

viaticum

ASBURY UNIVERSITY JOURNAL
OF RESEARCH & SCHOLARSHIP

VOL. 10
AUG
2017

Pursuing Renewal

From the classroom and missions
to music and marketing, Asbury
faculty research leads to renewal.

► Storyteller, Story Teacher

Sharing the power of stories in the
field and in the classroom

► Theory of Worship

Exploring the "how" and "why" of
contemporary music

► Migratory Mission

Rethinking the Western
missionary paradigm

► Also Featured...

- Career Pivot: Finding professional
renewal in the classroom
- Mobile Methods: Personal technology
and dynamic classroom space



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vi·a·ti·kəm *I. n.* 1. travelling money, provisions for a journey (in the form of food, money, etc.). 2. (transf.) intellectual or similar resources for the journey of life.

MISSION STATEMENT

Asbury University, a Christian Liberal Arts University in the Wesleyan-Holiness tradition, equips students, through academic excellence and spiritual vitality, for lifelong learning, leadership and service to the professions, society, the family and the Church, preparing them to engage their cultures and advance the cause of Christ around the world. ▶

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ON THE COVER:

Asbury Worship Arts students lead worship during a tour in North Carolina in 2017. Read more about Dr. Jon Roller's work in Christian worship music theory on page 6.

For more information about Asbury University or any of the features or research in this issue of "Viaticum," please write to: Office of Marketing & Communications, Asbury University, One Macklem Drive, Wilmore, KY 40390-1198. You can also e-mail us at marcom@asbury.edu or visit our Web site at asbury.edu.

Restoration in Many Forms

In addition to standard dictionary definitions of "renew" such as: "give fresh life or strength to," and "restore freshness or vigor," the word renew also has many synonyms that enlarge its meaning. These include words like revive, restore, recover and re-establish.

Restoration and renewal come in many ways. In addition to renewing our bodies through sleep, we can also renew such things as our minds, hopes, commitments, efforts and even our acquaintances. We can renew subscriptions and memberships. And, if you have a hard time getting books back to the library on time, you can just "renew" them — and gain a few more weeks of valuable reading time.

In this issue of the "Viaticum," we learn how the church in Europe, while declining numerically, is being renewed by the presence of migrants from the Global South. We look at how worship renewal in the church is happening around engaging artistic expression to communicate eternal truth.

Also in this issue, a former sales professional-turned-professor shares how his career change refreshes and energizes him as he contributes to the development of future Christian business professionals. An educator researches how the effective use of technology, alongside content knowledge, can renew classroom instruction and student learning. A National Geographic videographer shares how her television series and multiple-country concert tour, all produced and delivered during the Arab Spring, revived her love for helping students capture and share factual stories with the world.

As you read through this issue of the "Viaticum," look for these threads of renewal. We hope you will experience a renewed appreciation for the great work being accomplished at Asbury University as we seek to serve the professions, society, the family, and the Church. ▶

Sing Freedom

Sweeney's documentary on revolutionary Egyptian musicians renewed her love of storytelling and inspired her to teach.

When demonstrators flooded Tahrir Square to protest the Egyptian government on Jan. 25, 2011, Prof. Kate Sweeney — now producer in residence at Asbury University — assumed the movement would fizzle out. Working as an executive producer for TeleProductions International (TPI) in Cairo, Egypt, she had become accustomed to political unrest.

During the next three days, though, more and more protestors flooded Tahrir Square. Sweeney knew something had changed. She remembers what she heard more than what she saw — the hum of massed crowds and the noise of anger; a sound like ocean breakers crashing on the pavement. When the Egyptian government shut down internet and

cellular connection on Jan. 28, Sweeney knew this protest would be unlike anything she had experienced before.

At the time, Sweeney couldn't have guessed that millions of people in 19 countries would watch her documentary highlighting revolutionary Egyptian musicians. She didn't know the experience would inspire her to teach students how to capture stories of their own. At the time, only one thought was buzzing in Sweeney's mind: We have to share this story.

Before the Egyptian Revolution began, Sweeney had already begun developing a television series called "Sing Freedom," an Arabic-language documentary series that would take viewers on a backstage tour of underground musicians who were defying the state.

Sweeney developed the documentary series from the ground up. She had been attuned to growing unrest since the previous year, when Egyptian police arrested a man named Khaled Mohamed Saeed in a Cairo internet café, dragged him to a nearby building and beat him to death. Shared on social media, an image of his disfigured body sparked nationwide protests.

Facing the Mediterranean Sea at Alexandria, or the Nile in Cairo, black-clothed protestors stood in silence, 10 feet apart — the minimum distance to avoid breaking laws against public gathering. Saeed was "everyone's brother," Sweeney says; all of her co-workers knew someone who had been



Seated center left, Asbury's Kate Sweeney enjoys some down time with the team she worked with on "Sing Freedom."





“I love when students drop by my office because they’re excited about an idea or script that has nothing to do with class. They just want to know how to make it better.”

“disappeared” by the state. That’s when she knew a real movement was brewing. She just needed a story to share.

“I had met a musician who told me about other musicians who had been playing in these underground venues, playing music that spoke out against the state,” Sweeney said. “They had to be cagey and clever, and a few had already been jailed. That started to resonate with me.”

“Sing Freedom” was produced and delivered during the Arab Spring, with contributions from more than 200 regional artists, researchers, writers and production crew, most of whom were young Egyptians. Sweeney says producing the series during a time of political chaos was “beyond challenging,” but its message rang true.

“‘Sing Freedom’ earned a cult-like following among young Arabs,” Sweeney said. “OSN, one of the largest

satellite networks broadcasting in the Middle East, purchased and distributed the series, and Al Jazeera's International Documentary Film Festival selected the series for special event screenings. All totaled, 'Sing Freedom' reached millions of people in 19 countries at a time of sweeping cultural change."

Producing "Sing Freedom" also inspired Sweeney in a way she didn't expect. She found a renewed love for storytelling — a sense of sharing stories rather than appropriating them for purely commercial purposes. It also led her to re-evaluate whether her career trajectory allowed for more giving or taking.

"Throughout my time in media, what became interesting is that as digital technology became cheaper, faster and better, budgets and schedules became tighter, faster and worse," Sweeney said. "It started to feel draining — like you were constantly taking other people's stories."

After moving back to the U.S. — and eventually to Kentucky, to be closer to family — Sweeney found a new niche as producer in residence at Asbury. Teaching students is a perfect outlet for sharing her love of storytelling, and Asbury's small class sizes and tight-knit community are fertile ground for creativity.

"More than anything, I love when students drop by my office because they're excited about an idea or script that has nothing to do with class," Sweeney said. "They just want to know, 'How can I make it better?' I love how small classes are here — you actually get to know students, what they like, what their strengths are, what's going on in their heads."

Sweeney's rich media experience is an invaluable resource for students. In her classes, she shares real-life stories and examples of media ethics conundrums, technical challenges and insight into the business world of media. It's a tremendous advantage over merely reading about media scenarios. "Light bulbs go off after they hear the story," Sweeney said.

In addition to sharing professional insight, she also draws on her industry connections to enrich classroom experience. Her friends and colleagues have already contributed to multiple classes, and she hopes to continue



leveraging her connections to create opportunities for students.

"I have one dear friend who is known in the industry as being capable of making a \$4,000 light kit look like you spent 40 grand,"

Sweeney said. "He has come in and done workshops with my Digital Field Production students. They love him, and now they text him constantly. I've also been able to have some other friends who are audio engineers or writers Skype into my classes."

More than six years after beginning work on "Sing Freedom," Sweeney looks back on the production as a defining experience — one that re-established her love for storytelling and that led her, unexpectedly, to Asbury University.

"Working on 'Sing Freedom' renewed my love for helping other people tell their story and bring their story to a wider audience in an engaging and stirring format," Sweeney said. "That is why I now teach. I've captured plenty of stories myself. Now it is my turn to use that experience to help students capture their own stories and share them with the world." ▶



*Kate
Sweeney*

Kate Sweeney is producer in residence in Asbury University's School of Communication Arts. Sweeney holds an M.S. in Science Journalism from Boston University. She launched her career as a non-fiction TV producer at National Geographic Television & Film and served as the supervising producer on the creative team that launched Smithsonian Networks. Sweeney's productions have aired all over the world on networks including MSNBC, Al Jazeera, Showtime, History, National Geographic, Smithsonian Channel and Arte.

TRANSFORMED MISSION

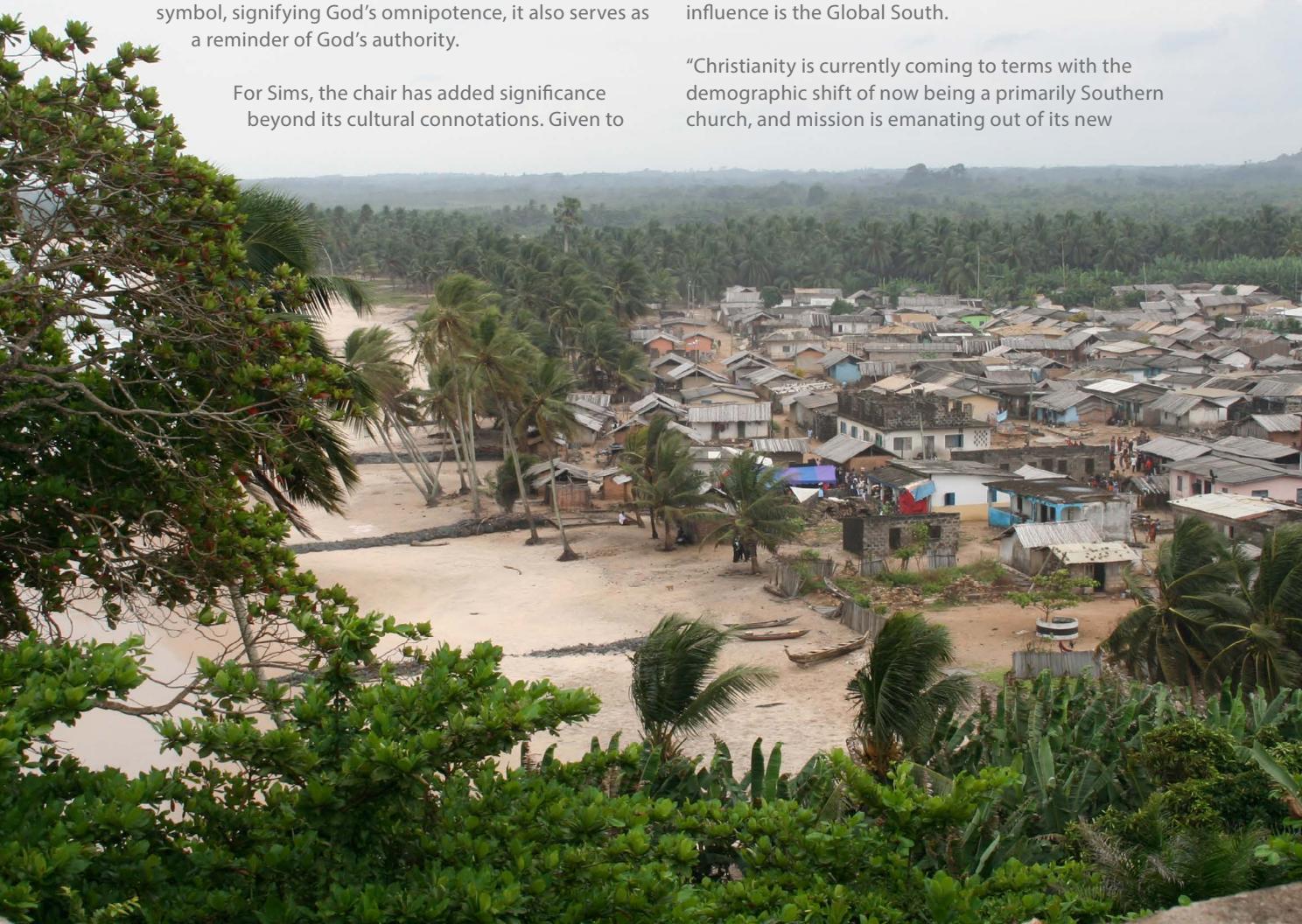
The face of global missions is changing dramatically — and Sims says that's a good thing.

Dr. Kirk Sims keeps a wooden stool in his office. Small and unpretentious, it might pass for an ordinary piece of furniture — but the stool is a mark of authority in Ghanaian culture. Carved with a Gye Nyame symbol, signifying God's omnipotence, it also serves as a reminder of God's authority.

For Sims, the chair has added significance beyond its cultural connotations. Given to

him during his time as a pastor and missionary in Ghana, the chair is a reminder of what he's learned in research and experience. Worldwide, Christianity is experiencing a cultural and demographic shift — and its new seat of influence is the Global South.

"Christianity is currently coming to terms with the demographic shift of now being a primarily Southern church, and mission is emanating out of its new



heartlands,” Sims said. “More Christians live in the Global South than the Global North. In this century, Christians in North America will be learning how to be deferential to the leadership of the Southern continents in the church.”

Assistant Professor of Intercultural Studies at Asbury, Sims has served for 17 years as a pastor and missionary in Ghana, Georgia, Germany and the United Kingdom. His doctoral research, which examines the dynamics of international mission in the Methodist Church Ghana, shows that the Global South — Sims prefers the term “majority world” — is emerging as a leader in the church and developing a renewed model for international missions.

Churches in the majority world, Sims says, tend not to evangelize by means of professional missionaries who are supported by fund-raising efforts and overseen by a mission board. Instead, the new face of missions is migration — individuals who live out their faith, as lay people, in a new place.

“The paradigmatic thinking in the modern missionary movement was unidirectional, west to east, north to south, and it was done by professional missionaries,” Sims said. “What you see emerging out of the majority world is this understanding that all people have a responsibility to mission. People are missional in their outlook.”

The shift away from a professionalized mission force to one driven by migration of laity brings with it a corresponding emphasis on missional lifestyle and community building — “a much more organic approach,” Sims says.

Sims brings this understanding to bear in his Intercultural Studies classes, helping students think about global Christianity in ways that transcend cultural specifics.

“One challenge for American Christians is to approach new contexts with a great sense of humility, recognizing that God is already present and desiring a relationship

“One challenge for American Christians is to approach new contexts with a great sense of humility, recognizing that God is already present and desiring a relationship with people.”

— Dr. Kirk Sims

with people,” Sims said. “In other expressions of Christianity, there may be some aspects that are much more robust and developed — and this can help reveal the syncretism and superficiality our own Western Christianity may at times possess.”

Understanding the scope of global Christianity and learning from the new missions model being developed by majority world countries is more than just an act of humility. It’s also a recognition of how broad our faith really is.

“There have been many kinds of Christianity over the past two millennia, particularly as the church went east and south, even in the first century,” Sims

said. “Christianity is not necessarily a western import. Even in its earliest stages, the church has been multicentric. We have a big family, and we can learn a lot about our own faith through the prophetic voices from different expressions of Christianity around the world.” ▶



*Dr. Kirk
Sims*

Dr. Kirk Sims is assistant professor of Christian Mission and director of Asbury’s Intercultural Studies program. He brings a wealth of intercultural ministry experience to Asbury, having served for 17 years as a pastor and missionary in Georgia, Ghana, the United Kingdom and Germany. Sims attended the Third Lausanne Congress on World Evangelization and has been a delegate to the World Methodist Conference. He is married to Rev. Nicole Sims, a fellow United Methodist minister.

THEORY

Roller's research approaches Christian worship music with a new question — "How does it work?"

Select any music theory textbook, open it at random and you'll find pages devoted to understanding why music works the way it does. You might find information about modes in medieval church music, Arnold Schoenberg's 12-tone technique or voicing rules for four-part harmony. What you probably won't find, however, are resources for understanding the kind of music Asbury University Worship Arts students play in Chapel every week.

That's why Professor Jon Roller '83, coordinator of Asbury's Worship Arts program, is writing a textbook to describe the theory underlying contemporary Christian worship music. The first of its kind, Roller's book is built on the conviction that better theory makes better musicians — and that

becoming a better musician can be an act of worship.

"Every music culture has its own axioms or building blocks; its own assumptions of what sounds good," Roller said. "My research, then, asks, 'What are the assumptions of good sound in contemporary worship music? How does this form of music work?'"

Roller's research has the potential to renew the way students interact with worship music. By gaining a theoretical understanding of the music they play, students access a framework that can inspire and deepen their musicianship.

"Understanding music theory can provide structure, tools, and even the crucial sparks of creativity to a music culture,"



F W O R S H I P

Roller said. "Our goal is not particularly to change the music culture that surrounds us, but to write meaningful songs within it. Worship renewal in the church is essentially about providing engaging artistic expression to eternal and experiential truth."

The axiomatic differences between Christian worship music and more traditional forms can be stark. As an example, Roller says the V7 chord, an essential building block in classical music, jazz and even traditional hymn writing, is hardly ever used in contemporary worship music. Because contemporary worship music can no longer rely on that particular chord, it finds other ways to create movement.

"The style is almost defined by its lack of the V7 chord," Roller said. "So we create motion through orchestration — adding instruments, taking instruments away, and the ways we use instruments in a piece."

Roller's research is a direct outgrowth of his role as a teacher. He's taught a contemporary music theory course at Asbury for six years, and the questions he encounters in class have directed his research. To the best of Roller's knowledge, his class is the only one of its kind.

"I've learned how to teach contemporary theory simply by doing it over a number of years," Roller said. "I don't know of any other school that's doing this, mainly because in other schools, theory is taught in the music department, which will take a more traditional approach. We're the only one that is doing it from the ground up — how does this music work?"

Roller's book marks a new period of complexity for Christian worship music. Where the worship choruses of the 70s and 80s often had one musical element — a single lyric composed as one musical entity — today's worship songs typically incorporate three to five musical elements.



“We have to find ways of talking about music in ways it hasn’t been talked about before. We have to give students tools, not only for past kinds of music, but also for future kinds of music.”

—Dr. Jon Roller

“As with all kinds of music, worship music has grown up,” Roller said. “Part of that growing up process is the theory. Understanding music in its theoretical components can actually make you a better practitioner of the music. However, contemporary music is, by definition, changing all the time. Part of my job, and part of the job of this book, is to give tools for musicians to change as the music changes.”

Looking to the future of church music involves some guesswork, but Roller’s research gives students tools to learn new forms, whatever they might be. In his forthcoming textbook, a chapter called “And Beyond” explores future possibilities like pan-diatonic and pan-rhythmic congregational singing — music with no set rhythm that freely incorporates all seven pitches of a given major key.

“We have to find ways of talking about music in ways it hasn’t been talked about before,” Roller said. “We have to give students tools, not only for past kinds of music, but also for future kinds of music. That can be tricky — which is great.”

Building up competent church musicians is a missionary effort. Roller argues that music is deeply cultural — tied intimately to a particular time and place. Consequently, he trains his students to engage the culture as it is, speaking a musical and artistic language that is readily accessible to anyone who might hear.

“We don’t go to other cultures and take them our dress, our English, our food — or our music,” Roller said. “We learn their preferences, their music, and we present the gospel in their language. The dominant culture is a missionary situation. Why would I try to bring them classical music any more than I would try to bring them a language that isn’t theirs? Could we play Bach? Yes — but if you’re trying to reach the dominant culture, you don’t want to. It depends on what culture you’re trying to reach.”

In his research and in the classroom, Roller’s goal is to develop students’ musicianship and to help them pursue their callings. He is also keenly aware that many of his students are already leaders in their churches, and will continue to shape the next generation of Christian worship music. This gives his work a pastoral dimension, as well — indirectly, Roller is ministering to the future.

“My prayer with all of this is that worship musicians will become more competent musicians — we want to create an atmosphere that is conducive to the Holy Spirit working in people’s hearts,” Roller said. ▶

Dr. Jon Roller

Dr. Jon Roller is assistant professor of Worship Arts at Asbury University. He holds a B.S. from Asbury, an M.M. in Orchestral Conducting from Southern Methodist University and a Ph.D. in Music Theory from the University of Kentucky. While his early professional work was in conducting and classical music theory, he felt called into contemporary worship music 15 years ago. He helped begin and currently directs the Worship Arts program at Asbury University.

ASBURY'S NEW PRODUCTION DESIGN STUDIES CENTER

The John DeCuir collection of production design paintings now resides in the Andrew S. Miller Center for Communication Arts on Asbury University's campus. The collection consists of original paintings that were used to design some of the most iconic films in cinema history. The collection includes original design paintings and drawings from films including: "Gone With the Wind," "Ghostbusters" (1984), "Hello Dolly!," "South Pacific," "The Robe," "Doctor Doolittle," "Cleopatra," "Island in the Sun," "The King & I," "Little Lord Fauntleroy," Hitchcock's "Saboteur" and "The Taming of the Shrew." The films have won 42 Oscar Awards. A number of the paintings are on display in the Miller Center.

DeCuir, born in 1918, was an art director and production designer in Hollywood. In the course of his career, he designed the productions of many classic movies, earning 11 Oscar nominations and winning three Oscar Awards for his work on "Cleopatra," "The King and I" and "Hello Dolly!" John's son, John DeCuir, Jr., is also a production designer who worked on many of his father's films as well as "Top Gun," "Sister Act," "3D Muppet Movie," "Inherit the Wind" and Disney's "Earth Star Voyager." During his time with Disney, DeCuir, Sr. designed some of the façade on Main Street Disneyland and was a master planner and designer for EPCOT at Disney World. DeCuir, Jr. is currently an adjunct professor in Asbury's media program.

Asbury's School of Communication Arts is currently digitizing the collection's more than 350 original paintings and 1,200 film set sketches made by the father and son. The digitized images, along with video interviews, are featured on Asbury's new online Production Design Studies Center. Paintings from six of the films have already been loaded onto the Web site with additional ones coming in the near future. The Production Design Studies Center provides students and researchers interested in film history or production design with a treasure trove of more than 50 films from 1930-90. Along with the rich archives of film design artwork, the Production Design Studies Center includes educational material on designing for film and television through videos that students created with DeCuir, Jr. The Center is making a significant contribution to feature film research. The Web site was created by media communication students and can be found at: asburyproductiondesignstudiescenter.com.





“When using computers, students tend to hide behind their screens. The portability of the tablet freed them up to be more mobile within the classroom.”

Education has come a long way from one-room schools, pot-bellied stoves, straight-backed wooden desks and chalkboard slates. Today's schools are not only bigger — they employ a different kind of classroom space altogether.

That's one reason Dr. Sharon Bixler, an expert in educational technology, keeps an antique wooden desk in her office. It's an interesting piece of décor — and always earns compliments from students — but it also serves as a reminder that the traditional classroom is likewise a relic of the past.

Bixler, who is an assistant professor of Secondary Education at Asbury, has studied the effects of integrating iPads in middle school math and science classrooms. She

says iPad integration offers many advantages, including instant feedback, digital resources, collaborative learning and much more.

“When teachers create a digital classroom where students are actively using technology, they are able to provide students with learning opportunities not available in a traditional classroom,” Bixler said.

In addition to learning within the classroom, iPads offer students opportunities to take interactive “digital field trips” at museums like the Smithsonian, access learning resources from NASA, participate in online discussion forums and much more. Technology can also hone what Bixler calls “21st-century skills”: inquiry, critical thinking, communication and collaboration.

MOBILE METHODS

Bixler equips her Education students to make the most of personal technology in the classroom

Especially when incorporated in a constructivist learning environment, which encourages students to be active participants in education, the rewards of technology integration can be manifold.

"Constructivism is all about students learning by doing," Bixler said. "Technology is more effective in that environment, probably because traditional classrooms are more lecture-based, and there's not a good way to integrate technology in that. If you have more active classroom, it lends itself more to being able to use technology."

Until the popularization of the iPad, technology in the classroom was mostly static — in order to use a computer, students were tied to desks. Many schools purchased iPads initially because they were affordable, but they discovered an added benefit in the tablet's ease of mobility and intuitive interface.

"Students were more interested in sharing their screens and collaborating when using iPads versus computers," Bixler said. "When using computers, students tend to hide behind their screens. The portability of the tablet freed them up to be more mobile within the classroom."

One major benefit of iPad integration in math classrooms is instant feedback. Students, especially those struggling with confidence in math, can see immediately whether a problem is wrong and how to correct it.

"Students who struggle want that instant information," Bixler said. "I was struck by how much they enjoyed being able to know immediately if they were on the right track."

As a professor at Asbury, Bixler shares her understanding of educational technology with her Education students, equipping them with knowledge of the resources that are available and how to use them effectively. Today's college

students are often referred to as "digital natives" — they grew up with computers, smartphones and internet, so it's often assumed they know how to use them. Using technology in the classroom, though, is an additional challenge, as well as an opportunity.

"The challenge with using any type of technology comes with the teacher's ability to use the tool effectively," Bixler said. "Teachers must know what technological resources are available for teaching their specific content area. We tend to think college students know all about technology — but they don't know all about the tools for teaching we have available. It's fun for me to see them get really excited and hear them say, 'I never thought about that!' ▶



*Dr. Sharon
Bixler*

Dr. Sharon Bixler is assistant professor of Secondary Education in Asbury University's School of Education. She earned her Ph.D. in STEM Education from the University of Kentucky with a specific emphasis in mathematics and technology. She completed her B.A. in Mathematics and her M.A.Ed. with an Instructional Technology Endorsement at Georgetown College. Before coming to Asbury, she spent 10 years teaching mathematics, technology and gifted & talented classes at the P-12 level.

Marketplace Methods

Allen finds renewal by integrating two puzzle pieces — professional selling and a new teaching career.

After 35 years in the business world, Dr. George Allen was a success by anyone's definition. He was experienced in account management, sales management and sales process. His single account-focused assignments had included innovation leaders like Wal-Mart, Cingular Wireless, American Airlines and AT&T. For 27 years, he hit sales targets with quotas ranging from \$2 million to more than \$30 million.

Looking at his resume, you might have reasonably assumed Allen would continue his career until retirement. Both personally and professionally, though, he knew it was time for a change.

Allen decided to pivot to a career in education. He had always planned to work in the corporate world and then move into teaching, so earning his doctorate and refocusing his career was the fulfillment of a dream. Now, as assistant professor of Marketing in Asbury University's Howard Dayton School of Business, Allen has found personal and professional renewal.

"This transition has been very refreshing for me," Allen said. "My takeaway from the past several years has been that I wish I had pursued change

in my career more often. I had gotten to a point where, with God's help, I could do my job very well. But there's a danger in that. You can get very comfortable, and while your job gets easier to do, you're not being stretched as much. Getting into the role of a professor has stretched me, and students have challenged me, as well."

Teaching at Asbury allows Allen the opportunity to explore theoretical principles of business and to share his findings in the classroom. His current research includes papers on the effects of self-efficacy (a person's belief that he or she can complete a task) on salesperson success. He also explores topics like the frequency and effectiveness of sports metaphors in motivational language; understanding what voices salespeople listen to when considering adopting a new program or selling a new product; and the effectiveness of structured versus reactive sales strategy.

"Research forces you to dive deeper on these very specific topics, but it also gets you to the real essence of these issues and helps you explain things in a clear and simple way to students," Allen said. "To use an analogy, research provides the foundation of the house. In the classroom, you're sharing more about what the house looks like, but you've also got the details about everything else in the house that can help to make a fuller picture."

In addition to teaching students business principles, Allen enjoys helping them find their niche in marketing. Spotting and "calling out" students' gifts is one of Allen's favorite aspects of teaching.

"I meet students that have very natural sales skills, and these are sometimes students who have never considered a career in professional sales," Allen said. "Others are very strong in analysis or in communicating through writing. The beautiful thing about marketing is that there are places for all of these kinds of gifts to be used productively — both for the benefit of the organizations for which they will work and for their own personal satisfaction."

Integrating faith and business is also a key component of Allen's classes. One of the ways he does this is by incorporating sessions in class that he calls "Faith at Work." In these sessions, he tackles practical issues like trusting God and dealing with ethical dilemmas.

"In the Old Testament, when Daniel and his colleagues are asked to eat food that will go against their religious law, it's like a step-by-step approach to dealing with situations where someone in authority asks you to do something that goes against your standards," Allen said. "I encourage

students not to compartmentalize, but to be very specific and purposeful about bringing God into their work life."

Allen's new career has also allowed him to continue developing new ideas. His latest "sales pitch" is a proposed Center for Professional Selling. Allen already teaches personal selling and has taken students to a sales competition. Over time, he hopes to leverage new facilities to allow students to participate in video training with live actors playing the role of clients.

"Similar programs have had amazing results in terms of student success in the business world," Allen said. "The placement rates are something like 95 or 98 percent for students who have been through these kinds of trainings."

In many ways, Allen's new career is similar to his previous work. In both roles, he's been an educator — teaching clients how they can best meet their goals and helping students understand principles of marketing and professional selling. Beginning a new career has also been a challenge, though — and Allen says that's a good thing.

"My new career as a professor is similar in some ways, but very different in other ways, from my most recent one," Allen said. "I've found the change to be refreshing and energizing, and I'm excited about the opportunity to continue to contribute to the development of future Christian business professionals." ▶



*Dr. George
Allen*

Dr. George Allen is assistant professor of Marketing in Asbury University's Howard Dayton School of Business. He holds B.S. and M.B.A. degrees from Oral Roberts University and a Doctor of Business Administration degree from Kennesaw State University. Allen brings more than 30 years of experience in account management, sales management and sales process leadership in high tech sales. In various large account management positions, he worked with innovation leaders such as Wal-Mart, American Airlines and AT&T.



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