5    6    7    Disagree

**14. The arts are an effective form of communication**

Agree 1    2    3    4    5    6    7    Disagree

**15. The arts (visual, performance) can have impact on an individual's spiritual growth**

Agree 1    2    3    4    5    6    7    Disagree

**16. Music is an integral part in guiding an individual spiritual growth**

Agree 1    2    3    4    5    6    7    Disagree

**17. The visual arts can not be utilized in impacting spiritual understanding**

Agree 1    2    3    4    5    6    7    Disagree

**18. Discussing the arts can impact spiritual growth**

Agree 1    2    3    4    5    6    7    Disagree

**19. Generation Xers are against traditional approaches to worship**

Agree 1    2    3    4    5    6    7    Disagree

**20. Generation Xers are visual learners**

Agree 1    2    3    4    5    6    7    Disagree

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**21. Describe, briefly, the vision of your church (i.e. core values, mission statement, and/or philosophy).**

**22. Currently, how is your church implementing the arts into your programming?**

**23. What are some strategies your church has implemented to effectively communicate with the Generation X audience?**

**24. Describe your church setting for worship. For example, is there is more than one service, describe the one most attended by individuals ages 18- 35 , (how are chairs and tables arranged, ambiance of surrounding, multimedia presence, etc.).**

**25. In your opinion, what is the role of the learner/audience in a facilitated program and to what extent is his or her input valuable?**

**Please check which of the following would best identify your position in the church:**

Pastor

Youth Pastor

Worship Leader/Coordinator

College Minister

Minister of Education

Board Member

Other Staff

Non-staff College Student

Non-staff Adult (age 18 + currently not in school)

**Thank you,  
Heather Burkhalter  
Arts Administration Graduate Student  
University of Oregon**

APPENDIX D  
ANALYZED QUESTIONNAIRE DATA

## ANALYZED QUESTIONNAIRE DATA

### ANDRAGOGY FACILITATION CHARACTERISTICS

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#### READING THE CHART:

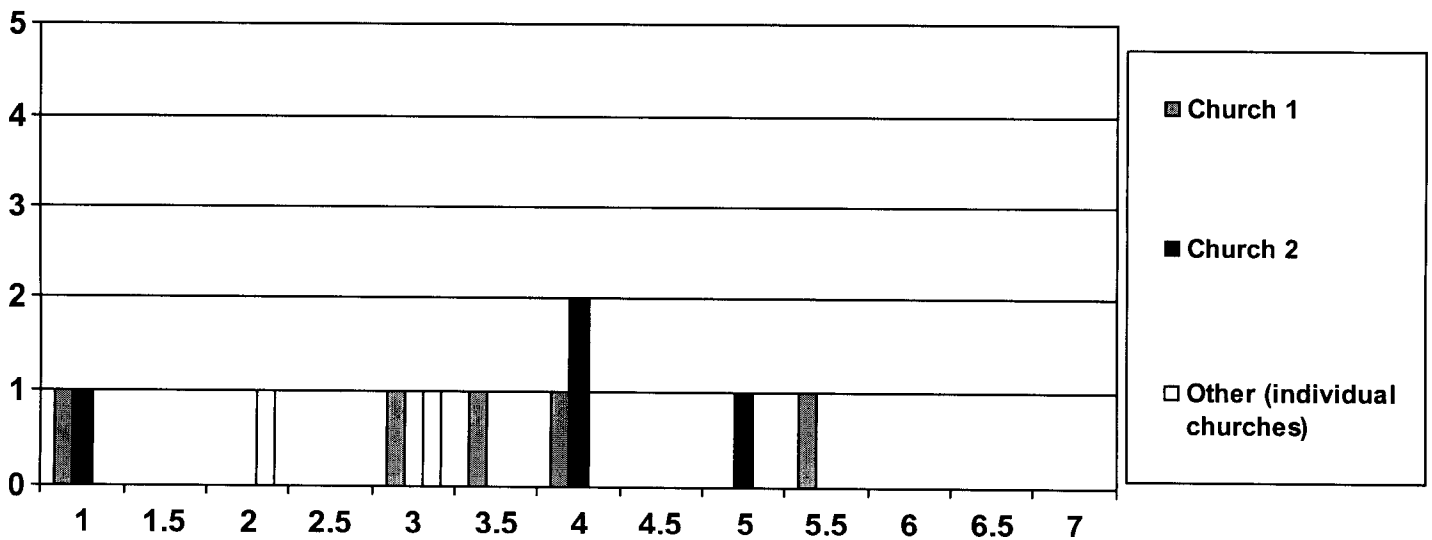
Vertical Numbers reflect # of potential questionnaire responses from each church

Horizontal Numbers reflect scale options from 1 – 7 (1=Agree with statement; 2=Disagree with statement)

**In this following statement, agreeing to the statement would denote andragogical characteristics:**

**1. One of the most important sources of ideas for improving teaching and education is the student**

Agree 1    2    3    4    5    6    7    Disagree



ALL TALLY MEDIAN	3.5	CH 1 MEDIAN	3.5	CH 2 MEDIAN	4	OTR MEDIAN	2.5
ALL TALLY MEAN	3.18	CH 1 MEAN	3.4	CH 2 MEAN	2.5	OTR MEAN	2.5
ALL TALLY MODE	no md	CH 1 MODE	no md	CH 2 MODE	no md	OTR MODE	no md

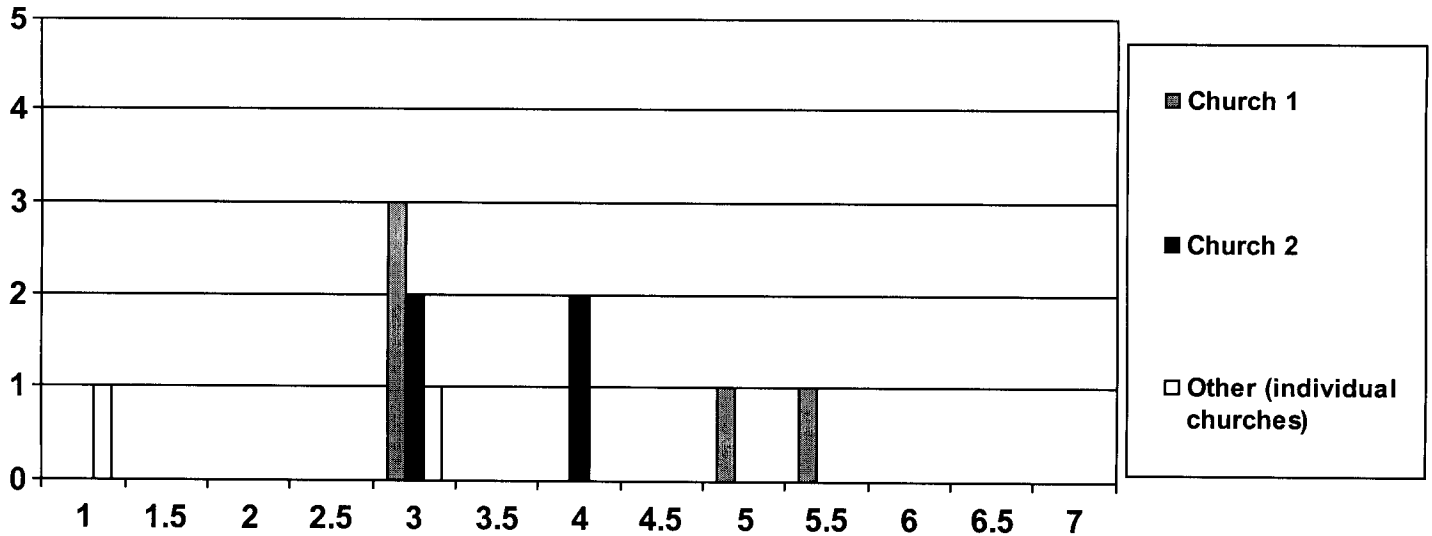
CH 2 + OTHER MED	3.5
CH 2 + OTHER MEAN	3.16
CH 2 + OTHER MODE	4

All Tally Range	1 - 5.5	average score	3.18
CH 1 Range	1 - 5.5	average score	3.4
CH 2 Range	1 - 5	average score	2.5
Other Range	2 - 3	average score	2.5
CH 2 + Other Range	1 - 5	average score	3.16



In this following statement, disagreeing to the statement would denote andragogical characteristics:  
**2. It is the teacher's responsibility to motivate students to learn what they ought to learn**

Agree 1      2      3      4      5      6      7      Disagree



ALL TALLY MEDIAN	3	CH1 MEDIAN	4	CH 2 MEDIAN	3.5	OTR MED	2
ALL TALLY MEAN	2.6	CH 1 MEAN	3.9	CH 2 MEAN	3.5	OTR MEAN	2
ALL MODE	3	CH 1 MODE	3	CH 2 MODE	no md	OTR MODE	no md
CH 2 + OTHER MED	3						
CH 2 + OTHER MEAN	3						
CH2 + OTHER MODE	3						

All Tally Range	1 – 5.5	average score	2.6
CH 1 Range	3 – 5.5	average score	3.9
CH 2 Range	3 - 4	average score	3.5
Other Range	1 - 3	average score	2
CH 2 + Other Range	1 - 4	average score	3

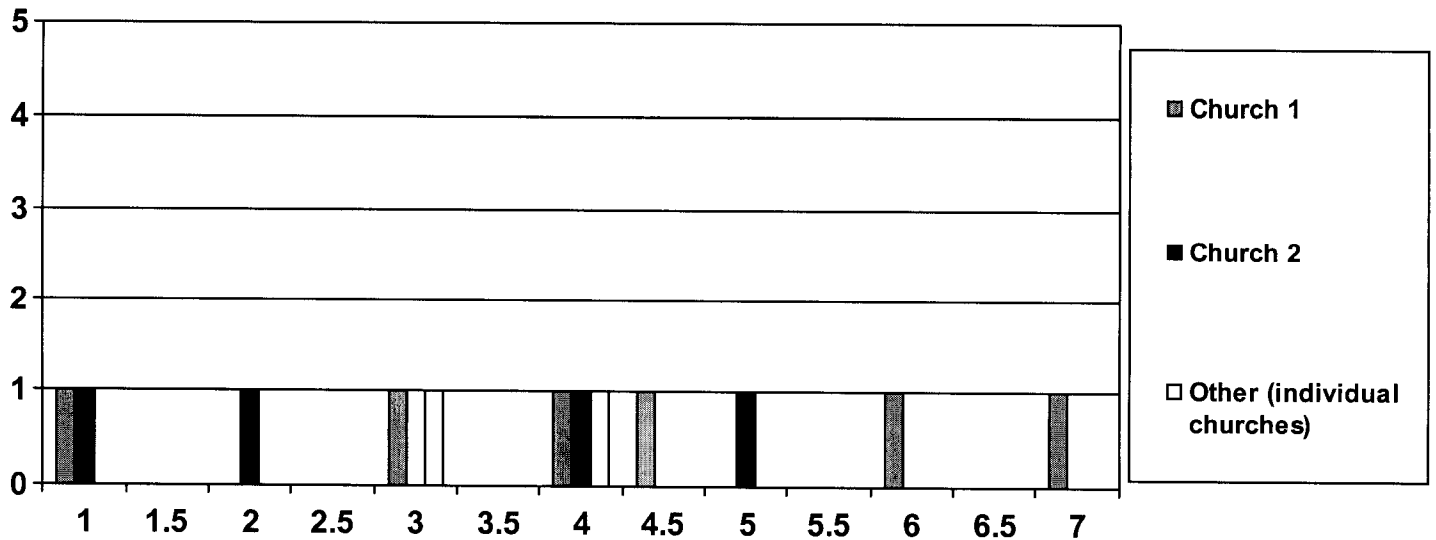
Written Comments from Church 1:

- *For the most part, having the knowledge/wisdom; however, the student may take the info and apply to a completely different area based on their place in life.*
- *There must be some level of self-motivation.*

In this following statement, agreeing to the statement would denote andragogical characteristics:

**3. A teacher's primary responsibility is helping students choose and develop their own directions for learning**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	4	CH1 MEDIAN	4.5	CH 2 MEDIAN	3	OTR MED	3.5
ALL TALLY MEAN	3.9	CH 1 MEAN	4.9	CH 2 MEAN	3	OTR MEAN	3.5
ALL MODE	4	CH 1 MODE	no md	CH 2 MODE	no md	OTR MODE	no md
CH2 + OTHER MEDIAN	3.5						
CH2 + OTHER MEAN	3.16						
CH2 + OTHER MODE	4						

Written comments from Church 1:

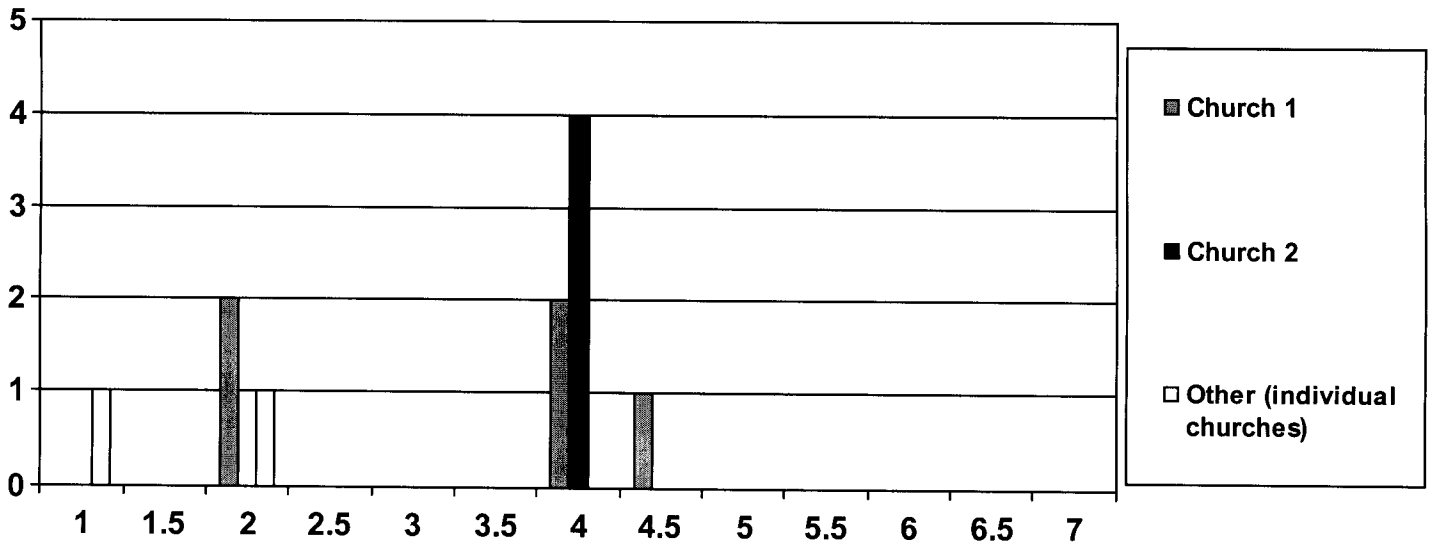
*Ultimately, yes the desire is to give the students tools to be a learner. At the same time, the teacher has something to teach.*

All Tally Range	1 - 7	average score	3.9
CH 1 Range	3 - 7	average score	4.9
CH 2 Range	1 - 5	average score	3
Other Range	3 - 4	average score	3.5
CH 2 + Other Range	3.5 - 4	average score	3.16

In this following statement, agreeing to the statement would denote andragogical characteristics:

**4. The major qualifications of a teacher are grasp of subject matter and ability to explain (demonstrate) it clearly and interestingly**

Agree 1 2 3 4 5 6 7 Disagree



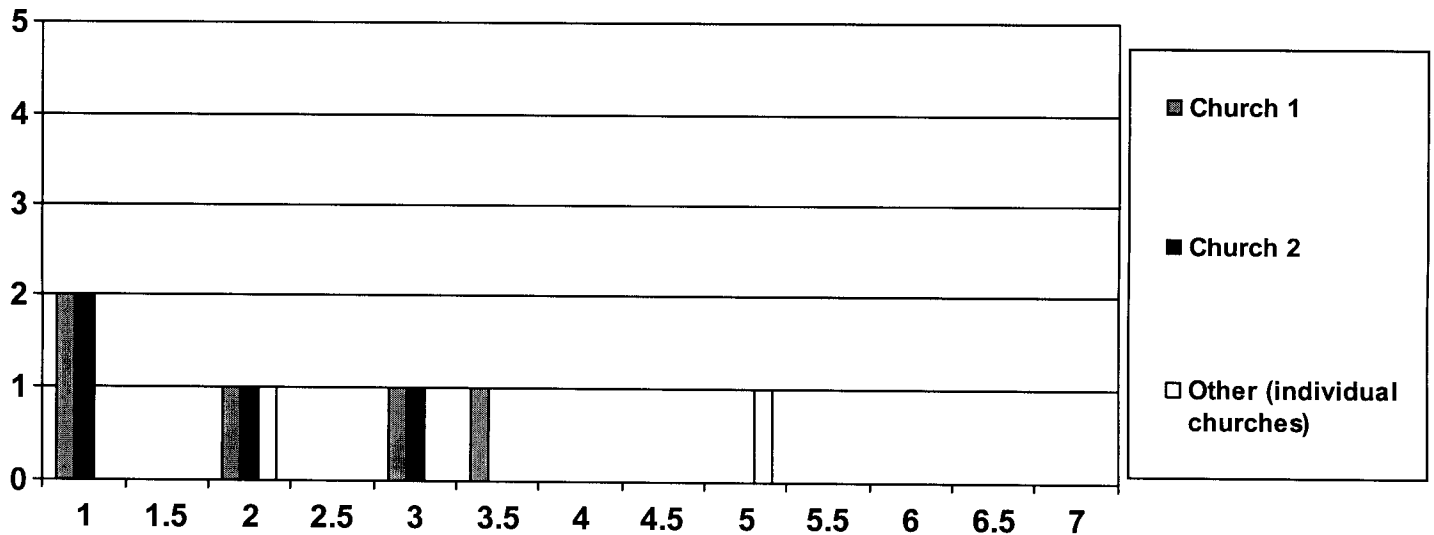
ALL TALLY MEDIAN	2	CH1 MEDIAN	4	CH 2 MEDIAN	4	OTR MED	1.5
ALL TALLY MEAN	2.5	CH 1 MEAN	3.3	CH 2 MEAN	4	OTR MEAN	1.5
ALL MODE	2	CH 1 MODE	no md	CH 2 MODE	4	OTR MODE	no md
CH 2 + OTHER MED	2						
CH 2 + OTHER MEAN	1.83						
CH2 + OTHER MODE	2						

All Tally Range	1 – 4.5	average score	2.5
CH 1 Range	2 – 4.5	average score	3.3
CH 2 Range	2	average score	2
Other Range	1 - 2	average score	1.5
CH 2 + Other Range	1 - 2	average score	1.83

In this following statement, agreeing to the statement would denote andragogical characteristics:

**5. A teacher should provide opportunities for warm relationships with students and among students**

Agree 1 2 3 4 5 6 7 Disagree



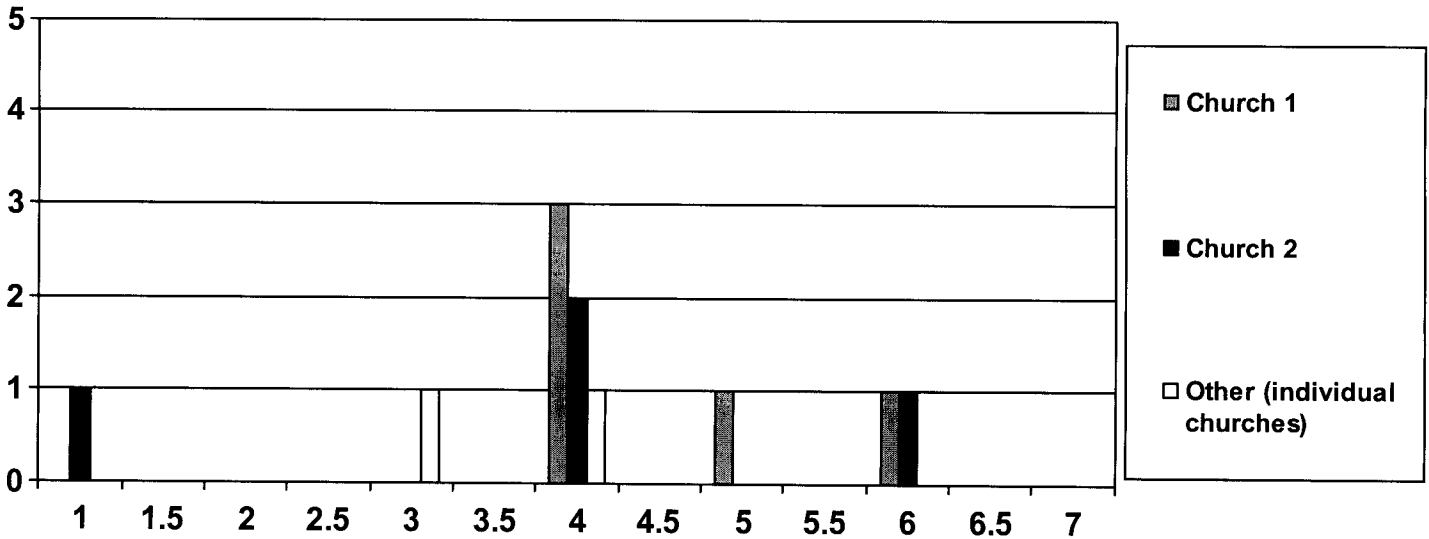
ALL TALLY MEDIAN	2	CH1 MEDIAN	2	CH 2 MEDIAN	1.5	OTR MED	3.5
ALL TALLY MEAN	2.2	CH 1 MEAN	2.1	CH 2 MEAN	1.75	OTR MEAN	3.5
ALL MODE	1	CH 1 MODE	1	CH 2 MODE	1	OTR MODE	no md
CH 2 + OTHER MED	2						
CH 2 + OTHER MEAN	2.33						
CH2 + OTHER MODE	no md						

All Tally Range	1 - 5	average score	2.2
CH 1 Range	1 - 3.5	average score	2.1
CH 2 Range	1 - 3	average score	1.75
Other Range	2 - 5	average score	3.5
CH 2 + Other Range	1 - 5	average score	2.33

In this following statement, disagreeing to the statement would denote andragogical characteristics:

**6. Often students do not know what is best for them**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	4	CH1 MEDIAN	4	CH 2 MEDIAN	4	OTR MED	3.5
ALL TALLY MEAN	4.09	CH 1 MEAN	4.6	CH 2 MEAN	3.75	OTR MEAN	3.5
ALL MODE	4	CH 1 MODE	4	CH 2 MODE	4	OTR MODE	no md
CH 2 + OTHER MED	4						
CH 2 + OTHER MEAN	3.6						
CH2 + OTHER MODE	4						

				Scaled to agree
All Tally Range	1 - 6	average score	4.09	3.91
CH 1 Range	4 - 6	average score	4.6	3.4
CH 2 Range	1 - 6	average score	3.75	4.25
Other Range	3 - 4	average score	3.5	4.5
CH 2 + Other Range	1 - 6	average score	3.6	4.4

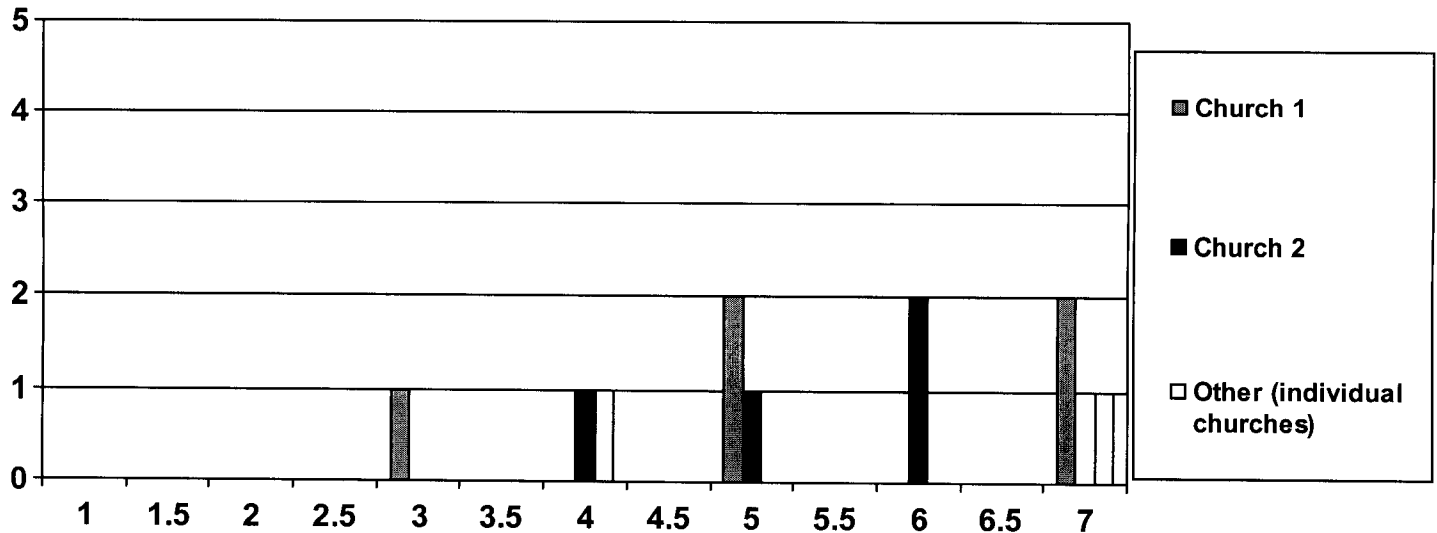
Written comment from Church 1:

- *At this age the student is an adult and is much more aware of their world, yet as a student they still have something to learn and, depending on the teacher, he/she has something to teach.*
- *Need balance and a facilitator that can stay on task and summarize well*

In this following statement, disagreeing to the statement would denote andragogical characteristics:

7. Letting students determine learning objectives wastes too much time in irrelevant discussion

Agree 1 2 3 4 5 6 7 Disagree



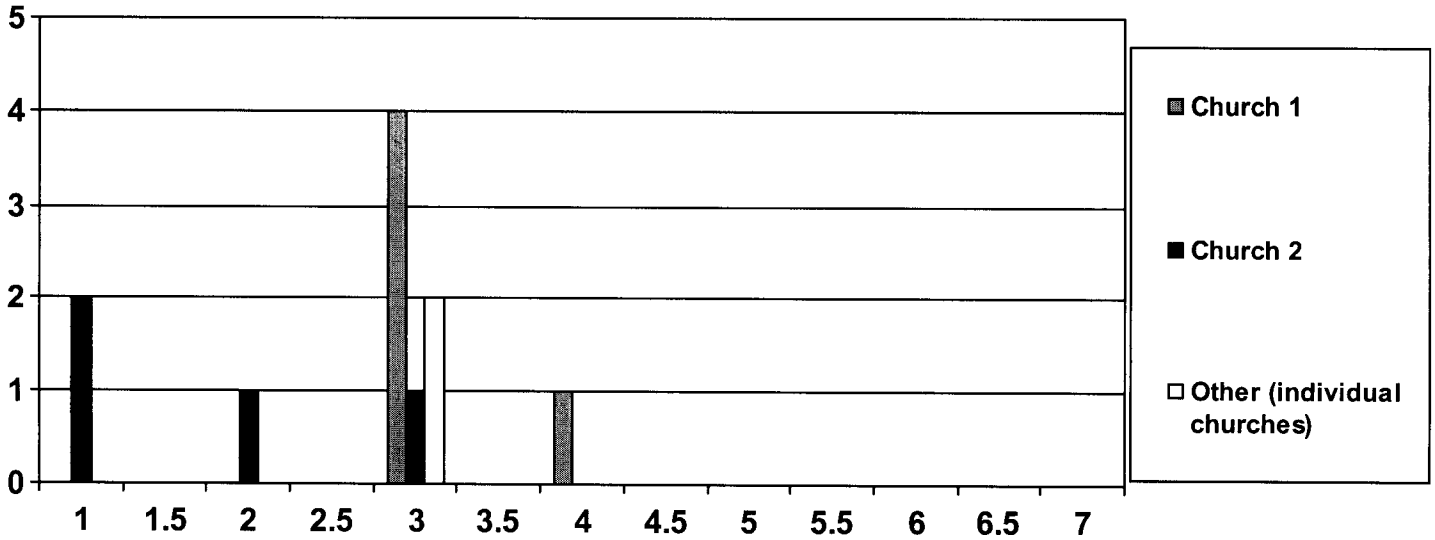
ALL TALLY MEDIAN	5	CH1 MEDIAN	4	CH 2 MEDIAN	4	OTR MED	5.5
ALL TALLY MEAN	5.36	CH 1 MEAN	4.6	CH 2 MEAN	3.75	OTR MEAN	5.5
ALL MODE	no md	CH 1 MODE	4	CH 2 MODE	4	OTR MODE	no md
CH 2 + OTHER MED	5.5						
CH 2 + OTHER MEAN	5.3						
CH2 + OTHER MODE	no md						

All Tally Range	3 - 7	average score	5.36	Scaled to agree	2.64
CH 1 Range	3 - 7	average score	4.6		3.4
CH 2 Range	4 - 6	average score	3.75		4.25
Other Range	4 - 7	average score	5.5		2.5
CH 2 + Other Range	4 - 7	average score	5.3		2.7

In this following statement, agreeing to the statement would denote andragogical characteristics:

**8. Without a cooperative climate that encourages students to risk and experiment, significant learning is unlikely**

Agree 1 2 3 4 5 6 7 Disagree



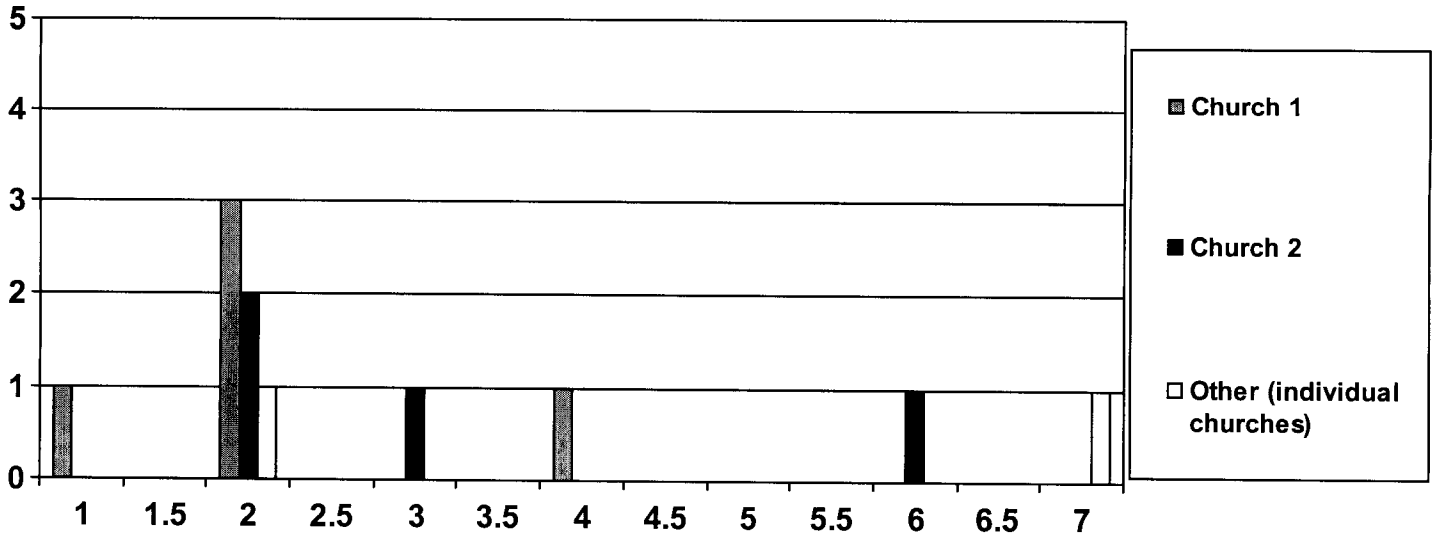
ALL TALLY MEDIAN	3	CH1 MEDIAN	3	CH 2 MEDIAN	1.5	OTR MED	3
ALL TALLY MEAN	2.6	CH 1 MEAN	3.2	CH 2 MEAN	1.75	OTR MEAN	3
ALL MODE	3	CH 1 MODE	3	CH 2 MODE	1	OTR MODE	3
CH 2 + OTHER MED	2.5						
CH 2 + OTHER MEAN	2.16						
CH2 + OTHER MODE	3						

All Tally Range	1 - 4	average score	2.6
CH 1 Range	3 - 4	average score	3.2
CH 2 Range	1 - 3	average score	1.75
Other Range	3	average score	3
CH 2 + Other Range	1 - 3	average score	2.16

In this following statement, agreeing to the statement would denote andragogical characteristics:

9. To use students' experiences and resources for learning requires group activities rather than such methods as lectures

Agree 1 2 3 4 5 6 7 Disagree



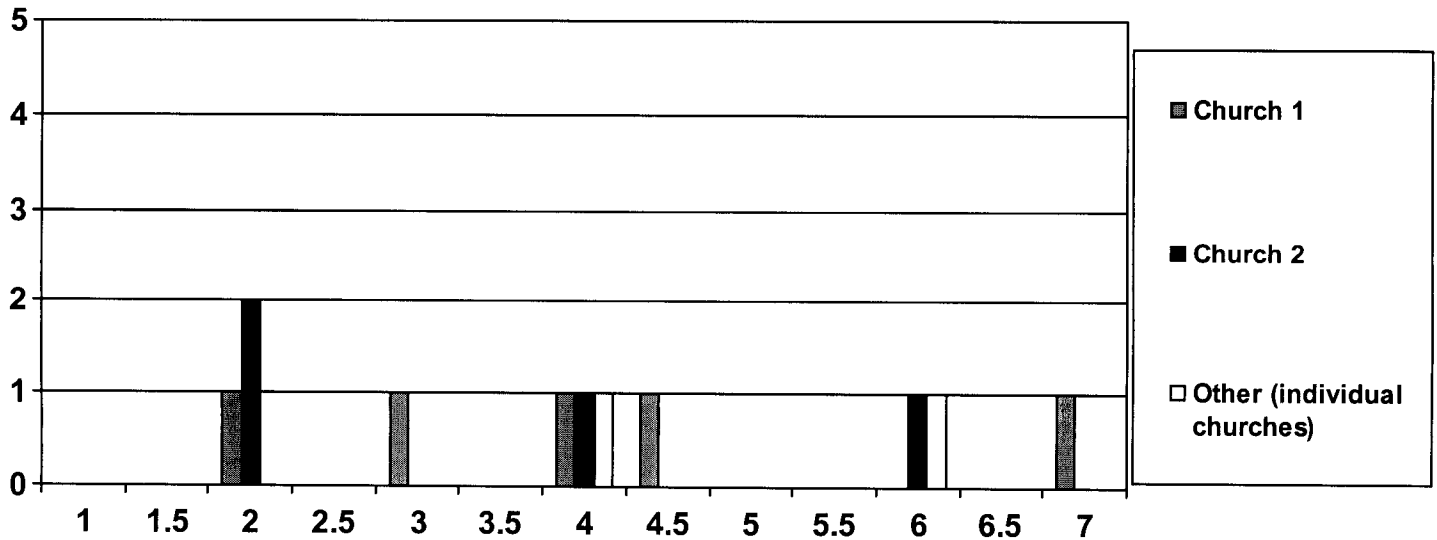
ALL TALLY MEDIAN	2	CH1 MEDIAN	2	CH 2 MEDIAN	2.5	OTR MED	4.5
ALL TALLY MEAN	3	CH 1 MEAN	2.2	CH 2 MEAN	2.5	OTR MEAN	4.5
ALL MODE	2	CH 1 MODE	2	CH 2 MODE	2	OTR MODE	no md
CH 2 + OTHER MED	2.5						
CH 2 + OTHER MEAN	2.5						
CH 2 + OTHER MODE	2						

All Tally Range	1 - 7	average score	3
CH 1 Range	1 - 4	average score	2.2
CH 2 Range	2 - 6	average score	2.5
Other Range	2 - 7	average score	4.5
CH 2 + Other Range	2 - 7	average score	2.5



In this following statement, disagreeing to the statement would denote andragogical characteristics:  
**10. Good teaching is systematic- set up a clear plan and schedule and stick to it**

Agree 1      2      3      4      5      6      7      Disagree



ALL TALLY MEDIAN	4	CH1 MEDIAN	4	CH 2 MEDIAN	3	OTR MED	5
ALL TALLY MEAN	3.3	CH 1 MEAN	4.1	CH 2 MEAN	3.5	OTR MEAN	5
ALL MODE	no md	CH 1 MODE	4	CH 2 MODE	2	OTR MODE	no md
CH 2 + OTHER MED	4						
CH 2 + OTHER MEAN	3.5						
CH2 + OTHER MODE	no md						

				Scaled to Agree
All Tally Range	2 - 7	average score	3.3	4.7
CH 1 Range	2 - 7	average score	4.1	3.9
CH 2 Range	2 - 6	average score	3.5	4.5
Other Range	4 - 6	average score	5	3
CH 2 + Other Range	2 - 6	average score	3.5	4.5

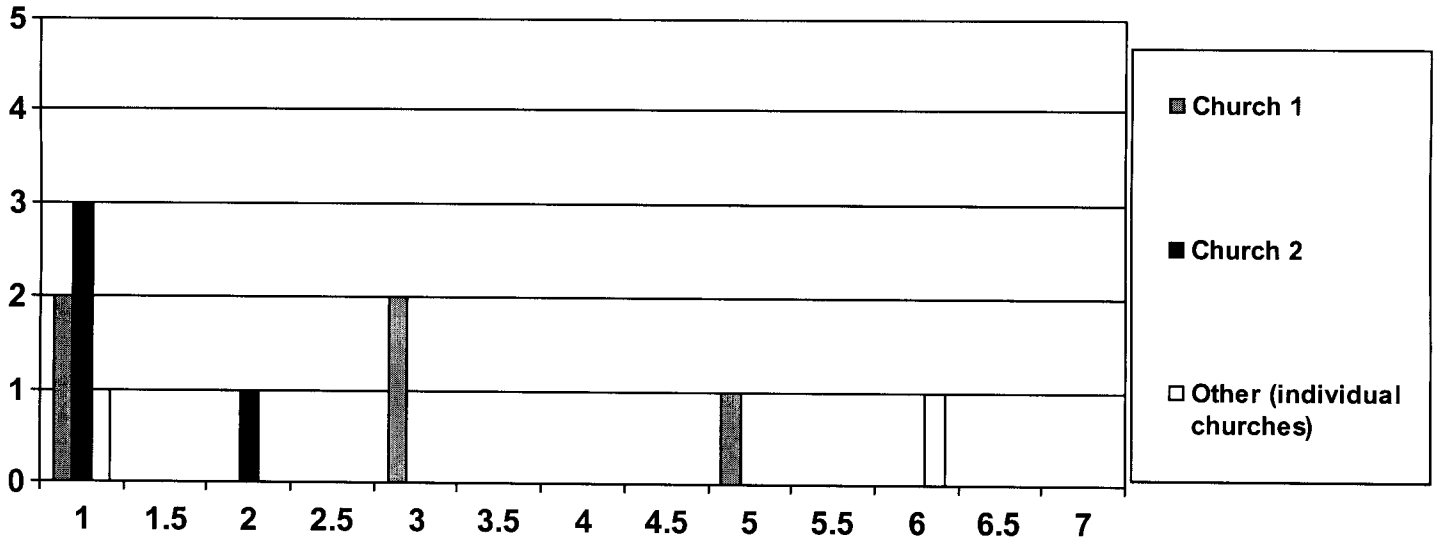
Written comment from Church 1:

- *Good teaching is balanced – mind, heart*
- *Balance in scheduling and flexibility*

In this following statement, agreeing to the statement would denote andragogical characteristics:

**13. Experimentation should be integrated into church programming**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	1	CH1 MEDIAN	2	CH 2 MEDIAN	2.5	OTR MED	3.5
ALL TALLY MEAN	2.27	CH 1 MEAN	1.8	CH 2 MEAN	2.5	OTR MEAN	3.5
ALL MODE	1	CH 1 MODE	no md	CH 2 MODE	no md	OTR MODE	no md
CH 2 + OTHER MED	2.5						
CH 2 + OTHER MEAN	2.8						
CH2 + OTHER MODE	no md						

All Tally Range	1 - 6	average score	2.27
CH 1 Range	1 - 5	average score	1.8
CH 2 Range	1 - 2	average score	2.5
Other Range	1 - 6	average score	3.5
CH 2 + Other Range	1 - 6	average score	2.8

## THE ROLE OF THE ARTS WITHIN CHURCH PROGRAMMING

### READING THE CHART:

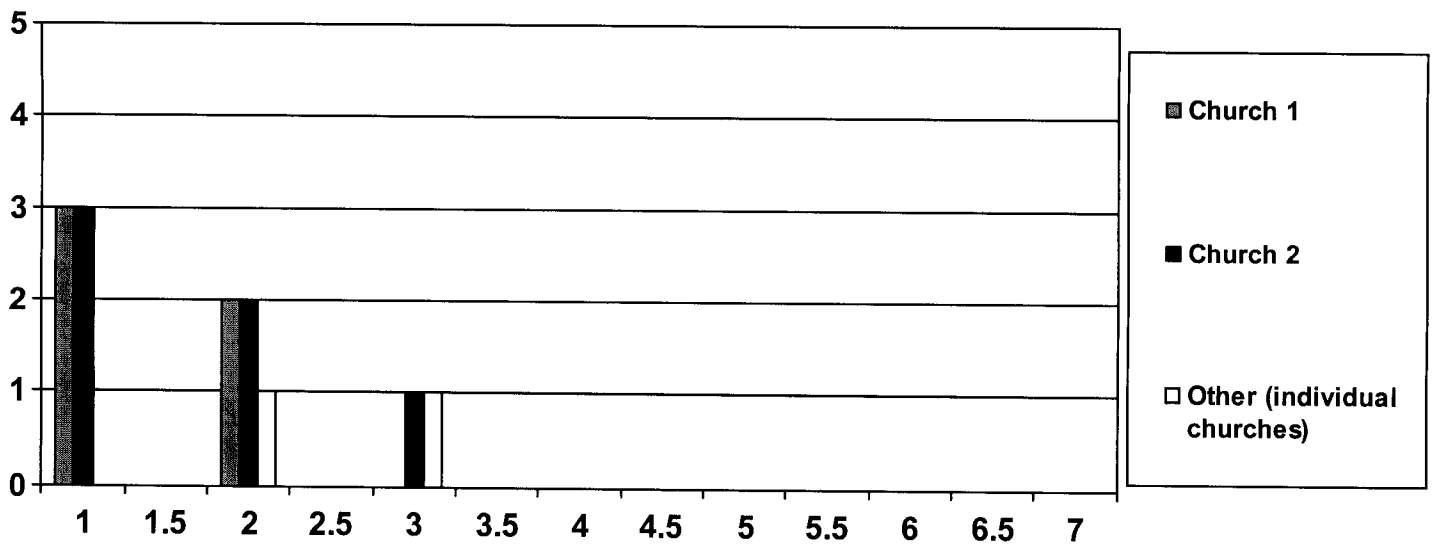
Vertical Numbers reflect # of potential questionnaire responses from each church

Horizontal Numbers reflect scale options from 1 – 7 (1=Agree with statement; 2=Disagree with statement)

In this following statement, agreeing to the statement would denote support of the implementation of arts programming:

#### 14. The arts are an effective form of communication

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	2	CH1 MEDIAN	3	CH 2 MEDIAN	1	OTR MED	2.5
ALL TALLY MEAN	1.72	CH 1 MEAN	2.6	CH 2 MEAN	1.25	OTR MEAN	2.5
ALL MODE	1	CH 1 MODE	no md	CH 2 MODE	1	OTR MODE	no md

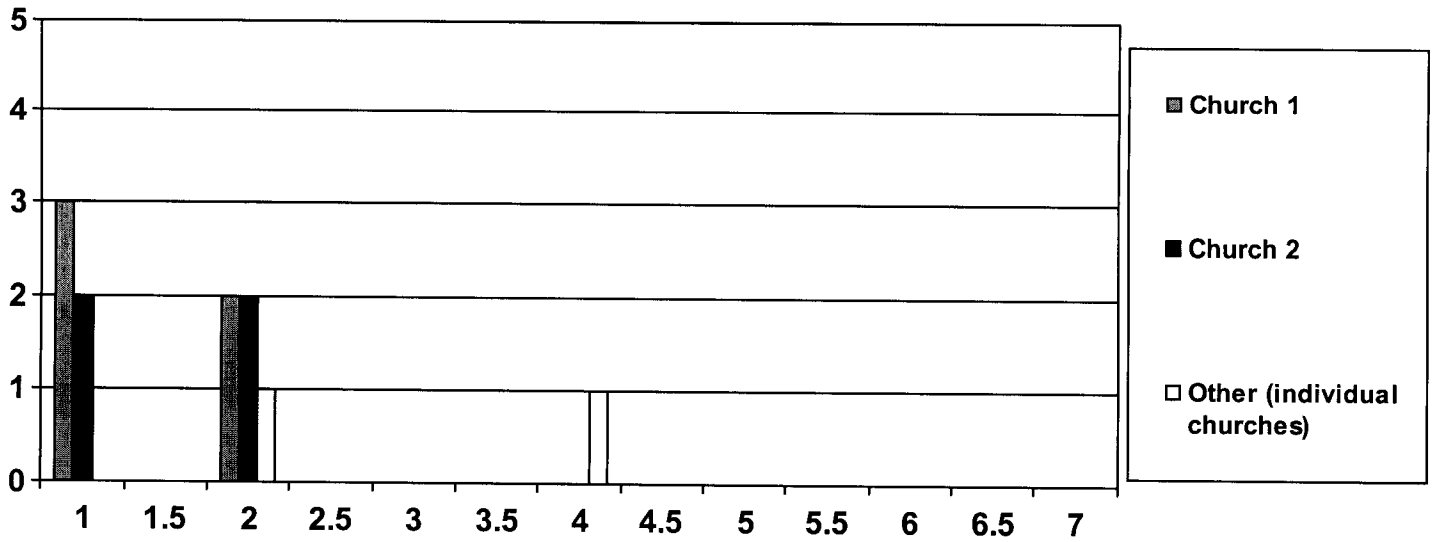
CH 2 + OTHER MED	1.5
CH 2 + OTHER MEAN	1.6
CH2 + OTHER MODE	1

All Tally Range	1 - 3	average score	1.72
CH 1 Range	1 - 2	average score	2.6
CH 2 Range	1 - 3	average score	1.25
Other Range	2 - 3	average score	2.5
CH 2 + Other Range	1 - 3	average score	1.6

In this following statement, agreeing to the statement would denote support of the implementation of arts programming:

15. The arts (visual, performance) can have impact on an individual's spiritual growth

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	2	CH1 MEDIAN	1	CH 2 MEDIAN	1.5	OTR MED	3
ALL TALLY MEAN	1.72	CH 1 MEAN	1.4	CH 2 MEAN	1.5	OTR MEAN	3
ALL MODE	no md	CH 1 MODE	1	CH 2 MODE	no md	OTR MODE	no md

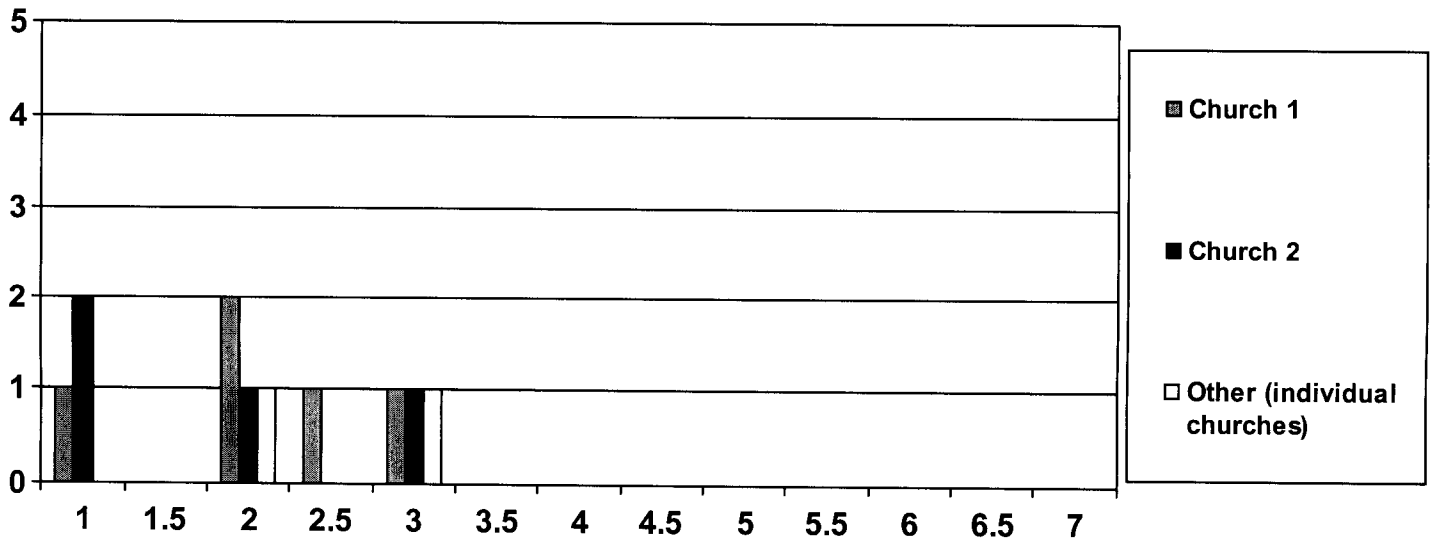
CH 2 + OTHER MED	2
CH 2 + OTHER MEAN	2
CH2 + OTHER MODE	2

All Tally Range	1 - 4	average score	1.72
CH 1 Range	1 - 2	average score	1.4
CH 2 Range	1 - 2	average score	1.5
Other Range	2 - 4	average score	3
CH 2 + Other Range	1 - 4	average score	2

In this following statement, agreeing to the statement would denote support of the implementation of arts programming:

**16. Music is an integral part in guiding an individual spiritual growth**

Agree 1 2 3 4 5 6 7 Disagree



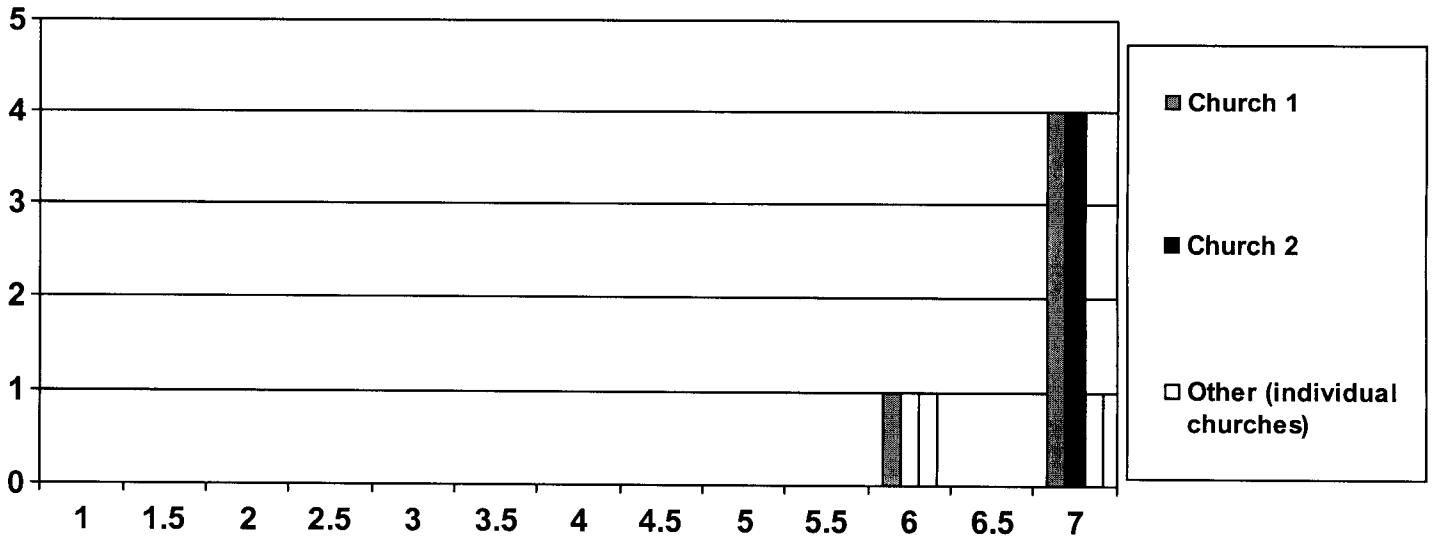
ALL TALLY MEDIAN	2	CH1 MEDIAN	2	CH 2 MEDIAN	1.5	OTR MED	2.5
ALL TALLY MEAN	2.04	CH 1 MEAN	2.1	CH 2 MEAN	1.75	OTR MEAN	2.5
ALL MODE	2	CH 1 MODE	2	CH 2 MODE	1	OTR MODE	no md
CH 2 + OTHER MED	2						
CH 2 + OTHER MEAN	2						
CH2 + OTHER MODE	no md						

All Tally Range	1 - 3	average score	2.04
CH 1 Range	1 - 3	average score	2.1
CH 2 Range	1 - 3	average score	1.75
Other Range	2 - 3	average score	2.5
CH 2 + Other Range	1 - 3	average score	2

In this following statement, disagreeing to the statement would denote support of the implementation of arts programming:

17. The visual arts can not be utilized in impacting spiritual understanding

Agree 1 2 3 4 5 6 7 Disagree



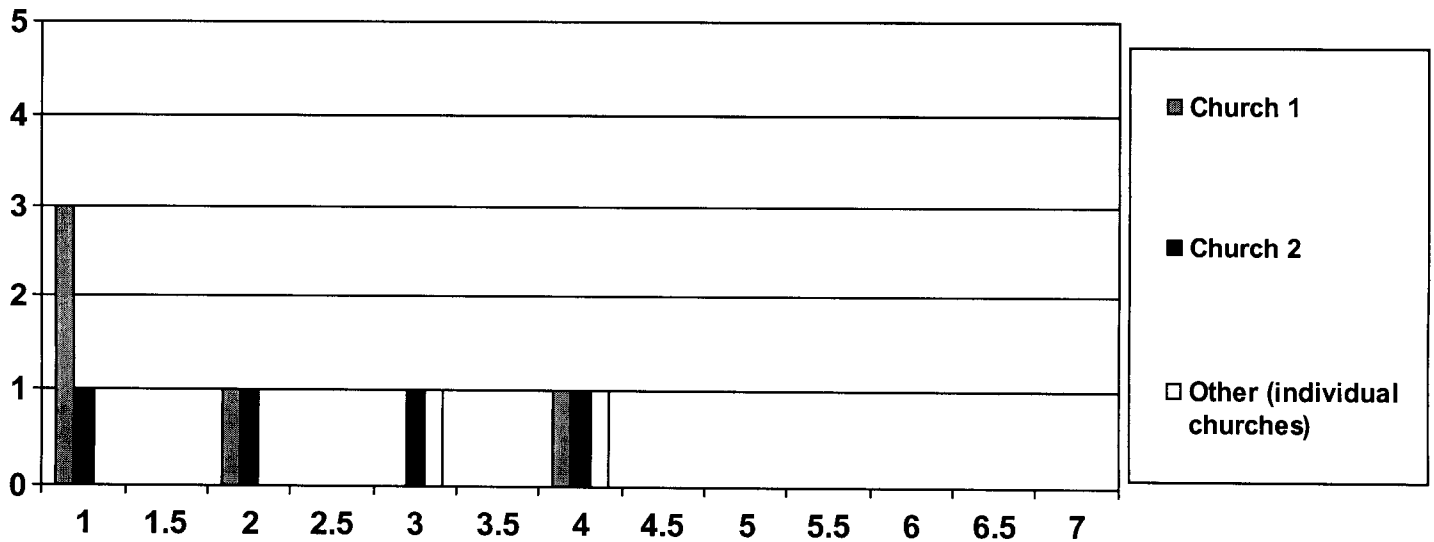
ALL TALLY MEDIAN	7	CH1 MEDIAN	7	CH 2 MEDIAN	7	OTR MED	6.5
ALL TALLY MEAN	6.8	CH 1 MEAN	6.6	CH 2 MEAN	7	OTR MEAN	6.5
ALL MODE	7	CH 1 MODE	7	CH 2 MODE	7	OTR MODE	no md
CH 2 + OTHER MED	7						
CH 2 + OTHER MEAN	6.8						
CH2 + OTHER MODE	7						

All Tally Range	6 - 7	average score	6.8	Scaled to Agree	1.2
CH 1 Range	6 - 7	average score	6.6		1.4
CH 2 Range	7	average score	7		1
Other Range	6 - 7	average score	6.5		1.5
CH 2 + Other Range	6 - 7	average score	6.8		1.2

In this following statement, agreeing to the statement would denote support of the implementation of arts programming:

**18. Discussing the arts can impact spiritual growth**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	2	CH1 MEDIAN	1	CH 2 MEDIAN	2.5	OTR MED	3.5
ALL TALLY MEAN	2.36	CH 1 MEAN	1.8	CH 2 MEAN	2.5	OTR MEAN	3.5
ALL MODE	4	CH 1 MODE	1	CH 2 MODE	no md	OTR MODE	no md

CH 2 + OTHER MED	3
CH 2 + OTHER MEAN	2.8
CH2 + OTHER MODE	no md

All Tally Range	1 - 4	average score	2.36
CH 1 Range	1 - 4	average score	1.8
CH 2 Range	1 - 4	average score	2.5
Other Range	3 - 4	average score	3.5
CH 2 + Other Range	1 - 4	average score	2.8

## GENERATION X

### READING THE CHART:

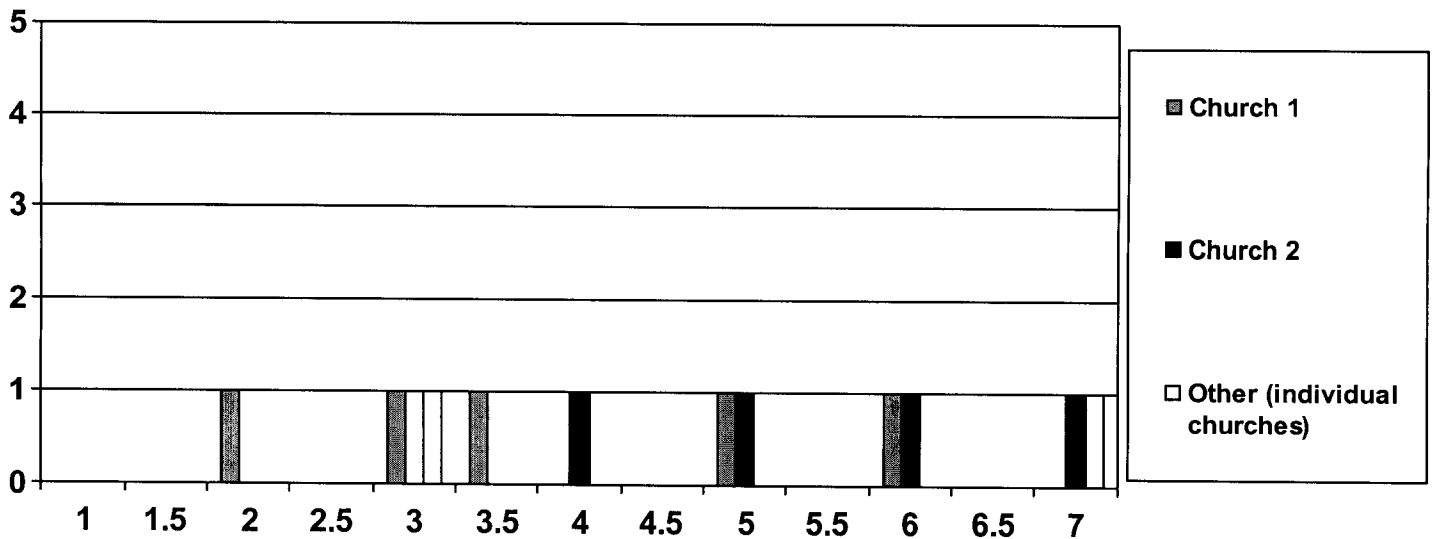
Vertical Numbers reflect # of potential questionnaire responses from each church

Horizontal Numbers reflect scale options from 1 – 7 (1=Agree with statement; 2=Disagree with statement)

In this following statement, agreeing to the statement would denote support of Generation X characteristics (mentioned in Chapter Two):

**19. Generation Xers are against traditional approaches to worship**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	5	CH1 MEDIAN	3.5	CH 2 MEDIAN	5.5	OTR MED	5
ALL TALLY MEAN	4.68	CH 1 MEAN	3.9	CH 2 MEAN	5.5	OTR MEAN	5
ALL MODE	no md	CH 1 MODE	no md	CH 2 MODE	no md	OTR MODE	no md

CH 2 + OTHER MED	5.5
CH 2 + OTHER MEAN	5.3
CH2 + OTHER MODE	7

All Tally Range	2 - 7	average score	4.68
CH 1 Range	2 - 6	average score	1.8
CH 2 Range	4 - 7	average score	2.5
Other Range	3 - 7	average score	3.5
CH 2 + Other Range	3 - 7	average score	2.8

Written comment from Church 1:

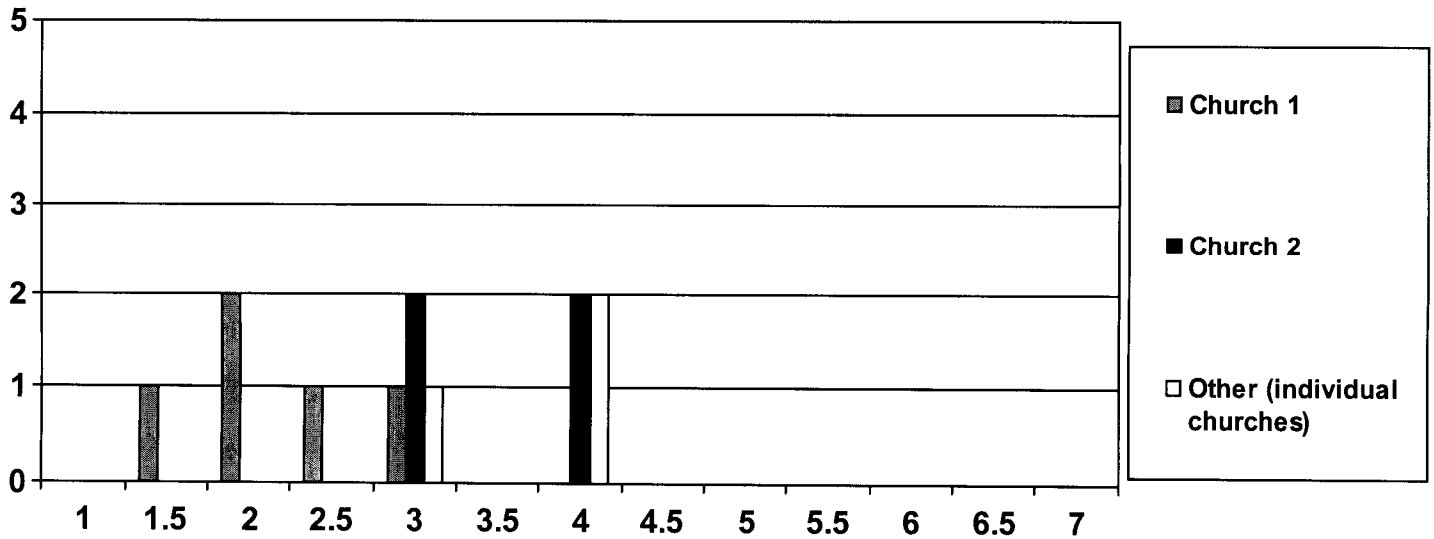
*For the most part*



In this following statement, agreeing to the statement would denote support of Generation X characteristics (mentioned in Chapter Two):

**20. Generation Xers are visual learners**

Agree 1 2 3 4 5 6 7 Disagree

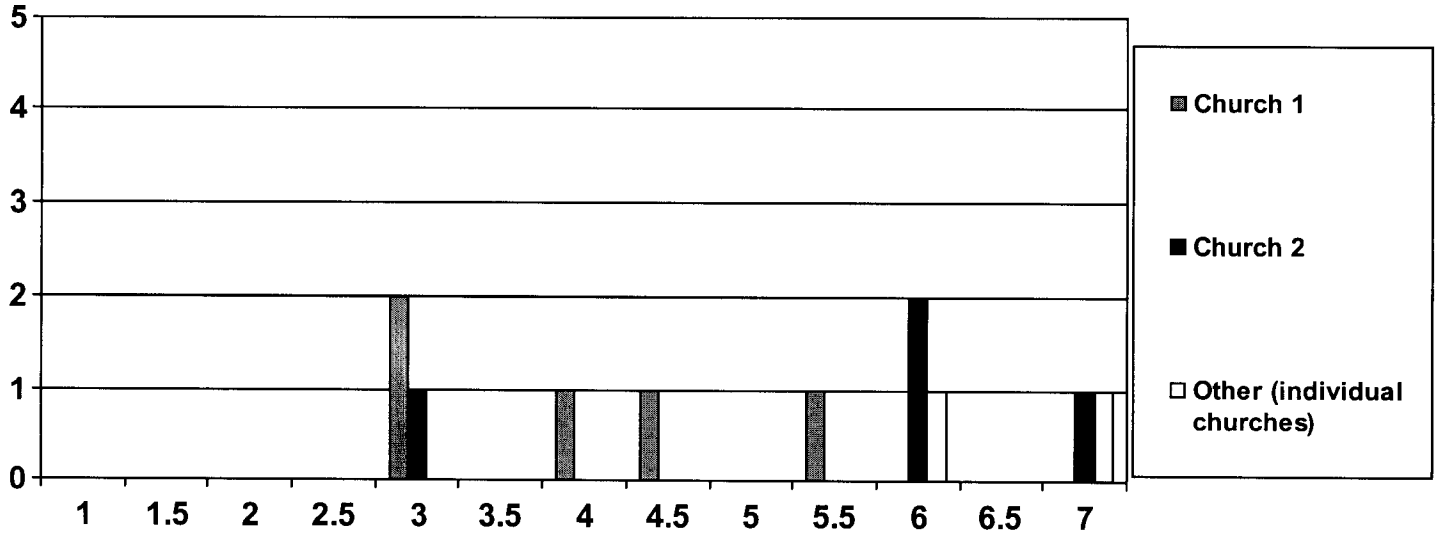


ALL TALLY MEDIAN	3	CH1 MEDIAN	2.5	CH 2 MEDIAN	3.5	OTR MED	4
ALL TALLY MEAN	2.7	CH 1 MEAN	3.4	CH 2 MEAN	3.5	OTR MEAN	4
ALL MODE	4	CH 1 MODE	2	CH 2 MODE	no md	OTR MODE	4
CH 2 + OTHER MED	4						
CH 2 + OTHER MEAN	3.6						
CH2 + OTHER MODE	4						

All Tally Range	1.5 - 4	average score	2.7
CH 1 Range	1.5 - 3	average score	3.4
CH 2 Range	3 - 4	average score	3.5
Other Range	3 - 4	average score	4
CH 2 + Other Range	3 - 4	average score	3.6

**11. Learning is primarily an intellectual process of understanding ideas (concepts) and inquiring skills**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	5.5	CH1 MEDIAN	3	CH 2 MEDIAN	6	OTR MED	5
ALL TALLY MEAN	5	CH 1 MEAN	4.6	CH 2 MEAN	5.25	OTR MEAN	4.6
ALL MODE	no md	CH 1 MODE	3	CH 2 MODE	6	OTR MODE	no md

CH 2 + OTHER MED	6
CH 2 + OTHER MEAN	5.6
CH2 + OTHER MODE	6

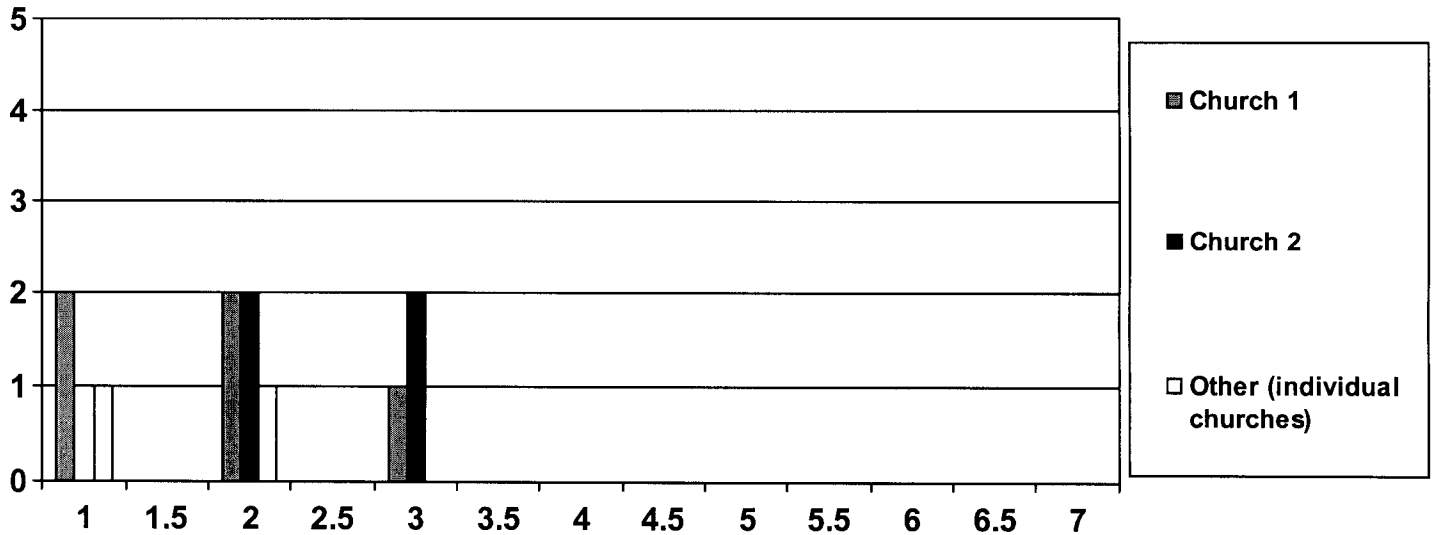
All Tally Range	3 - 7	average score	5
CH 1 Range	3 - 5.5	average score	4.6
CH 2 Range	2 - 7	average score	5.25
Other Range	6 - 7	average score	4.6
CH 2 + Other Range	2 - 7	average score	5.6

Written comment from Church 1:

*I feel learning venues can vary greatly based on the student's learning style*

**12. Often, personal convictions of a facilitator can influence a student's spiritual development**

Agree 1 2 3 4 5 6 7 Disagree



ALL TALLY MEDIAN	2	CH1 MEDIAN	2	CH 2 MEDIAN	2.5	OTR MED	1.5
ALL TALLY MEAN	2	CH 1 MEAN	1.8	CH 2 MEAN	2.5	OTR MEAN	1.5
ALL MODE	2	CH 1 MODE	no md	CH 2 MODE	no md	OTR MODE	no md
CH 2 + OTHER MED	2						
CH 2 + OTHER MEAN	2.16						
CH2 + OTHER MODE	2						

All Tally Range	1 - 3	average score	2
CH 1 Range	1 - 3	average score	1.8
CH 2 Range	2 - 3	average score	2.5
Other Range	1 - 2	average score	1.5
CH 2 + Other Range	1- 3	average score	2.16

## CHURCH PHILOSOPHY

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### 21. Describe, briefly, the vision of your church (i.e. core values, mission statement, and/or philosophy).

#### CHURCH 1

Vision: inviting postmoderns to discover ..... and advance the Kingdom by living as a missional community/ Core Values: 1. transformational discipleship, 2. authentic worship, 3. relational community, 4. holistic Gospel, 5. missional church, 6. multicultural ministry

#### CHURCH 2

- To give away to the world what Christ has given us. Outward focused – it's not about me or my comfort but all about Jesus and his mission and purpose
- Love the city of Cincinnati into relationship with Jesus and give to the world what He has given us...*vision: see attached*

#### OTHER A

To make disciples and encourage servant hood

#### OTHER B

To be and make disciples of Jesus Christ

### 22. Currently, how is your church implementing the arts into your programming?

#### CHURCH 1

- Music, movie clips, artwork/pictures on music/worship slides, ideas of drama, art
- Music
- Worship – candles, art, images, video clips

#### CHURCH 2

- Fantastic music, creative video programming. Not much dance, but certainly not opposed to it
- Videos, skits, plays for bigger events
- Only on the weekend, very conservative, lean more on humor than touching
- Occasional guest musicians, graphic arts integrated with worship

#### OTHER A

Worship music

#### OTHER B

Various music, modern to attract the young families

**23. What are some strategies your church has implemented to effectively communicate with the Generation X audience?**

CHURCH 1

- Round tables to facilitate interaction, drinks, question/answer opportunities during service, discussion questions integrated in service
- Narrative preaching, discussion groups, life transformation groups, small groups

CHURCH 2

- Without question – high level of video/visual based communications
- Video, audience response system (focus group tool spread through the audience)
- Hire young people for very visible roles such as programmer and worship leader
- Culture correct music/vibe

OTHER A

Have college and young singles fellowship groups. Hosted Worship Together Conference. Emphasize service projects and missions and lifestyle evangelism

OTHER B

Small group meetings, sports, music & prayer groups

**24. Describe your church setting for worship. For example, is there is more than one service, describe the one most attended by individuals ages 18- 35 , (how are chairs and tables arranged, ambiance of surrounding, multimedia presence, etc.).**

CHURCH 1

- Relevant teaching, discussion, music, atmosphere
- Tables, candles, coffee, projector, announcements, pictures with words during music
- Sundays 6 p.m., room seats 90, round tables, lights low, video projector

CHURCH 2

- 5 services – Sat p.m. heavily attended by 18-35 group – but 10 a.m. is most attended by all demographic groups. Chairs are theatre style w/ cup holders to allow beverages in the service. Ambiance changes during service. A lot of light changes. Visually dynamic with multimedia used very well.
- Auditorium seating 2450 capacity. We work very hard to get audience to participate, screens all over to watch videos, etc.
- Same as above

- 6000 attendees/weekend; simple clam-shaped auditorium

OTHER A

None of the 3 worship services target GenX. Fellowships do.

OTHER B

Late service attended by young families; have film clips, music (a band), very casual worship; other service is traditional and the 50+ age group attends this one more

**25. In your opinion, what is the role of the learner/audience in a facilitated program and to what extent is his or her input valuable?**

CHURCH 1

- Role=participant (interactive); their input provides necessary resource for learning for themselves to others. Discussion/Participation helps people think things through to communicate to and with others
- Be apart of planning and input with some responsibility. Input is helpful and gives some guidance, but the Learner needs to know some things aren't "open" for input and have balance in the process
- Postmodern's experience is significant in terms of processing Truth. They tend to "discover" Truth though their experiences and understand it through discussion.

CHURCH 2

- Their role is to be a participant not an audience member. Their role is valuable to the extent that they engage –for it determines the vibe/feel of the service
- Input is essential. We survey, use the audience tool and have private/reflective exercises during speaking, but still "miles" away from keeping it fresh and participative. I think participation (active) is key for all ages, NOT just Xers...It's what makes our church work.
- Provide questions/topics/issues to be addressed; Input hugely valuable
- Pretty valuable – take instant polls during services [celebrations] with interactive "clickers"

OTHER A

Active participation. Input is key to relevant teaching.

OTHER B

To participate and share opinions and feelings about the impact the worship service is having on them and their families

**POSITIONS**

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\_\_\_\_ Pastor **3 Total; Church1 - 2; Church 2 - 1**

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\_\_\_\_ Youth Pastor

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\_\_\_\_ Worship Leader/Coordinator **2 Total; Church1 – 1; Other - 1**

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\_\_\_\_ College Minister **2 Total; Church1 – 1; Other - 1**

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\_\_\_\_ Minister of Education **1 Total; Church1 - 1**

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\_\_\_\_ Board Member **1 Total; Church1 – 1**

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\_\_\_\_ Other Staff **4 Total; Church1 – 1; Church2 – 2; Other - 1**

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\_\_\_\_ Non-staff College Student

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\_\_\_\_ Non-staff Adult (age 18 + currently not in school)

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APPENDIX E  
HUMAN SUBJECTS PROTOCOL