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# PASTORS AND ARTIST MUSICIANS WORKING TOGETHER

## I. Introduction

### A. The purpose of this seminar

This seminar is meant to serve pastors and musicians as they relate in the context of the local church. It isn't dealing with worship musicians per se, but with all Christians who are musicians who are trying to use their music in ways that Glorify God in relation to their local church.

### B. The Pastor and the Musician/Artist (M/A) – at odds or in sync?

In a musically-saturated, self-absorbed culture, the God-glorifying working relationship between a pastor and musicians in the local church can deepen the worship of God's people and provide a compelling expression of the transforming power of the Gospel.

## II. A Guiding Text for A God-Glorifying Working Relationship Between the Pastor and the Artist/Musician (M/A) <sup>1</sup>.

*I appeal to you therefore, brothers, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. <sup>2</sup> Do not be conformed to this world, but be transformed by the renewal of your mind, that by testing you may discern what is the will of God, what is good and acceptable and perfect. <sup>3</sup> For by the grace given to me I say to everyone among you not to think of himself more highly than he ought to think, but to think with sober judgment, each according to the measure of faith that God has assigned. <sup>4</sup> For as in one body we have many members, and the members do not all have the same function, <sup>5</sup> so we, though many, are one body in Christ, and individually members one of another. <sup>6</sup> Having gifts that differ according to the grace given to us, let us use them: if prophecy, in proportion to our faith; <sup>7</sup> if service, in our serving; the one who teaches, in his teaching; <sup>8</sup> the one who exhorts, in his exhortation; the one who contributes, in generosity; the one who leads, with zeal; the one who does acts of mercy, with cheerfulness. <sup>9</sup> Let love be genuine. Abhor what is evil; hold fast to what is good. <sup>10</sup> Love one another with brotherly affection. Outdo one another in showing honor. (Rom. 12:1-10)*

<sup>1</sup> In this outline, where you see M/A, think Musician-Artist. I'm using this term because this talk can also relate to visual, dramatic and other arts as well.

- A. Let Us Recognize Differences and Where They Come From
1. Pastors and M/A's arrive in the church with different perspectives.
    - a. Pastors motivated to build and transmit.
    - b. Artists motivated to experience and express.
  2. Pastors embedded in the church, Artists interactive with the church
  3. The world in which a Pastor and Musician exist is changing
    - a. Many Pastors have music backgrounds of some sort – if not talent at least reasonably informed opinions
    - b. Changes in music technology and industry.
    - c. “The Arts in Worship” is a diverse and developing concept.
    - d. The Pastor – M/A relationship is not just made up of musicians being converted, now kids in church are growing up and finding ways to express themselves in music.
  4. Differences like these are primarily ‘cultural’ and not ‘essential’. We all have a ‘common wiring’ oriented to worship that is much more determinative than apparent personality differences. Rom. 12:1-2
- B. Let Us Rejoice in our Commonalities and Where they Come From
1. We were created as image bearers of One God.
  2. We live as Children of God through God’s mercy in Christ (12:1-2).
  3. We are called to live before God, holy and being made holy
  4. We run to the same idols
  5. We have been given differences of gift for the sake of the church
  6. We have been given differences of function for the sake of the church
  7. We stand under the same Word of God. While pastors might teach this passage, they are also subject to this passage.
  8. What Characterizes the Relationship between the Pastor and M/A in your church – differences or commonalities?

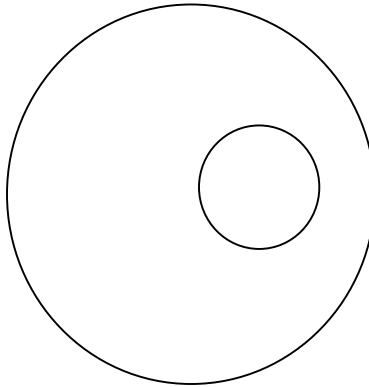
### III. Core Values for the Pastor – M/A Relationship

- A. Humility (Rom. 12:3)
1. Pastors: Do we tend to value and deploy the contributions and gifts of our artists to the extent that they produce tangible benefits for our ministry goals? Is that humble?
  2. M/A's: Do you hold to a ‘my art’ perspective that affects your vision or enthusiasm for using your gifts in the church? Is that humble?

- B. Faith (Rom. 12:3, 6)
1. Pastors: Do you have faith to allow your musicians to contribute to the shaping and expansion of your church's artistic palette?
  2. M/A's: Are you willing to perform or serve in conditions which are not what you consider ideal for your art?
- C. Love (Rom. 12:9-10)
1. Pastors: Do your M/A's know your love and care for them as people, not just as ministry assets? (What about their families?)
  2. M/A's: Do you love the brethren who are not artists?<sup>2</sup>
- D. Honor (Rom. 12:10b)
1. Pastors: Do your M/A's regularly experience your appreciation, support and investment, both for their contribution and for the radical fact that they are resisting conformity to the world simply by being involved in your church?
  2. M/A's: Do you celebrate your 'local church cred' on the street?

#### IV. A Conceptual Model for the Pastor-M/A Relationship

- A. Working Together – The Pastor and the Performing Musician



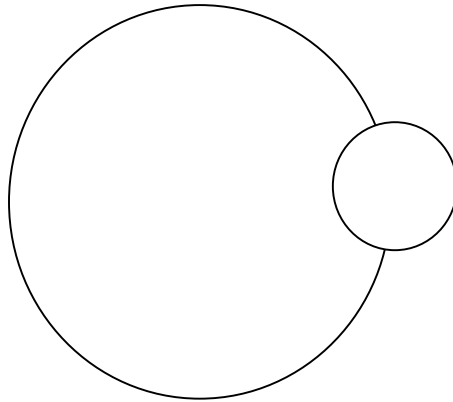
The Performing Musician is an individual/group with a level of gifting, training and experience that would make them effective in service to the ministries to the church.

1. Pastors should look to deploy performing musicians in varieties of ways in the local church – worship service, outreach, etc

<sup>2</sup> While some church models gather their artists or musicians in special small group contexts, we believe the long term care for artists and their families is to help them cultivate relationships beyond their art.

2. Pastors should look to invest in performing musicians with training – Worship God 08, seminars, resources, knowledgeable critique.
3. Performing musicians should be willing to serve where needed and not see in single opportunities an implied obligation to further opportunities.
4. Performing musicians should serve in areas beyond their music.
5. Performing musicians should welcome the input of pastoral ministry in both character and artistic expression.

B. Working Together – The Pastor and the Professional Musician



The Professional Musician is an individual/group with a level of gifting, training and experience that allows them to perform successfully or professionally in venues apart from the church.

1. The Pastor should allow for reasonable promotion of the professional musician's non-church activities within the church.
2. Professional musicians should serve in ways unrelated to their art.
3. Both pastors and musicians should develop a clear and communicated idea of what 'support' looks like in reality.
4. The church should never take advantage of the professional musician financially. Performing musician(s) should view serving in the church as a ministry and not a gig.
5. Both the musician and the pastor should understand how pastoral care/oversight functions in the relationship. How do they evaluate character qualifications and what weight do pastoral concerns have on an artist's professional opportunities?
6. Pastors should be willing to create unconventional pastoral strategies because the activity of professional musicians may not line up with existing care structures. Professional musicians must not allow their performing lives to disconnect them from meaningful care and fellowship in the local church.