



DIRECTORY - 12<sup>TH</sup> EDITION - AD 2010

# History of CA

30 YEARS - CHRISTIAN ARTISTS SEMINARS - HISTORY - PAST &  
PRESENT - VISIONPAPERS - CA ARTISTS & TEACHERS



# Preface

The Christian Artists Seminar (by many named as "CA") has made a significant contribution to the artistic and inspirational renewal of many people, groups, churches, organizations and festivals around Europe since 1981. And another unique blessing of CA is the development of a network of contacts and information. Another contribution is the annual plenary meetings where solid topics have been discussed, helping to understand the Christian artists role in a Europe on its way to integration

CA started as a-seminar, being a meeting and learning place. From 1986 and on it became as well a movement. A vision gave direction and purpose, giving birth to many local and national initiatives where artists joined in meetings, fellowships or formed associations.

In the Netherlands CA got even recognised in 1989 as official trade union for artists: CNV KUNSTENBOND and was able to reach remarkable (law, labour, tax, insurance, legal, work) improvements since 1989.

That vision of 1986 has been used by many to understand their position and purpose for what is called today "civil society" or "social midfield". As that vision has been so important and still is, it is added.

30 years is quite a period of a lifetime. So we have in this booklet as well the history. And as networking is important we provide the addresslist of all artists and teachers who ever served at CA.

When we moved from movement to real action in the real world, how to describe our mission? Based on the 1986 visionpapers a group of CA leaders met regularly in 1990 and 1991. The result had been this missionstatement that is binding and moving us since 1991:

## **MISSIONSTATEMENT (1991)**

*"Called to participate in the kingdom of God means: to practice love, compassion, freedom, solidarity and justice with the result to shape the culture on a creative way and to influence society by various forms of proclamation".*

May this booklet help you and inspire you to move towards excellence, to move ahead based on the vision and mission, that you stand on the shoulders of many generations of CA's contributors and that by understanding our own part in history we really can make a change in society for the glory of God

*Leen La Rivière*

Chairman Association Christian Artists,  
CNV Kunstenbond

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## Thanks

*CA would have never been such a special blessing unless many had contributed to this success.*

- Cam Floria and Leen La Rivière formed a personal partnership which led to the first European Christian Artists Seminar in 1980. Cam Floria started the USA-Seminar in 1974 and that Seminar had been successful. Because of growing interest and activities in European gospel music it was the time to start in Europe. Several American publishers helped by paying the bills in 1981! Thanks to Word, Sparrow, Lexington, CA-Music, and others. Thank you, Cam, for sharing this vision.
- In 1980 Leen La Rivière called together a group of people who, with particular national insight, could contribute. They were: Gerhard Bachor, George Julin, Kurt Schnyder, Jean Claude Thienpont, Dan Butler, Karen Lafferty, John Lerber, Marc Brunet, Louis Pool, Pierre Yerémian, Ulla Lilienberg, .....
- This group became the CA-Council, making all the decisions about programme, artists, workshops, promotion, etc. Besides the people mentioned above the council gained over the years additional members: Philippe Mermod, Andy Costa, Timo Hoekendijk, Hans Groeneveld, Ria La Rivière, Rita Hulsman, Rodney Cordner, Larry Hogan, Gunnar Wik, Ingemar Olsson, Jan-Erik Lindquist, Klaus Heizmann, Erwin Stieb, Luis Alfredo Diaz, Ron Kennedy, Dave Bruce, Denny Hurst, Thomas Nottling, Lars Peterson, Peter Sandwall, and others.

### Let us remember

- † Ron Kennedy, died 16 April 1991 (member of honour and CA-pastor)
- † Steve Fairnie, died 22 February 1993 (member of honour and special advisor)
- † Larry Hogan, died 1 nov.1998 (council member)
- † Erwin Stieb, died 3 nov. 2000 (council member)

### Special honour

October 16th 1999: Leen La Rivière was ennobled by H.R.M. the Queen of the Netherlands as Knight in the Order of Oranje-Nassau, because of his great contributions, innovative projects, shaping of the culture.

April 7, 2003: Ria La Rivière became by H.R.M. the Queen of the Netherlands member in the Order of Oranje-Nassau because of her great contributions in the field of culture.

### Special thanks: staff

CA has not, is not and will never be possible unless the hard work of many staff persons behind the scenes. They work many hours, contribute their professionalism and do it as volunteers. Special thanks to the CA managers over the years: Leen La Rivière, Aad Vermeyden, Petra den Hartog, Rob Maas, Koos Vis, Ella Ros, Anita van Wijnbergen, Willem La Rivière, Magiel La Rivière, Jacqueline La Rivière. Thank you all for faith, motivation and endurance. You all make CA fill what it is.

### Support

CA is not possible without the ongoing support of EZA, the European Commission, the CNV Kunstenbond and many linked organizations around Europe  
(see: [christianartists-network.org](http://christianartists-network.org))



The Seminar is financed with the support of the European Commission.

# History of CA

The International Association of Christian Artists  
- a discussion of its role, development and successes  
"in a Europe on the way to integration"

September 1995, Susan Snell, original version  
April 2000, added Willem La Rivière  
June 2010, added Leen La Rivière

The International Association of Christian Artists  
- a discussion of its role, development and successes  
"in a Europe on the way to integration" \*1)

Between the 19th and 23rd August 2000 the 20th European Christian Artists Seminar will take place in Doorn, a small and pretty Dutch town which nestles in the woodland of central Holland. It will also constitute the 10th Symposium of the International Association of Christian Artists, a forum for debate on social and cultural issues which may have political implications in a rapidly integrating Europe. After 20 years of mingling with artists of countless nationalities and of different artistic disciplines, do professing Christians who are involved professionally, or aspire to be involved, in the world of the arts have a role to play amidst the political and social turmoil of Europe at the beginning of the 21st century?

After the Dark Ages, when Christianity was established throughout Europe, and into the Medieval and Renaissance period, art reflected Judeo-Christian and Hellenistic world-views. Musicians, painters and sculptors depended on commissions from rulers, wealthy or influential patrons, and the Church. After the Middle Ages, the arts moved away from dependence on such patrons and independence paved the way towards secularisation. Later still humanism began to determine the content of works of art, and the Enlightenment with its rationalism and scientific positivism led to the marginalisation of religious beliefs and of Christianity itself. Although Christianity continued to exert a great influence on many social issues in the 19th century, the 20th century has seen it banished to the peripheries in the current post-Christian era. Secularisation has swept through even the most 'religious' parts of Western and Southern Europe in the last thirty years (i.e. Catholic Spain and southern Italy, as well as Orthodox Greece) and Christianity, despite its institutionalised strongholds, has lost its spiritual dynamic as well as its social mandate and artistic inspiration for the majority of people.

However, along with the manifold cultural influences invading Europe from the United States in the last fifty years, has come the vibrant and inspiring music of black gospel, blues and soul. Concurrent with this musical importation has come an evangelical Christian and Pentecostal sub-culture whose monopoly on new styles of worship has left many European Christians involved in the arts hungry to revitalise and recapture their roots in Europe's own Christian heritage. In the late 1970s and through the 1980s churches throughout Europe (predominantly Protestant ones) began to wake up to the possibilities of using contemporary forms in worship, firstly music and then dance, theatre, and fine art.

With this renewed acceptance of the arts within churches, a recurrent question for those with an artistic gift who also happen to be committed Christians and Church members has been - is there such a thing as a 'Christian artist' or are such people artists who just happen to be Christians? Although many artists working in the secular realm of music, theatre, media and fine arts may well be professing Christians, there are also those who maintain a desire for their work to more directly speak of their Christian faith. Traditionally 'sacred' works of art or music, with their religious content have been confined to the Churches, and even then not always with a sympathetic audience, or else they have been seen to be exclusively 'tools' of evangelism. The Reformation brought a back-lash against the arts, which in Protestant opinion had become objects of worship, replacing God himself in people's hearts and minds. The 'sacred' and the 'secular' in artistic output increasingly diverged and a dualism emerged, particularly amongst Protestant evangelicals, between what was 'of the flesh' and what was 'of the spirit' (i.e. what was legitimate art for a professing Christian to be involved in). Such pietism or even iconoclasm is slowly giving way to a return to an integrated view of life, including artistic expression, and to a rejection of dogmatic dualism. In the much more pluralist European culture of the late 20th century a Christian world-view is being expressed in every area of art.\*2)

\*1) This appears in the overall title of each of the ten Symposia, incorporated since 1991 into the annual Christian Artists Seminar: "The role of the arts in a Europe on the way to integration. A debate on social and cultural issues with political implications".

\*2) These themes are discussed by Calvin Seerveld in *Rainbows For The Fallen World* (Toronto: Tuppence Press, 1980). Calvin lectured at CA (1998, 1999, 2000).

It was partly a response to such dilemmas, issuing out of a new generation of creative, and often newly converted, young people that the desire for mutual support, friendship and fellowship, learning from one another's ideas and techniques and cross-cultural association led to the call for a forum or meeting place. In the USA a national annual conference for Christians involved in the arts had been set up in 1974 by Cam Floria, the Director of a Christian youth choir organisation, Continental Ministries. This initiative was watched closely from Europe by Leen La Rivière, Floria's Dutch colleague in Continental Sound. La Rivière, a writer, teacher and speaker in the areas of creativity, music and the arts as well as concert promoter and tour organiser, bided his time as European 'gospel music' became established and accepted in the churches. However by 1980 he was planning the first European Christian Artists Seminar which was held in August 1981 at De Bron, a Christian conference centre, in Dalfsen, Holland.

The Christian Artists 'movement' that has grown up over the last twenty years has gone through several fundamental changes and developments as it has sought to reflect the role, aspirations and needs of those who communicate their Christianity through their art. The three main products of this movement have been the large-scale Seminars (1981 to 1993, promoting artistic quality and integrity), the Association (founded in 1990, promoting national arts groups) and the Symposia (from 1991, promoting networks and specific socio-cultural studies).

## The Seminar

The American Christian Artists Seminar which has taken place annually since 1974 in Estes Park, Colorado, has mainly encompassed MOR music \*3), with concert performances, devotional sessions and practical workshops which amateur or aspiring artists and musicians can choose to participate in. This was the model that Leen La Rivière chose to imitate when discussing the possibility of a European seminar in 1980.

At the end of the 1970s in Europe only 1 or 2 overtly Christian performers in each European country were reckoned to be making a living out of their art. Thus in order to reach those who would respond to the new venture, Floria and La Rivière, in their discussions, chose to use their already established networks for the Continental Singers to get information about their proposed seminar into churches, youth groups, choirs and arts organisations. Key people in each country were co-opted onto a steering committee, ideas and possibilities were put forward, and targets for a European seminar were formulated. These can be summed up as follows:

1. It was the declared intention that the multifarious cultures of the continent of Europe should all be represented, and so spokespeople from as many nations as possible were invited to be members of the committee (now called the Council) and to take part in deciding which artists and teachers were to be invited.
2. The seminars were intended to be as far as possible ecumenical. In the event, for the first few years the make-up of the Council, and indeed the majority of the first people to attend, were predominantly from the Protestant evangelical wing of the church in Europe. Indeed it was a problem to find representatives from all the denominations. This was partly out of suspicion from churches about a new entity and partly out of theological suspicion, especially when such an organisation was bound to affect the young people of their congregations. For conservative evangelical churches anything relating to the arts, let alone the performance arts, was considered 'of the world', (even demonic in the case of some rock music \*4); for those of a Catholic tradition, sacred music was one thing but the new 'Christian arts' were seen to be an invention of evangelicals. It was a number of years before Catholics were to be convinced of the purposes and aims of the Christian Artists movement though later they became widely represented both on the Council and also by artists, teachers, and registrants.\*5)

\*3) 'Middle-of-the-road', i.e. popular, contemporary music with a broad appeal

\*4) See examples cited in Steve Turner, *Hungry For Heaven* (Eastbourne: Kingsway Publications, 1988), pp 36-37, 156-157 and Steve Miller, *The Contemporary Christian Music Debate* (Wheaton: Tyndale House, 1993), pp 28-31

\*5) See Appendix table 1 for a breakdown of the religious background of participants from 1987-1992

3. It was decided that the Seminar would aim to attract practitioners from all artistic disciplines. This proved impossible in the early days, as the seminar could only grow according to what was acceptable among Christians and in the churches of Europe. In the early 1980s new and contemporary styles of music were becoming more widely used amongst Christians but there was little understanding of the use of fine art, and theatre or dance in the church were still an anathema in some denominations. The integration of these other art forms proved to be a slow process.

### **Attendance**

Four hundred people gathered at the first European Christian Artists Seminar in 1981 - this number included staff, artists, teachers and participants. Leading musicians in the field of Christian communication had been asked to attend not only as performers and workshop leaders but also to be role models for the participants who would attend. The programme for the five day event was made up of talks, panel discussions, workshops, talent evaluations, devotional times as well as 'show-case' concerts each evening.

Each year the number of registrants, artists and teachers grew, reaching a peak in 1989. Over the first thirteen years of the Seminar, people came from over thirty different countries. Appendix table 2 shows the numbers attending each year and from which areas they came. The largest numbers came from Western Europe, in particular Holland, Germany and Switzerland. This could be accounted for at the simplest by distance and thereby lower travel costs, although large groups made the journey northwards from all over Spain and Italy for several years. The countries where large youth choirs are culturally popular also accounted for peaks in certain years, for instance in 1989 and 1991 when complete choirs came from Finland and Portugal. Southern Europe (especially the Balkans and Greece) has been consistently under-represented due not only to cost and distance but also to the denominational question (although the number of Catholics attending has grown, Orthodox participation has always been in single figures).

The effect of pre-publicity is also a factor in attendance. Since 1988 over 50% of participants learned about the Seminar by friends or word-of-mouth. The Christian Artists brochure and specific mailings accounted for between 13 and 20% of new interest. Other channels of publicity like magazine articles and advertisements at concerts or festivals made up for the rest. Many questions have been asked about the seeming ineffectuality of press releases, articles and advertisements through the media, and questionnaires received back from registrants in 1991 pointed to a lack of an overall PR or marketing plan and poor use of radio and TV promotion even in countries where access to the TV channels is relatively easy for Christian organisations (especially Holland).

The inefficiency and inexperience of some national coordinators may also be to blame for failing to reach Church groups, arts and youth organisations, which would be interested in supporting the Seminar and its aims if promotional material was available. Also the CA-Council have resisted the strong commercial pressure on the part of several major Christian publishers, thereby reducing some promoted opportunities.

### **American Influences**

This first Seminar was a carbon copy of the US Seminar and 50% of the artists invited were actually from the United States. The Americans were indeed very supportive of the European event - they came at no cost, neither in performance fees nor travel expenses. This of course made it feel like an imported American concept and although American support was valued and needed, in the following year (1982) the proportion of artists from the US was down to onethird, the remainder being European. By 1983 the balance was even more in favour of an indigenous event: only one non-European act was allowed at the show-case concerts each evening, the rest were 'home-grown'. Later in the 1980s the American influence as such faded out completely. The area of liturgical dance and mime was introduced to a still skeptical audience by Randall Bane from Kansas City, and lectures and well-known pastors have been invited to give a 'spiritual' input. This has at times been a refreshing component for the more skeptical Europeans, but not without controversy. Franky Schaeffer, son of the widely published and respected Francis Schaeffer (who founded the Christian artistic community called L'Abris in Switzerland) and himself a writer and film director, has on many occasions provoked consternation and debate with his forthright views and more latterly in his



embracing of the Greek Orthodox tradition \*6). Cam Floria himself, who was a figure regularly spotted at the early Seminars bowed out of 'hands-on' involvement in the European Seminar, retaining a vote on the Council which he has rarely used.

Therefore this American 'link' was merely foundational, and after a period of imitation and learning, the European Seminar began to create its own identity and forge its own way ahead.

### **Costs**

By 1982 communication systems and networks of contacts in all denominations and areas of expertise were being extensively set up, and artists and participants alike were being challenged to look further than their 'own small corner' of Europe to a much wider view. However European artists who were barely making a living, if any money at all, out of their art were loath to join this new movement, to spend much valued summer holidays away from neglected families and not to get paid at all! In fact until recently they had to pay their own travel expenses too. It was only after experiencing the benefits of meeting fellow artists, widening their own networks of contacts and by that token gaining introduction to new audiences, booking agents or even record companies (which by the late 1980s were regular visitors to the Seminar too) did they begin to realise that perhaps after all it was worth the sacrifice.

### **Expansion**

The growth of the Seminar with regard to target area 3, that of involving as wide a range of art forms as possible, was to some painfully slow. The first period of 5 to 6 years was a time for getting over teething problems and for consolidation. This was almost exclusively in the area of music. A wide range of styles were encompassed, broadening out from 'gospel' to classical, from choral to rock and even heavy metal. This was not only in the performance aspect of the Seminar but also in the workshops. The number of technical and motivational workshops grew from 130 in 1982 to over 300 by 1988, with topics ranging from drum technique and synthesizer programming, to choir conducting, songwriting and publishing rights.

The second period of growth was in the mid 1980s when dance, mime and theatre were introduced. This again was a 3 to 4 year process, not due to lack of will on the part of artists or participants but because the churches (mainly those Protestant denominations of a pietistic tradition) needed education in the use of such art forms, especially with regard to their use within churches themselves. The Christian Artists organisation expended much effort to promote these forms through their literature and pre-seminar publicity and publications. Articles were written for the Christian press and explanations given whenever invited. In traditions where the body is seen as inherently evil many hurdles had to be overcome. Progress was slow but starting out from a base of simple liturgical forms the Seminars came to encompass European genres of mime, pantomime and clowning as well as classical ballet and contemporary dance. Interpretive movement brought a colourful and inspiring dimension to both concerts and workshops, and puppet theatre and whiteface mime crossed language and cultural barriers.

The third and most difficult period of artistic expansion was the integration of the visual arts. Although many Christian painters and sculptors had gained recognition in the world at large (e.g. Janeric Johansson from Sweden and Britt Wikström from Holland) powerful notions of artwork being virtually blasphemous within church walls still dwell in many of the reformational and non conformist traditions, particularly in northern Europe. La Rivière himself has written several publications articulating biblical precedence and theological justification for the use of corporeal and visual art forms within the church\*7). After some degree of nervousness the CA-Council gave the go-ahead for their incorporation and in 1987 the first exhibition was prepared carefully, and a few workshops were introduced on this theme. This experiment to not only explore the use of painting and sculpture, but to encourage the artists themselves

\*6) He has set out his controversial critique of Christian arts and the evangelical church in the books *Sham Pearls For Real Swine and Addicted to Mediocrity*

\*7) For example *Royal Creativity and The Creative Church*

who had in many countries found their work misunderstood and unaccepted by the Church met with a warm response. But conflict was never far away and in 1991, after an exhibition by a German artist was judged to be "New Age", there was a significant and negative backlash. This reaction meant that Christian Artists lost some of its hard won credibility amongst Christian groups around Europe and La Rivière's own judgement was called into question. It took several years to re-build trust amongst some groups and artists.

### **Goals:**

The Seminar over the years worked with the following underpinning goals, which have met with varying success:

1. *To support artistic innovation.*

2. *To inspire quality.*

Goals 1 and 2 remain an ongoing challenge.

3. *To promote acceptance of all art-forms by the Christian sector (which includes churches, Chr. organisations, etc.)*

Significant strides towards Goal 3 had been made by the end of the 80s. For example Christian festivals like Greenbelt or Flevo began to include the visual arts, whilst their musical basis remained pop/rock. Even large denominationally based conferences included youth music, mime, dance and the visual arts. For the ordinary person, who was thinking about which event to attend, the differences between the CA-Seminar and any other large Christian gathering were disappearing, and so the question was being asked 'why go to Christian Artists?'. This widening acceptance of art in all its forms became a major reason for the reduction in participant numbers.

4. *To promote acceptance of Christian artists and their work within the secular world and civil society.*

During the 90s there was a growing acceptance of Christian artists and their work, but this will continue to take time to develop. Work with the unions and in political-spheres which CA undertakes is seen as vital in accomplishing this goal.

5. *To promote acceptance by the Christian sector of formal studies in the arts.*

At the end of the 80s talented young people increasingly saw the need for a good education in their chosen art-form. It was not feasible to attain real quality and integrity by means of a few workshops. In the 90s Christian students were attending academies, art and dance-schools, conservatoires, etc. The day of the well-intentioned amateur appears to have passed. By fulfilling the goal, CA saw fewer participants coming to the Seminar for purely 'educational' reasons.

6. *To create an international meeting place.*

CA has always aimed to act as a cultural bridge and, with a growing need for intercultural understanding, the challenge for CA in this respect is greater than ever before.

### **The Association**

The annual European Seminar which began in 1981 thus grew over the years from a specifically music-based forum into a meeting place for people working in many creative fields. The creativity engendered during these seminar weeks began to have year long implications: cross-cultural and cross-disciplinary projects were initiated, friendships and working relationships were established and grew. New networks of cooperation were fostered, magazines and newsletters were published \*8). Christian Artists had in effect become a 'movement' and finally the need for a more permanent structure emerged. Thus on January 1, 1990 the Association of Christian Artists came into being, its Covenant (or foundation) being based on Dutch law as the headquarters of the organisation has always been in Rotterdam. The Association is directed by a legal board, consisting of representatives from the original organisation, the Council which actually organises the annual Seminar and one representative each from the fields of music, corporal art (dance, theatre, etc.) and the visual arts.

The goals of the Association are numerous but include: \*9)

1. promoting fellowship, unity, understanding and cooperation

2. encouraging, challenging and stimulating the improvement of artistic skills

\*8) e.g. the *International Music & Art magazine*, published 5 times a year & *The Christian Artists Directory*, an annual publication

\*9) As described in the membership document, my paraphrase.

3. producing publications and establishing data-bases and networks - 'the voice of the movement' - to act as a link for regional and national groups
4. being international - Europe needs to hear what this group is saying
5. acting as a Union which speaks for it's own interests, when Christian artists face intolerance or unemployment

The Association quickly became an 'umbrella' for over a hundred member organisations, ranging from the cultural division of *Solidarity* in Poland to *DAKAB*, the section for art and training of the Christian Labour Movement in Belgium, from music production companies like *Séphora* in France to *Rosa* in the Czech Republic. It also embraces longstanding Christian organisations such as Youth for Christ and Youth with a Mission and the YMCA in Norway.

By 1992 with over 10,000 affiliated members, the Association had become the fastest growing member of the Christian Trade Labour Union in Holland and by acting as a trade union new doors were opened to it's influence, e.g. it is a member of the European committee which has been studying and preparing EU 'cultural' policy and has been consulted regarding cultural policy for the Dutch Christian Democratic Party. The Association is also recognised by the World Confederation of Labour.

## The Symposium

Out of the Association's new areas of influence came the next major development in the movement's history, that of an annual symposium beginning in 1991. The Board stated in a letter to all members of the Association that:

... it became very clear that, besides stimulating the development of the artist (his skills and personal life), we had to start thinking about his living and working conditions: how he worked, his social status, his problems, which were sometimes the result of a political decision, etc. We became aware of the great need to study the political and social dimensions in which artists live and have to function.

The objectives of the symposia are to bring together leaders from trade unions, Christian political parties and associated arts organisations to discuss topics such as European culture, the role of Christian artists and, in view of the growing unification of Europe, the possibility and desirability of a common, concerted policy for the arts at a European level. The aim of having such a symposium was to "initiate ideas with the aim of contributing to a common European endeavour to support the arts and thus participate in a renewal of European culture", and of "connecting creativity with social and political processes" \*10). There has been much discussion in the intervening years about the role of Christian artists in fostering a renewal of civil society based on a Christian perspective and world view, given the new realities of the emerging democracies of Eastern Europe and the demise (and discrediting) of old models such as the Christian Democrats in Italy. But cultural as well as political models are changing - Socialist Realism has been superceded by an explosion of creativity in the East, and art produced on a foundation of Christian belief also directly challenges the emptiness of post-modernism which prevails in much Western European thinking and art.

New relationships have thus been developed which have linked those involved in the creative arts with those involved in issues of social and political concern. From 1991 to 1993, the Symposium was incorporated into the main annual Seminar, but was only open to invited delegates. In 1994 a significant change took place - namely the Seminar became the Symposium.

The Seminar in its large format (in 1989 there were 2000 participants, artists and others meeting at the large and unwieldy conference site, "De Bron", near Zwolle) had been for several years financially unviable. It had also taken on the nature of a festival. There are several large Christian Arts festivals which take place around Europe, most notably Greenbelt in the UK and the Flevo-Festival in Holland. For several years some participants came to the Seminar as a concert venue to see their favourite artists but not to learn or take part in workshops. Agents, record

\*10) Aims as pinpointed in various letters to the Association's affiliated members between 1991 and 1995.

companies and press were also highly visible visitors to the Seminar, making it a commercial opportunity for the artists. The ethos of fellowship and training had been lost to a consumerist approach to the Seminar. After the 1993 Seminar drastic measures were needed if the annual and most visible product of the Association of Christian Artists was to survive and the decision was taken to build on the already established entity of the Symposium (there had been 20 delegates to the 1st Symposium in 1991, 40 to the 2nd in 1992 and 50 to the 3rd in 1993 etc.) and make that the focus of the annual gathering. Thus the venue was changed to a smaller but more comfortable conference centre in Doom near Amersfoort, and numbers were reduced to a target level of 150 to 200 participants. There was to be a higher proportion of official delegates, i.e. representatives from trade unions and political parties, and lectures who had expertise in a broader sweep of social issues (i.e. in education, city planning, policy making).

A new model was created to stimulate learning, thinking and therefore creativity. The programme now comprises an in-depth morning lecture, followed by discussion groups and plenary sessions and 'hot-house' debates. The evening concerts/presentations remain, though practical workshops in the afternoon are fewer in number.

Thus these annual gatherings are more directed to the discussion of the role of the arts, specifically from a Christian world-view, in a rapidly integrating Europe. The Symposium receives support from the European Commission and financial support from EZA (Europäisches Zentrum für Arbeitnehmerfragen \*11) and has published papers following each Symposium under the umbrella title Art AD 2000.

In a small way the discussions engendered in the Symposium have prefigured moves in larger bodies like the EU. Back in 1991 there was a plea from delegates for the inclusion of a cultural paragraph in the Treaty on European Union to be ratified at Maastricht. Within two months a cultural paragraph was indeed added which put forward that the Community "shall contribute to the flowering of cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore" \*12). Although much was left unsaid in the treaty, the Symposium concluded that the inclusion of the paragraph paved the way for future European policies on culture and the arts.

Over the years the Symposium has sought to discuss many elements relating to understanding the importance in peoples' lives of culture and art, how it can contribute through its communicative function to the process of people throughout Europe getting to know and appreciate each other's values and perceptions. The Christian Artists movement has for example been a positive forum for ecumenical dialogue over 20 years and despite the entrenched views of some of its members and occasional misunderstandings it has succeeded in promoting greater mutual recognition and acceptance.

Christian Artists Europe also sees itself as supporting and safeguarding the values and significance of the Judeo-Christian heritage in European culture. Dilemmas remain though and the question was posed following the 1st Symposium "What form should a Christian understanding and political declaration take which aims to protect and support the arts without becoming a religious, fundamentalist dictate?" \*13)

Possibilities of building new initiatives to combat social problems facing Europe have also been looked at. In 1994 the role of city planning was discussed with a view to environmental harmony as well as economic viability. In that year delegates looked at the role of education in not only promoting the arts but of providing a balance to the economic/scientific motivators which prevail in most European education. The following year CA held a discussion on youth culture (with its concomitant issues of mass media, consumerism and the dominating role of the music/entertainment industry).

If all these discussions are to amount to more than just talk it is vital that delegates take away from the Christian Artists forum a commitment to act in their own particular sphere of influence. This is happening in a variety of ways.

\*11) This is commonly translated into English as the 'European Centre for Workers Questions'

\*12) Treaty on European Union, article 128; Maastricht, February 7, 1992

\*13) Art AD 2000, Vol. I, p. 27

For example, An Knaeps of the Belgian Christian Labour Movement is working to integrate artistic training into local 'labour' clubs. She has also initiated projects which fall under the Kaleidoscope scheme \*14), and following the 1995 Symposium is worked on a collaboration between her organisation in Belgium, a British 'classical/rock' musician and a Portugese youth choir. Political connections too are important if the views of Christian artists are to be heard in places where policy is made. Alexander Ogorodnikov, leader of the new Christian Democratic Union in Russia, has been a regular visitor to the Symposium and uses the arts to promote and communicate his social concerns in his work for the homeless on the streets of St. Petersburg and Moscow \*15).

## Conclusion

The evolution of Christian Artists from a yearly Seminar gathering to a 'movement' of artists seeking to learn from one another and to work together and thence to a formal Association has been too many a worthwhile enterprise. It has succeeded in drawing together a network of artist organisations and of creative people who on their own struggle to make a living, are often misunderstood by their own churches and who want to learn how to operate with integrity and be more proficient in their artistic endeavours. For those in the outlying parts of the European continent the loneliness is more keenly felt, though cost and distance have rendered their efforts to 'stay in touch' even harder. Even if the Seminar has therefore not been practical for those who needed it most the aims and objectives of the Association have sought to keep people in touch with one another. Indeed in the last 10 years smaller networks and regional 'support' groups have also grown up, not necessarily under the Christian Artists wing but certainly inspired by and sharing a similar ethos.

The Seminar though has encountered major problems: most notably finance, but also poor facilities, reliance on volunteer staff, poor promotion and communication. It was generally felt that workshops were too numerous, (up to 25 parallel-workshops each hour), and sometimes of a poor standard, and sometimes cancelled without notice - an irritation for those who had travelled miles to participate.

Inevitably the problems of coping with people from different cultural, linguistic and denominational backgrounds are immense, but nevertheless bravely faced. Even the choice of food caused problems - the preponderance of bread, ham and cheese was reviled by the southern Italians but was a luxury to the East Europeans! The linguistic make-up (see Appendix table 3) meant that translators were needed but not always available in sufficient numbers. The Seminar was always conducted in English and for many years translated into German, French, Spanish and Italian (though now only into German and French). With regard to denominational and therefore theological differences the Seminar has bravely tried to 'be all things to all men' \*16), but has over the years met with misunderstandings and even outrage at different styles of worship. Even now, in the Symposium format, where the theological/inspirational teaching and worship sessions have been reduced to the bare minimum, evangelicals have been heard to complain at the lack of devotional input and Belgian Catholics have been exasperated that "God seems to be brought into everything!" \*17)

However, over the last few years many of these early irritations have been ironed out, and with EZA/EU support the Symposium has been able to continue purposefully. It has improved qualitatively, and has increasingly accepted and respected by unions on mainland Europe and by others in the political arena. More careful planning, with regard to invited artists/teachers and to the number of participants from each country, has ensured a better balance of artistic and cultural diversity.

\*14) An award scheme of the European Commission which promotes cross-cultural projects involving participants from at least 3 member states.

\*15) *Khristianskoye Miloserditse* the Christian Mercy Society runs soup kitchens, a shelter for 'street girls' and prison visiting. Ogorodnikov, a former cinematographic student, was a leading Russian Orthodox intellectual and dissident who served 8.5 years in prison.

\*16) A Biblical injunction. See 1 Corinthians, chapter 9, verse 22

\*17) Impressions from my own conversations with participants, August 1995.

For those with a vision for life beyond their own art form or simply making a living, the Symposium has helped to articulate the possibilities of bringing change to bear on European society. For many it has failed to go beyond a 'talking shop', though the meeting of artists from all corners of the continent has had an implicit benefit, that of educating one another in each others' cultures and ways of thinking, and in approaching the problems not only of Europe but of life itself. Understanding and appreciation is not the only gain - for many artists used to a solitary and often unsupported existence, friendship and solidarity with those of a like mind has been a profound and ultimately inspiring benefit. The Christian Artists Association has shown that with it's networks, publications and symposia artists who are willing can have a role to play in an integrating Europe. To this end, in La Rivière's own words, it has acted as "guardian of the process" \*18).

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Tables compiled from statistics kindly provided by the Continental Art Centre, Robert Kochplaats 342, Rotterdam and taken from annual Seminar & Symposium reports.

Other information and impressions taken from interviews with Leen La Rivière, Council members, artists and delegates, 5th Christian Artists Symposium, Doorn, Holland, August 5-11, 1995. Edited from Board-papers and reports 1995-2000.

### **2000-2010**

Participants, teachers, artists asked for higher levels of the teachings, workshops. With special financial support of the EU an academic model was developed from 2002-2004 and put into operation. Resulting in clear objectives for each workshop, masterclasses were designed and if participants did finish the whole series of a masterclass or workshop they got since 2005 a special certificate, based on the European credit point system.

Ancient complaints when CA was at De Bron were solved thanks to new facilities at the SBI/Zonheuvel complex in Doorn. Other changes came by hiring the same person (Magiel La Rivière) with the ongoing responsibility to organise each year CA. Thanks to him and helpers like Jedidja van Burg major changes could be implemented like the registration website (having the complete overview of all masterclasses and workshops). Due to these technical improvements finally the decision was made to not print a brochure anymore, just an invitationcard to visit the website: [www.christianartists.org](http://www.christianartists.org).

Now CA has been totally renewed, a new question is arising: how to connect this great inspirational and learning experience with the new generation of talented people. As over the last 5 years the number of participants remained the same number (appr.110) per CA. The site allows growth for another 100 persons, and maintaining quality and purpose.

Another major improvement was to make a central focus of the annual subject. The results of this plenum are found in the series ART 2000...

## **Bibliography**

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- Annual board reports and statistics
- Leen La Rivière, *Creative and Christian, 2005* (translated into 14 languages)

\*18) Interview with Leen La Rivière, Monday August 7, 1995.

# Statistics

## 1. Number of paying registrants throughout the years

Country	Registrants: CA at De Bron												
	81	82	83	84	85	86	87	88	89	90	91	92	93
Austria	1	1	1	7	15	16	6	10	30	41	40	26	5
Belgium	1	2	7	14	22	21	26	24	25	42	24	6	5
Denmark	21	5	18	18	11	23	4	5	12	10	15	10	10
England	30	15	21	22	45	16	27	25	21	22	20	14	10
Finland	1	4	13	11	17	13	33	32	53	37	32	25	20
France	45	61	37	47	40	57	55	65	76	61	46	48	40
W-Germany	45	40	88	147	172	183	199	192	240	218	154	153	150
Greece	-	-	2	-	1	-	-	-	-	-	1	-	-
Holland	67	69	91	106	159	149	207	204	217	213	161	150	150
Iceland	-	-	-	-	-	-	2	-	3	-	-	-	-
(N)-Ireland	4	-	-	3	11	12	-	7	4	2	-	-	-
Italy	1	-	22	37	32	55	42	46	34	24	26	10	10
Norway	16	15	12	20	9	11	28	7	15	5	7	5	5
Portugal	1	2	5	10	4	5	2	11	7	2	40	2	2
Spain	1	2	5	12	53	45	33	13	9	5	6	4	4
Sweden	25	40	55	20	23	23	78	17	18	9	13	20	20
Switzerland	30	40	49	65	95	187	141	192	263	181	183	105	100
USA/Canada	20	10	7	1	6	4	9	7	5	11	4	5	5
Various	3	5	3	6	6	3	5	6	35	17	57	15	15
<b>Total</b>	<b>312</b>	<b>311</b>	<b>436</b>	<b>549</b>	<b>722</b>	<b>822</b>	<b>910</b>	<b>863</b>	<b>1067</b>	<b>900</b>	<b>829</b>	<b>698</b>	<b>551</b>

## 2. Special guests (eastern Europe) CA at De Bron

81	82	83	84	85	86	87	88	89	90	91	92	93
-	2	6	8	12	20	26	45	40	25	25	25	25

## 3. Staff CA at De Bron

81	82	83	84	85	86	87	88	89	90	91	92	93
49	68	84	113	132		147	180	190	204	213	213	125
												125

## 4. Artists/clinicians (including performing bands/choirs) CA at De Bron

81	82	83	84	85	86	87	88	89	90	91	92	93
143	215	229	290	448		524	561	600	410	437	343	275
												270

## 5. Paying familymembers of artists/clinicians CA at De Bron

81	82	83	84	85	86	87	88	89	90	91	92	93
-	48	35	62	94	163	261	191	126	166	154	198	170

6. TOTALS	81	82	83	84	85	86	87	88	89	90	91	92	93
	504	644	790	1021	1408	1676	1938	1889	1847	1741	1564	1321	1141

Total number 1981-1993 CA at De Bron: 17.484 persons

7. CA at SBI, Doorn, to realize higher quality, all numbers were decreased on purpose

	1994	1995	1996	1997	1998	1999	2000
Artists/teachers	76	70	70	73	80	80	80
Participants	43	44	47	49	49	70	80
Delegates	32	27	27	20	28	24	45
Staff	13	18	18	18	25	25	25
	164	159	162	160	182	199	230

Figures 2001-2010

Due to less financial support the numbers slowly changed till:

52 artists/teachers + participants 110 + delegates 5 + staff 18, so it has been since 2007.

Total numbers per year 2001-2006 230 a year, 2007-2010: 185 a year. Not counted in these figures is evening attendance: normally 25 persons average each night, since 1994 at the SBI.

**TOTALS: 17.484 persons** have been at CA at de Bron 1991-1993 + 1256 at CA 1993-2000 + 1380 at CA 2001-2006 + 740 at CA 2007-2010 = **a total of: 20.860 persons trained and blessed since 1981 till today**

8. Artists/participates/delegates come from approximately 20-30 nations each year.

9. Totally new: 53% each year. 47% are returners. The staff is almost 100% returners each year.

10. How do people hear about CA? - by friends 50%  
- mailing CA office 40%

11. People coming to CA hardly visit a Christian festival.

12. Religious backgrounds

	87	88	89	90	91	92	93	94	95	96	97	98	99
Baptist	6.5	6.0	7.4	5.8	7.0	4.5	5.0	7.0	17.0	12.5	6.8	7.0	8.0
Reformed	11.7	16.6	15.7	18.5	9.9	16.6	12.0	11.0	7.3	6.3	6.8	10.0	8.0
Catholic	1.5	3.7	7.1	8.3	14.8	9.1	10.0	16.0	17.0	25.0	6.8	12.0	13.0
Pentecostal	16.8	15.5	18.2	10.7	11.3	10.9	10.0	3.0	14.6	7.8	13.6	10.0	14.0
Evangelical	27.1	27.0	20.8	27.7	23.2	19.1	25.0	25.0	12.2	15.6	13.6	25.0	19.0
Lutheran	15.2	9.2	13.8	12.1	14.8	10.0	10.0	10.0	4.8	6.3	6.8	10.0	4.0
Other Church	20.5	16.9	16.5	16.0	16.2	27.2	25.0	26.0	24.7	20.2	41.1	11.0	30.0
No Church	0.7	1.4	0.5	1.0	0.7	2.7	3.0	2.0	2.4	6.3	4.5	5.0	4.0
%	100	100	100	100	100	100	100	100	100	100	100	100	100

**These figures remain almost the same 2000-2010**

13. Response quality

About 90% (average over the years) mentioned that CA met their expectations or CA was much better/more than their expectations.



## Themes

Each year now CA now has a particular theme. This is published in the CA-Symposium-papers, the series Art 2000. But even in the early years there was always a special theme, forum or speaker.

- 1981 Forum (key-note) on the role of the Christian artist.
- 1982 Forum (key-note) on the practicalities of life, e.g. money, family life, integrity, etc.
- 1983 Forum (key-note) on religious issues like respect for others, acceptance by the Church/war with the Church.
- 1984 Key-note speaker: Floyd McClung.
- 1985 Key-note speaker: Floyd McClung.
- 1986 Key-note speaker: Floyd McClung.
- 1987 Key-note speaker: John Smith.
- 1988 Key-note speaker: Gerald Coates.
- 1989 Key-note speakers: John Smith, Gerald Coates and Arne Hoglund.
- 1990 Key-note speakers: John Smith and Arne Hoglund.
- 1991 Art 2000 Vol. I: Our position as an artists' organization in the light of the Cultural Paragraph of the Treaty of Maastricht.
- 1992 Art 2000, Vol. II: Call for improving democracy, social and human rights in the EU and elsewhere. The EU should be more like an economic fortress: social, creative, religious, educational foundations are needed.
- 1993 Art 2000, Vol. III: Aspects of the social midfield/civil society.
- The position of art/culture & family/education.
  - Art/culture & local community.
  - Art/culture & region/nation.
  - Art/culture & the European dimension.
  - Subsidiarity.
- 1994 Art 2000, Vol. IV: More aspects of the social midfield/civil society; the need for pluriformity, civil action and norms/values.
- 1995 Art 2000, Vol. V: The well-being of people is based on norms & values and identity. Do not promote only economic values. This should be balanced by Christian-social values/norms. A pluralistic society is something other than a pragmatic society. The education of youth is important.
- 1996 Art 2000, Vol. VI: Youth, youth cultures and the future.
- 1997 Art 2000, Vol. VII: Minorities (blessings and dangers).
- 1998 Art 2000, Vol. VIII: Fragmentation of society (opportunities and dangers).
- 1999 Art 2000, Vol. IX: The limits of tolerance.
- 2000 Art 2000, Vol. X: The art of life. The challenge of the 21st Century.
- 2001 Art 2001, vol. 11 10 years treaty of Maastricht, cultural paragraph
- 2002 Art 2002, vol. 12 Social Cohesion
- 2003 Art 2003, vol. 13 Globalisation
- 2003 Art 2004, vol. 14 Multiculturalism
- 2004 Art 2005, vol. 15 Adult Education/Life long learning
- 2005 Art 2006, vol. 16 the equality of gender
- 2006 Art 2007, vol. 17 the future of young labourers
- 2008 Art 2008, vol. 18 Social dialogue about cultural diversity
- 2009 Art 2009, vol. 19 Social dialogue about flexacurity and selfemployment
- 2010 Art 2010, vol.20 More and better jobs in the creative sector

## Council & Board

The Council finished their work with the move in 1994 from a large seminar to a high quality symposium, smaller in numbers. Because of the start of the new association, this board was enlarged and was asked to make proposals for the content, size, direction etc. of the upcoming symposia. Councilmembers see page 4  
(N.B. The concept of the CA-Seminar/Symposium is owned by the foundation Christian Artists, which acts merely as 'guardian angel' for content and finances.)

## The members of the CA-Board

Every member of the board represents another section of the arts (Music, performing, visual, etc). Since 1994 member organizations can propose new boardmembers. If they are elected it is for a minimum term of 4 years.

Bill Angel	(1993-1998)
Ruben Bekx	(2009-present)
Dave Bruce	(1990-1994)
Jason Carter	(2006-2009)
Dale Chappell	(1998-present)
Luis Alfredo Diaz	(1990-1996)
Steve Fairney	(1992-1993)
Thea Fontein	(1994-2008)
Don Grigg	(2006-present)
Desiree Horchner-van Drongelen	(2010-present)
Richard Hughes	(2010-present)
Rita Hulsman	(1990-1992)
Martha Jacobovits	(1999-2009)
Helmut Jost	(1990-1999)
Filemon Kaloterakis	(2002-2006)
An Knaeps	(1994-2008)
Sonja Knotek	(1999-2002)
Francis Mean	(1992-1994; 2004-2009)
Asukulu Mulengwa	(2002-2009)
Dick Le Mair	(2006-2009)
Ingemar Olsson	(1990-2002)
Leen La Rivière, chairman	(1990-present)
Magiel La Rivière	(1999-2009)
Ria La Riviere	(1990-1999)
Kees Schrijver	(1993-1994)
Peter Smith	(2009-present)
Herman Spaargaren	(1994-1999)
Geoffrey Stevenson	(1990-present)
Judith Stevenson	(2010-present)
Karen Underwood	(2006-2009)
Natasja Visser	(1993-1996)
Arto Vuorela	(1999-2006)
Ruben Wautier	(2006-2009)
Britt Wikstrom	(1990-2006)

### SPECIAL ADVISORS:

Joachim Herudek	(2006-present)
Leo Pauwels	(2010-present)

## CONTINUATION

Since 2011 the annual  
Christian Artists Seminar  
takes place at the KSI  
Conference Centre, Bad  
Honnef, Germany

See:

[www.christianartists.org](http://www.christianartists.org)

## Europe our target for change in the nineties

by Leen La Rivière

This historical document, published in 1986/1987, gave direction to CA to become part of the civil society.

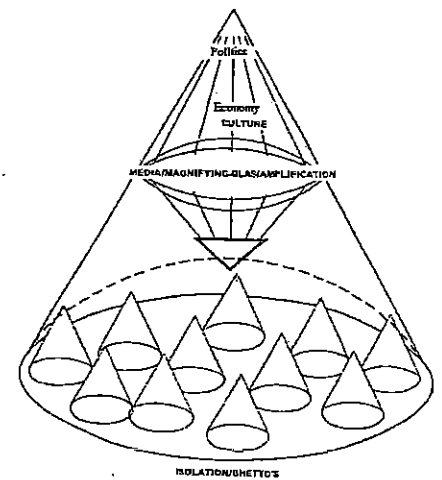
Europe is our target for change in the nineties. We believe in a future revival, a new breakthrough of the Holy Spirit, a "late rain" pouring on each section of society. The Lord has led us to look at all the factors that could slow down or speed up this process.

What is a society composed of? A society consists of a number of sections in which one will find pioneers, leaders on the one hand and followers on the other. In other words: 'trendsetters' and 'trendfollowers'.

Diagrammatically a society is most easily pictured as a cone. Let's take Holland as an example. If we look at this cone from a religious point of view, we see two sections. One section represents Christians belonging to different churches and denominations. The other and largest section consists of the non-Christians. They are non-religious, spiritually amorphous or even anti-Christian. The number of non-Christian people is increasing. There used to be a very large section of nominal Christians, but that number is decreasing.

The active believers, the born-again Christians, are found at the bottom of the cone. They are there because, on the one hand, they choose to hide away in their own cosy corner, to feel safe in their own ghettos. On the other hand they are pushed there by the great weight of a non- and anti-Christian society. Denominations and Christian organisations can also be pictured as small cones with leaders and church members/followers.

Let's look a bit closer at those small cones. Some leaders look forward to a revival. Others don't think about it like that. Hardly anybody clearly wishes to play a role in society and culture or to 'reconquer' it. Despite campaigns organized by several movements there appears to be no major breakthrough of the Gospel. Rather we seem to be losing ground. Yet the evangelical cones are growing. This, however, is mainly a result of people migrating from one cone to another and of reactivating nominal Christians. The resistance of society to our message appears to be enormous. A positive development is the fact that the cones at the base are having more and more contact with each other. However, we should not expect the small cones to join forces and become a big one. That is very unlikely. Taking everything into account, a massive breakthrough (a revival) seems hardly possible, because of the resistance to faith, morals and religion as mentioned earlier. Society does not care about God's message. Continental Sound/Christian Artists (CS/CA) have to deal with that problem too. Although sometimes 30, sometimes 90 percent (!) of the audience at concerts is non-Christian, we cannot speak of a breakthrough in society in general. CS/CA reach 250,000 to 350,000 people in Europe every year, but this is no revival, no breakthrough. Let us look at society more closely. Why is the resistance to Christ's message so great? It goes without saying that the people's current attitude is a result of certain historical developments. For the sake of clarity, however, we want to discuss the present-day situation only. In the trends of culture there are pioneers and followers - the 'culture- and society makers' and those who follow the trends. If we compare this situation to a train then the Christians are in the last wagon. But what do the other wagons contain and what is the locomotive?



## Culture

We shall look at each of the wagons - each section of the society represented in the big cone - until we reach the locomotive. The European society consists of Christians and a majority of non-Christians. ('Christians' is defined here as 'born-again' Christians.) Society is completely determined by CULTURE. In Europe culture is often plainly anti-Christian, or in any case post-Christian.

Sometimes it is even completely amorphous. This non- or anti-feeling is dominant in everything, because the majority is non-Christian. Nowadays the message of culture is diametrically opposed to the message of the Kingdom. The result is that people do not accept the latter. This problem is only enlarged by the 'language'-problem of Christians and non-Christians: the Christian jargon causes failures in communication. Moreover, Christians have avoided culture over the recent periods and locked themselves up in their ghettos. They have left the leading of culture to the enemy. This process has been going on now for approximately 300 years. The results are obvious: rejection of Christian alternatives. Furthermore, active Christians look upon the people around them as merely objects for evangelizing instead of people whom they have to live with. Society is opposed to this arrogance. Finally, Christians have neglected the command to 'rule' over this world in compassion.

We can clearly distinguish a line of development in our culture. Culture is not static but dynamic; it is moving. In which direction is this culture going and who determines it?

## Media

The MEDIA appear to be controlling culture. They dominate it. The media here means the mass-media, like radio, television, papers, magazines, music, video. The mass-media constantly breathe their message of religious amorphousness and superficiality. They are the trendsetters of the 'I-era', the New Age (whereas the Christian:

culture is one of 'mercy' and serving). It is significant that Sky Channel and Super Channel are almost number one. The media appear to be working like a burning glass: they concentrate the 'rays', the message that is going through the glass, reinforcing it. What role can the Christian media play in this? Can they use the burning glass effect in a positive sense? Can they help to bring about a breakthrough? The media are not isolated. They amplify and magnify something - a message - that is already there. The media are influenced by ART in a general sense. ART determines the direction and the message of the media. Nothing is without art or a kind of applied art: a program, the set, fashion, way of interpretation, lay-out of magazines, colours, philosophy behind the shots, way of presenting, hair fashion, furnishing of houses, architecture, colour of cars, choice of programs, etc. Everything appears to be subject to trends.

Upon closer examination, this art appears not to be a vague concept. It has a clear DIRECTION and MESSAGE, which is determined by a handful of TRENDSETTERS, the AVANT-GARDE. A handful of artists and producers working in separate disciplines of art (e.g. sculpture, music, painting, poetry, prose, drama, media) and leading teachers in culture, sociology, education and art.

N.B. We do not condemn many secular artists who do their work conscientiously. We are talking here about a pattern and a direction.

## **Negative Beauty**

If we take a closer look at this avant-garde, we notice that it is clearly filled with an anti-Christian feeling. Their message is sometimes the same as Lucifer's: NEGATIVE BEAUTY. Negative art. Art is sometimes only art if it is decadent. This handful of people is helping each other and they keep their power through the policy of subsidies and through politics. These people are at all levels of decision making and determine where the subsidies go. This could happen because Christians withdrew from culture and from leading positions in society and did not support Christian artists. Others who could have had influence were not actively involved in a Christian fertilizing process. That is why positive creative powers get no commissions, are shunned, sometimes boycotted, get no exhibitions, etc. There is no room for Christian artists, therefore there is no influence, no purifying salt, no change of culture, no open society, and no open ear for the Christian message.

**NB: there is a new negative force in our 2010 society today: religion is the source of all evil**

The following is an outline of, on the one hand, the wish and prayer for a revival and on the other hand a number of factors hindering a revival.

## **Renaissance**

About two years ago God started to speak to the leaders of CS/CA: a change is possible. If the situation mentioned above can be changed, this would create openings for the promised revival. God turned our attention to the Renaissance. The Reformation was its direct consequence (as well as Christian humanism, e.g. Erasmus). Renaissance is the discovery that man, being created by God, is of value, is unique, can be pictured dynamically, received creativity from God. The Reformation adds one sentence to this: man is also the object of God's mercy. If we want to have a new reformation, a revival we have to work on the culture from the beginning - besides what we do at the basis through (music) evangelizing - and start a Renaissance. This call for a Renaissance is a completely different message from Lucifer's negative art in present-day culture.

Step by step God revealed to us a plan, until in the summer of 1986 all pieces of the puzzle fell into place. In the subsequent months the plan left our prayer rooms and drawing boards and was put into practice.

The Renaissance started with a few people who discovered truth. The rest was a matter of communication to pass on this discovery. It was a slow process, so the rise of the Renaissance was also slow. However, nowadays communication is faster. That is why our organisation transformed all of the computer systems into international networks. Moreover, the annual Christian Artists Seminar started to function as a kind of generator and meeting point (now for all forms of art). Here the lines of the following elements meet: festivals, publishers, mass-media, artists, activists, ministries, creative thinkers, etc. And the message that is communicated is one of Renaissance and Revival. The goal of the networks is to join the forces of all positive powers. The second step was to develop a

strategy to change the direction of art. This really means that a new dominant factor, stronger than the one already existing, has to be created. This can only be done if a few Christian artists produce better and more beautiful art, dynamic and fantastic - better and more dynamic than the present-day heathen avant-garde. Besides presenting another message the battle has to be won through the quality of the art.

In the work of CS/CA this was the beginning of the following phase:

1. Finding out where the Christian artists (musicians, painters, dancers, etc.) are.
2. Restore these artists' value and honour, thus stimulating them.
3. Getting these artists to communicate with each other.
4. Ongoing challenge for depth in content and quality.
5. Implosion and explosion. The principle of the nuclear bomb: first an inward-acting 'implosion' takes place, increasing the pressure, after which the chain reaction follows. So join all creative positive forces and start exercising pressure by giving incentives, creating possibilities to exhibit, etc. Let this work like a kind of pressure cooker. As a result we get an explosion of creativity, showing that this handful of Christian artists produce better art than the secular avant-garde. This explosion results in a dominant factor and a change of direction. New people take over the role of pioneers and the wagons of the train follow the locomotive in a new direction. Only a handful of artists are needed to start this Renaissance (leaders of the mass-media included). We are talking here of top-artists as a result of the process.
6. In order to achieve a constant supply of new Christian artists, in order to make a firm foundation and to make the Renaissance-process a kind of 'ongoing experience', some sort of school or academy of arts will have to be founded or we need to network with existing academies or schools.

## Levels of Influence

From the sketches in the first part of this essay we can conclude that there are five levels of influence. So the Gideon's gang of Christian artists is on its way. The first level is the communication with the leaders of the various Christian churches, denominations, organisations and the like. This should create openness and understanding and should start interaction. The second level of influence is the place where the mass-media present their amplified message to society. The third level is at the point at which art touches the mass-media. At the fourth level the avant-garde touches the politics of subsidies and of art in general. At the fifth level we can find the handful of avant-garde people, the 'culture-makers'.

The first three levels are 'easy', the last two very difficult, though not impossible. Step by step we shall be able to conquer each level as the art made by Christians flourishes more and more. We should do our utmost to prevent these Christian artists ending up in a kind of ghetto again. They have to keep working in the secular system and thus be purifying salt. So it is not a matter of whether or not they make 'Christian propaganda'. As the Christian artists grow steadily a change of climate develops. A new avant-garde produces new (i.e. other) incentives for a new art. This, in turn, results in a new openness, a positive one. This defuses the resistance, so that the Christian message can be heard and communicated, creating room for a revival: the Kingdom. It is like building a bridge over a ravine: it is built from the two sides towards the middle. On the one side of the ravine the Christians join forces and start to co-operate and build a stronger and stronger bridgehead. A revival among Christian artists, as the new 'culture makers', will build a new bridgehead on the opposite side of the ravine. Just as the Renaissance had its effects on various aspects of life, Churches and organisations are now encouraged to urge the Christians to take positions in: entertainment, media, economy, trade and industry, local networks, arts, politics. It is also important to develop mutual understanding and co-operation. One of the results of what Continental Sound (one of our member-organisations) has done in Holland is a musical revival in churches and denominations. A mere handful of choirs for young people and gospel groups in 1969 has grown to approximately 1200 groups now, which is a remarkable development. In this way we expect a considerable movement to come in the arts. We have already found nearly 350 Christian artists in Holland and another 1000 worldwide every month more are added. The movement in the fine arts is already on its way. So it is in the theatre-acts mobilizing these Christian artists a matter of years. This has to take place besides our work in the field of music. That is our basis which we even want to extend.

## Plans

Our concrete plans are:

1. Organizing events for Christian Artists to meet each other (encouragement, direction, fertilizing, contact, restoration of values, credibility, deepening of contents). These already take place.
2. Compiling a book about Christian Artists, to be published regularly, the CA-directory. Its aim to make the artist known, to give incentives, to create possibilities for exhibitions and performance and so network for invitations by and to churches and denominations.
3. Books about music in the Bible dealing with the question "What is a music-ministry?" (published in English in July 1987) and a book about creativity, ministries, gifts and talents: first published in Dutch in June 1987, in July 1989 also available in English as "Royal Creativity".
4. Writing more about art in Music & Art Magazine - the Dutch version and publishing (if possible) in English, an international version.
5. Asking all colleagues in other countries to look for Christian artists. Music, dance and fine art will be planned at the annual Christian Artists Seminar at an International level.
6. To create a Continental Art Centre. Several things can be held and done there: exhibitions, training, archives, library, courses, etc. (In 1989 the Continental Art Centre started to operate in Rotterdam.)

Creativity is given by God. We have to see to it that we get new 'culture-makers': the Christians. We have to work on an explosion of ministries and spiritual gifts and develop all natural talents. This way the 'locust' will be defeated. The 'locust' is active in the Christian world as well. In many fields especially the free and creative spirit is curtailed. For the sake of clarity: what is said above not just concerns Holland.

We ask our friends:

- to support this plan in the long term
- to publish what we send around for publication purposes
- to pray for our task, assignment and goals
- to help and find Christians who have creative talents, both artists and teachers, and to pass this information on to us
- to help us shout that Christians should no longer avoid being responsible in society, culture and politics. Instead, they should occupy positions to be purifying salt. See how the enemy's poison has contaminated everything, because we, many evangelical Christians, have shunned the world. Let's conquer again what belongs to the Lord. Be a salting salt. Only a little salt is necessary to make food tasty and preserve it. Let the Christians be ahead again in all developments and no longer be in the last wagon of the train.

## Finally

- Let's direct our efforts towards the 'culture-makers', the policies concerning the media and the art-subsidies.
- Let's pray for each other, thus supporting every action taken.
- Hopefully it is clear that we are not against any other organisation or church, but are very much behind everybody. We are not in for any kind of competition, we are pro-life, pro-culture, pro-Christians, pro-Kingdom.

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## Well what has happened since 1986?

The CA movement got stronger, more and more Christian organizations and denominations across Europe started working with ALL the arts. Strong connections with communistic nations were build, those underground groups went public immediately after the political changes and became important creative forces. In the west, in many nations Christian artists groups went public too. In the Netherlands CA became the CNV Kunstenbond = trade union for artists. Connections with Eza helped since 1991 that the studies within CA got influence at policy makers levels around Europe. Many books were published, many articles were written. Links were created towards media and politics for positive influence. Many Christian artists have gotten their rightful place in the public arena. Christian gifted persons are now on conservatoriums and art academies and work themselves up. Quality is improving. Arts appreciation is back in most churches. But we are still not there... We still have to get into the avant gardes of the various arts disciplines. But one day Christian artists will be there salt and light. And for this moment and the years to come: the CA-Seminar is THE powerhouse for creative renewal and inspiration, keep watching: [WWW.CHRISTIANARTISTS.ORG](http://WWW.CHRISTIANARTISTS.ORG). And keep joining, bring others to CA-2011 and on!

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They dedicated their time to make the CA seminars possible. The board and leadership of CA expres their appreciation for this great support. Names in alphabetical order.

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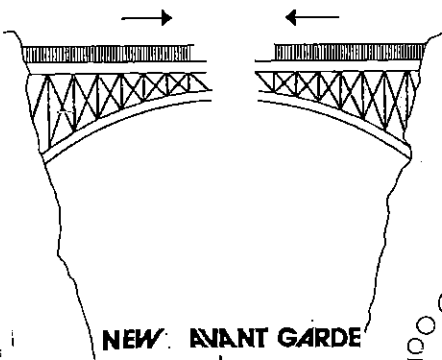
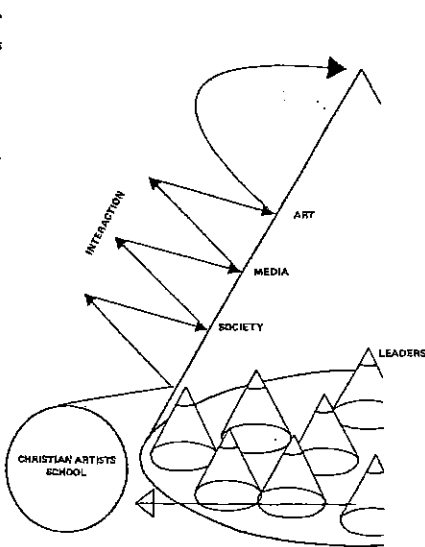
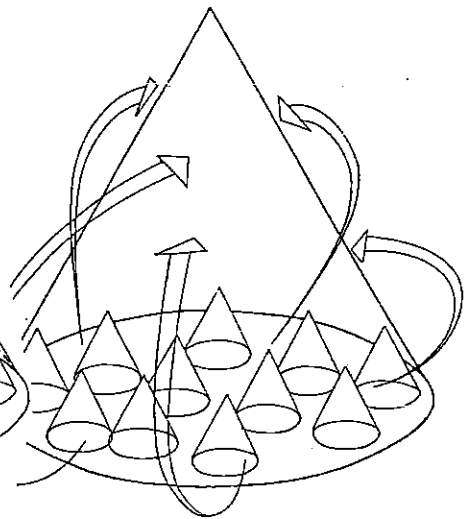
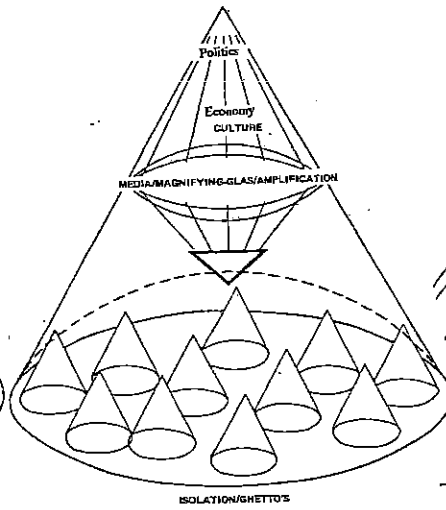
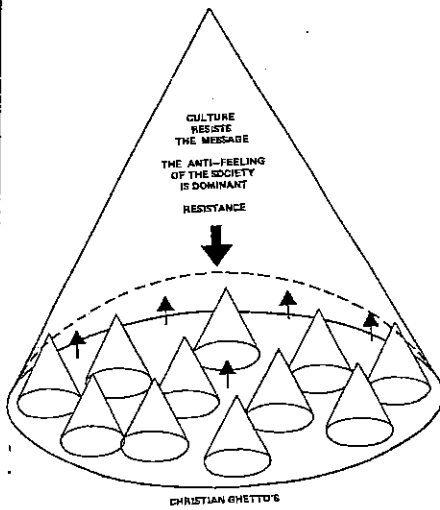
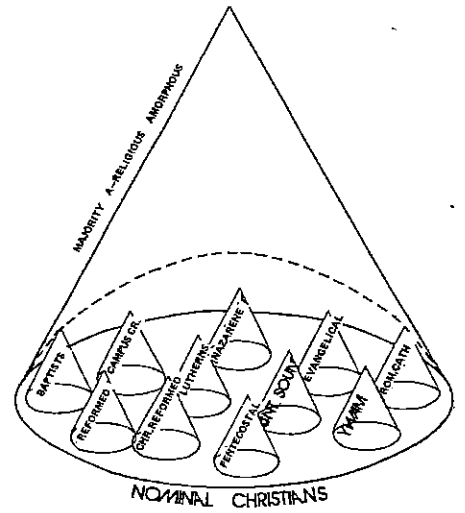
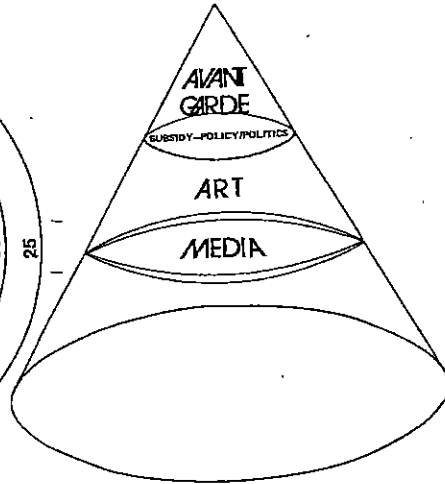
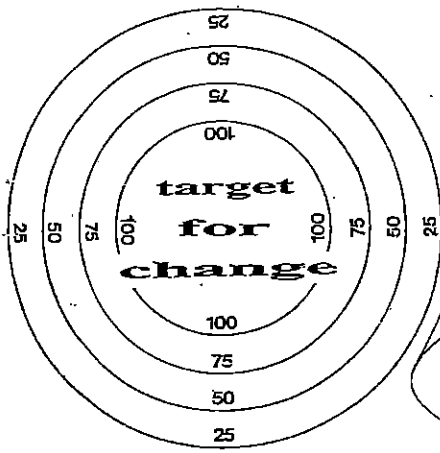
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Since 1980/1981 the Christian Artists Seminars showed, thought, prayed, discussed, found direction, was blessed by the Holy Spirit, and got revelations about calling and purpose. There was a need and urgency to put all of those discoveries together after 10 years into a mission statement. Since that moment in 1991, this mission statement has been the lighthouse in stormy weather and is still inspiring and giving guidance. It explains to artists their artistic and spiritual mission in a real world and it is binding artists across Europe in a shared vision.

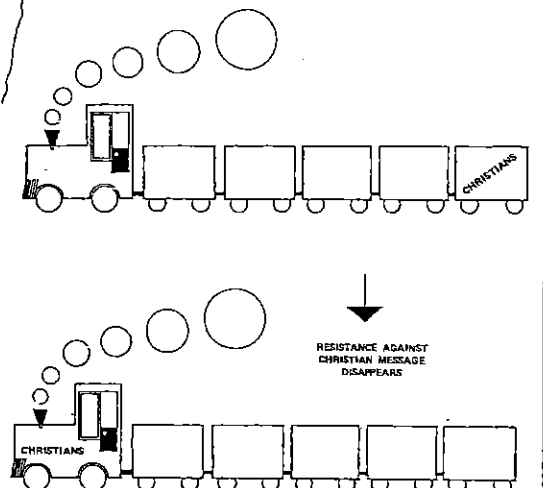
**MISSION STATEMENT (1991)**

*"Called to participate in the kingdom of God means: to practice love, compassion, freedom, solidarity and justice with the result to shape culture in a creative way and to influence society by various forms of proclamation."*

# EUROPE



NEW IMPULSES THROUGH ART & MEDIA  
POSITIVE ATTITUDE OF SOCIETY OPENNESS  
RESISTANCE AGAINST CHRISTIAN MESSAGE DISAPPEARS



## THE NICENE CREED

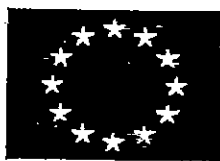
*We believe in one God,  
the Father, the almighty,  
maker of heaven and earth,  
of all that is,  
seen and unseen.*

*We believe in one Lord, Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
of one Being with the Father.  
Through Him all things were made.  
For us men and for our salvation  
He came down from heaven;  
by the power of the Holy Spirit  
He became incarnate of the Virgin Mary,  
and was made man.*

*For our sake He was crucified under Pontius Pilate;  
He suffered death and was buried.  
On the third day he rose again  
in accordance with the Scriptures;  
He ascended into heaven  
and is seated at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,  
and His Kingdom will have no end.*

*We believe in the Holy Spirit,  
the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and the Son He is worshipped and glorified.  
He has spoken through the Prophets.*

*We believe in one holy Catholic and Apostolic Church.  
We acknowledge one baptism for the forgiveness of sins.  
We look for the resurrection of the dead,  
and the life of the world to come. Amen.*



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