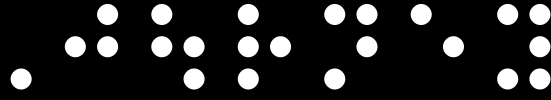


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University



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Adventist Journey

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	10	NAD New Briefs		

My Journey

In 2004 I went to my first Christian blind camp. Thanks to my grandma, I knew about the Lord, but at the camp I made new friends and drew closer to Him. The singing and praying made a big impact. I continued going to camp during the summer, and in 2015 I gave my heart to Jesus at Indian Creek Camp in Tennessee. I was baptized in September 2018. Visit vimeo.com/nadadventist/ajjorjdybarnhart for more of Barnhart's story.

—JORDY BARNHART,
musician, Waynesboro, Pennsylvania



Cover Photo by Pieter Damsteegt; on cover, "Journey" is typed in Braille.

Dear Reader: The publication in your hands represents the collaborative efforts of the North American Division and *Adventist World* magazine, which follows *Adventist Journey* (after page 16). Please enjoy both magazines!

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ADVENTIST JOURNEY

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MORE Screentime Needed

During Sonscreen 2018, Arik Amodeo talks about the high school short, "Life of Earl," that he and other student panelists worked on.

Sonscreen is a community of young Christian filmmakers who, for the most part, attend the Adventist colleges and universities in North America that have film programs.

Adventist Church, the festival grew. Slowly and steadily it continued to grow. Years later we now average more than 200 attendees each year, with more than 60 film submissions from across the division.

At each festival we have this multigenerational collaboration between what we call Sonscreen alumni and current film students. We showcase a few professional films, we have a lot of time for interaction, and there is, of course, the jury process. It's a competition, and the filmmakers get feedback through the process. The festival is a learning opportunity for those who attend.

What's the draw? Why the continued growth?

It grew, and continues to grow, because filmmaking is a collaborative art form. It's very difficult, unless you're making a short film, to do something all by yourself. Creatives and filmmakers seek each other and want to collaborate, want to work together, want to find community—and that's really what Sonscreen is.

Many of the young filmmakers there at the beginning are now professionals in their own right, and they're still collaborating. Perhaps the best example of that is *Old Fashioned*, a feature film released theatrically a few years ago that was produced by various filmmakers who met at Sonscreen in the early days.

Sonscreen is still a community of young Christian filmmakers who, for the most part, attend the Adventist colleges and universities in North America that have film programs. Attendees have that in common, although in the almost five years that I've been the director of the festival, the high school segment of filmmakers is growing rapidly with the quality of their films improving. But still, the majority of

films are submitted by college- and university-age students.

That bodes well for having the sense of community you mentioned. You have seasoned professionals and university and college and high school students helping each other and working together.

As the festival has grown we have more films submitted than we can possibly show during the festi-



"I've never wanted to make super-obvious, on-the-nose films about faith, [although] those are good. I take more of an interest in putting my worldview into films. Every single film, filmmaker, out there has a worldview, which is intrinsically in their work. As a Christian I want to be able to make films that are grounded in my beliefs."

—SARAH TAN,
 "Little Daylight," "Anne With an E," and "Zahra,"
 Southern Adventist University

Watch the interviews at <https://vimeo.com/nadadventist/sonscreen2018filmmakers>.

BY KIMBERLY LUSTE MARAN

Sonscreen Film Festival gives young Christian filmmakers the opportunity to share their stories—and the gospel—with others.

The Sonscreen Film Festival began somewhat inauspiciously in 2002.

Stacia Wright (then Dulan) was finishing up her postgraduate internship in the North American Division's Vervent office when Director Jere Wallack (who passed away in 2018) said to her, "I have a project specifically for you. I sat down with Ray Tetz and we came up with a name—it's called SONSscreen. But we have not defined what SONSscreen is. That's up to you."

Wallack explained that the division wanted a project for young creatives across North America to help keep them engaged with the church, and mentor and help develop their creativity through TV or movies, shows or series.

Wright worked with Wallack to define and develop SONSscreen, with the support of Kermit Netteburg, NAD assistant to the presi-

dent for communication, and Debra Brill, NAD vice president.

"It was Jere's strong desire to create a safe space for young Christian artists and filmmakers to express themselves and his complete faith in Stacia that led to the creation of Sonscreen," said Julio Muñoz, current director of Sonscreen.

For 18 years the festival has provided young adult filmmakers the opportunity to share their work, learn from professionals, network, and receive recognition for their work. Past directors include Wright, Paul Kim, George Johnson, and Dan Weber. The official film selections are divided into six categories: animated short, art/experimental short, dramatic short, documentary short, comedy short, and high school short. The festival also includes Sony Awards given to the best films in several categories.

Muñoz, who is also an associate director for the NAD's Office of

Communication, is wrapping up preparations for the next festival on April 4-6 at La Sierra University in Riverside, California. I sat down with him early in 2019 to talk about film, what's currently happening with the festival, and what the future might hold.

Do you remember when Sonscreen started?

Yes, back in 2002, the North American Division started something that the church had never done before, and has not to this point attempted again: a film festival sponsored by the Seventh-day Adventist Church.

It had meager beginnings, and some of the organizers told me that they were prepared to take on pretty much any films that were submitted by young adults.

During that time, while I was a young adult working as a video producer for the Seventh-day



"Filmmaking is storytelling. Storytelling, I've realized, is one of the greatest privileges that exists to mankind."

—JUSTIN MCLAUGHLIN, "Chiaroscuro," Andrews University

val. But we still plan to include as many high school films as possible because it's good experience.

We see that kind of mentoring relationship developing between college/university students and high school students. And likewise, many of the young filmmakers involved with SonScreen from the beginning, now working professionals, continue to come back to the festival. They have good relationships with the colleges and universities, and continue to mentor the younger generations.

How has the film festival transformed in the past few years?

I can think of three things that have changed since I've been director. First, the growth of the high school films—in quantity and quality. Second, in general, an increase in the number of quality submissions. Our submission numbers have climbed, but not by a large amount. What has changed is that the majority of films submitted are of a higher quality, so it's more difficult to pick. They're good films.

A lot of kids are turning in a lot of good films, and there's also been an increase in professional submis-

Look at Jesus as our example: He was the master storyteller. He used parables to make a point. . . . It would behoove the church to use storytelling to create parables—allegories if you will—to connect.

sions as well. We've had to become more selective in choosing the official selections for the festival.

The third thing is that the subject matter presented in the films is more representative of the lives of the filmmakers. The real issues that they deal with—the good, the bad, and the ugly—are in these films.

We try to give the filmmakers the creative freedom to express themselves in real and honest ways. These young people have real problems. We all do. We live in the real world with real people who have real troubles, real joys. So we want to encourage the filmmakers to express themselves as honestly as possible.

This has made some of the films challenging for some to watch. But nevertheless, that's something I have seen in the past four years. The filmmaking has become more honest. Young people are telling their stories, and therefore are able to connect with other young people who are also living those stories.

That's what film does. It connects people together through storytelling.

The lives of the filmmakers are the content of the films. They're their stories. And one of the most powerful ways to communicate, to connect, is through story. Expanding on this idea, how important do you see the use of film for the church? And how can SonScreen be part of a future in which the church uses this tool more effectively?

Historically, the Seventh-day Adventist Church was always at the forefront of using media to engage

society, to carry out evangelism. In terms of radio it was through the Voice of Prophecy. H.M.S. Richards was really a visionary. The Adventist Church was one of the first Christian denominations to broadcast nationally on radio. Then the Fagals with Faith for Today became one of the first Christian television broadcasts.

In the 1970s Faith for Today developed its first scripted drama series, a regular TV series about the fictional Westbrook Hospital. This series was broadcast on the networks, through syndication, available to a mass audience.

More important, it was scripted storytelling. It was a drama. It wasn't a pastor in a studio giving a sermon or giving a talk, or a documentary. It was using storytelling,



SONSCREEN 2018 FILMMAKER

"Watching my film in a room filled with 200 people was so amazing because I'm so used to seeing my friends watch it, or even my mom. But having [people I don't know] watch it was overwhelming; it was really awesome."

—KAYLI PASCAL-MARTINEZ, "Ha'awi Aloha," Hawaiian Mission Academy



Julio Muñoz talks to film producer Bill Mechanic about his career, including his work on Hacksaw Ridge, the film on Adventist Army medic Desmond Doss, at SonScreen 2017.

which, if we look at Jesus as our example, He was the master storyteller. He used parables to make a point. Storytelling has a rich tradition in Christian communication, but our church stopped after *Westbrook Hospital* in the early 1980s.

We've found ourselves in the back of the line—other denominations have used scripted storytelling, dramatic storytelling, as a means to connect with a broader audience. We have not. We've fallen behind. A lot of young Adventist filmmakers are very eager to use their talents and abilities in this medium, using dramatic storytelling through film and television to connect with a broader audience.

Many people enjoy the current, traditional church programming. There's no question that it works with certain groups. But there are also many secular and postmodern people, including Adventists, who will not watch that. They won't. We have to compete now with the programming on Netflix, on Hulu, HBO, and the like. Many call this the second golden age of television.

That's what church programming has to compete with. It would behoove the church to use storytelling to create parables—allegories if you will—to connect with this audience. The filmmakers who are part of SonScreen, and SonScreen itself, can begin to create more of this type of original programming for the church.

Give some examples of how you see SonScreen's future in creating and sharing new content.

We have the film festival now, with film screenings, question-and-answer sessions, panels, and keynote presentations. The second part I'd like to develop more fully is the educational component, at the festival and beyond. For example, in January 2018 we sponsored our first miniworkshop for Hawaiian Mission Academy. Hawaiian Mission Academy has a program that is beginning to

grow very quickly, but they don't have the same resources as other high schools. We helped sponsor a workshop by Southern Adventist University's film department. Some of its professors came for a two-day workshop.

We want to do more of this, connecting professionals with students, and helping give them access to resources.

The third part is to help create original content. Creating content, scripted drama, short films, feature films, TV shows, etc., takes money. We are blessed with support from the NAD, which helps us fund student attendance to the festival, and we were fortunate to receive a small grant in 2018 from the Versacare Foundation. Part of that grant helped us with the festival; we were also able to fund a



SONSCREEN 2018 FILMMAKER

"If you're like me and you don't like the typical art-forms like drawing, painting, or photography, film is a way to express what you believe, whether that be a political view or a spiritual view. It's also [a way] to tell a story that people might not have heard. If you're interested in telling a story, then you want to do film."

—ETHAN MADDING "The Fool's Prayer," Spencerville Adventist Academy

short 2018 film on refugees. It was produced by Jefferson Rodrigues, who is a graduate of Southern Adventist University and a Sonscreen alumnus. For this project he worked with students at Southern Adventist University to produce this film on a shoestring budget of \$10,000.

That's one of a few original projects we've been developing under Sonscreen Films, the production arm of the festival. And thanks to the NAD, we were able to collaborate with the Walla Walla University Center for Media Ministry, and Rachel Scribner, a graduate student there who adapted the script and produced the NAD's version of the Web series called Arnion, which means "The Lamb" in Greek. Arnion was originally produced by Stimme der Hoffnung, the European Adventist Media Center. The division purchased the rights to adapt this series on Revelation geared for a postmodern and Adventist audience.

The content is incredibly accessible. The grand themes of revelation, of love, of hope, of salvation are highlighted in the series. I've just received what I hope is the final version of the show, and it looks fantastic. It includes 10 eight-minute episodes—short and easy to digest online.

We've applied for another grant and we hope it works out. We are also looking to cultivate more partnerships to get additional funding to develop more original programming. And if we create original programming, we need to put it somewhere for people to watch.

We're working with Haystack TV, which is part of the NAD's Adventist Learning Community, to develop a platform for Sonscreen—a channel where we can stream a lot



2017 Audience Choice Sonny Award winners Andrews University students Denae Keizs, Heidi Ramirez, Kiana Gurley, and Madai Villa, pose for a photo with Julio Muñoz, Sonscreen Film Festival director, and Kimberly Luste Maran (far right).

Scripted drama, films, and television programs give us a platform on which we can talk about the gospel in present-day language.

of this original content. Our goal is to put it someplace where people who want for this type of programming, the audience we want to connect with, will be looking.

What does Sonscreen look like to you in 2020; and what do you see in 2025?

In 2020 I see the quality of the films submitted continuing to improve, and the festival becoming much more competitive in terms of having a film accepted into the festival—where it is an honor just to be accepted because there are so many good film submissions. In 2025 I would like to see the festival itself not only thriving, but Sonscreen Films, the production arm, being able to produce at least a handful of short films and at least one TV series—a scripted TV drama series we're creating that will be available for a mass audience to consume.

For several years now we've been developing a scripted drama in conjunction with Stimme der Hoffnung. It's a TV series about

chaplains both in a hospital and in a university setting. What makes the series unique is the premise: we want the chaplains depicted as real people, dealing with real issues and encounters in their work.

These characters aren't perfect people. Chaplains, like any other Christians, have their share of problems, downfalls, so we would show it—make it—as real as possible. That's a series we're developing. Of course, creating a series of this high caliber takes a lot of money. Putting the funding together is a challenge. But we are optimistic that the right funding partner(s) will come along to support this endeavor.

Scripted drama, films, and television programs give us a platform by which we can talk about the gospel in present-day language. We can do this in ways that are real to people who are living through challenges, and seeking something, or Someone, beyond themselves.

Kimberly Luste Maran is editor of Adventist Journey.



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NAD NEWS BRIEFS



THREE LOMA LINDA UNIVERSITY HEALTH PIONEERS REMEMBERED

Three medical pioneers, C. Joan Coggin, Ellsworth Wareham, and James M. Slater, passed away near the end of 2018.

Coggin, the Loma Linda University (LLU) Health cardiologist who in the 1960s co-founded the Loma Linda University Overseas Heart Surgery Team, which went on to perform more open-heart surgeries than any similar organization, died November 29. She was 90.

Wareham, known at the end of his life as much for his vegan-supported longevity as his distinguished surgical career that included the first open-heart surgeries in many countries, died December 15 at the age of 104. He was a cofounder of the LLU Overseas Heart Surgery Team.

In 1963 Coggin and Wareham cofounded the overseas team, which was established at a time when few hospitals performed open-heart surgeries.

Coggin and Wareham pioneered use of the heart-lung machine in

southern California, operating one day a week at Los Angeles County General Hospital. They later found a way to transport the equipment to make open-heart surgery available overseas.

Coggin participated as a team member on numerous missions to Europe, Asia, and Africa. For more than 50 years the heart team initiated or upgraded open-heart surgery programs in such countries as Chile, Greece, Hong Kong, India, Kenya, Malaysia, Myanmar, Nepal, North Korea, Pakistan, the People's Republic of China, Saudi Arabia, Taiwan, Thailand, Vietnam and Zimbabwe.

An authority in the field of cardiology, Coggin held administrative and teaching positions at Loma Linda University Health and wrote and lectured extensively.

Wareham gained global fame through numerous media outlets in his later years for being the epitome of a "Blue Zone" resident,

someone who lives in one of the healthiest parts of the world.

During his medical career Wareham performed more than 12,000 operations and continued to assist and observe younger surgeons until he was in his mid-90s. At 100 he drove a car and continued to do his own gardening and lawn maintenance, and lived in the two-story house he and his wife of 68 years, Barbara, shared.

Slater, whose determination to improve the quality of life for patients undergoing cancer treatment inspired him to use proton therapy for patient care and to champion and oversee creation of the world's first hospital-based proton treatment center at Loma Linda University Health, died December 26 at 89.

In 1986 the LLU and Loma Linda University Medical Center boards of trustees approved Slater's request to work with Fermi National Accelerator Laboratory (Fermilab) to

PHYSICIANS CONDUCT WHOLENESS SCREENINGS FOR BETTER MENTAL AND SPIRITUAL HEALTH

← Left to right: medical doctors C. Joan Coggin, Ellsworth Wareham, and James M. Slater made significant contributions in the field of medicine. Photos provided by Loma Linda University Health.

begin planning the LLUMC Proton Treatment Center, which would result in the construction of the most expensive piece of medical equipment that had ever been built. The James M. Slater, M.D., Proton Treatment and Research Center, opened in 1990, has since treated more than 18,000 patients from around the world, including foreign royalty, celebrities, and even an NBC news reporter who in 2008 chronicled his own battle with cancer and search for treatments.

—Nancy Yuen and Mark A. Kellner, Loma Linda University Health

With the goal of offering whole-person care, Shawnee Mission Health (SMH) in Kansas is conducting wholeness screenings by asking patients about their ability to experience love, peace, and joy. The result has been an open conversation about topics surrounding mental and spiritual health. According to Nathan Harrup, SMH regional director of Clinical Mission Integration, most physicians have been pleased with how patients have reacted.

"Patients have been more honest and open in discussing spiritual needs than providers, or we as leaders, anticipated they would be," said Harrup. "We forget sometimes how questions about spiritual wellbeing fold into the larger conversations about personal balance and wholeness that so many people are having these days."

Although patient responses are always confidential, Harrup and his team track

the type of feedback physicians receive to ensure that the questions resonate with patients. When a patient's spiritual or mental health need is identified, the physician can send a referral to the E-Spiritual Care Center, which contacts the patient to provide support over the phone and determine next steps.

Caregivers at the E-Spiritual Care Center are trained to be nonsectarian and religiously inclusive, but do sometimes refer patients to local clergy or faith groups for additional guidance. Depending on the need, they may also suggest such resources as local food banks, shelters, counselors, and financial aid centers. —Shawnee Mission Health



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TEXAS CHURCH PLANT CONNECTS WITH COMMUNITY

At the invitation of the Texas Conference, church planter Peter Casillas and Mike Tucker, speaker/director of Faith for Today Television, planted a new church in Richardson, Texas. The church plant has embraced, as part of its mission, connecting with the Richardson community by partnering with local nonprofits. Even though the new company had only been meeting for only a few weeks near the end of 2018, it had already begun to fulfill its mission.



In October members of Canyon Creek Project were invited to take empty shoeboxes donated by local merchants and fill them with essentials someone might need if they escaped with little more than the clothes they were wearing. Toiletries, toothbrushes, socks, and more were placed in shoeboxes and wrapped as a present for boys, girls, and spouses who were escaping a violent situation.

“Students at North Dallas Adventist Academy helped with [what has been dubbed] Project Shoebox. Their response was overwhelming as they filled and wrapped 40 boxes themselves,” said Casillas. “The students were excited about the project and wanted to know what more they could do. Their contributions were a valuable addition to those of the members of our new company.”

The shoeboxes also included notes of encouragement, and

← More than 100 shoeboxes for those in need were packed by academy students and church plant members. Photo provided by Mike Tucker.

← Faith for Today’s Mike Tucker presents Beth Leos, program manager of Hope’s Door, with presents for those in need. Photo provided by Mike Tucker.

prayers from the students and members of Canyon Creek Project. The boxes that touched the church members’ hearts the most were the boxes wrapped in craft paper with handwritten notes from the students. A little more than a month after the project started, more than 110 shoeboxes were brought back to the church.

On December 1, Beth Leos, program manager from Hope’s Door, received the boxes when she joined Canyon Creek Project for worship. She shared with the congregation that in just a few weeks Hope’s Door would be giving toys to the kids for Christmas, and now the children could pick a shoebox for their parent. Hope’s Door is a nonprofit operating in Richardson that provides services to the victims of domestic violence.

The church will continue to work with Hope’s Door, and plan on a clothing drive to support the resale store that Hope’s Door runs for their clients and community. Project Shoebox will be an annual event. The church is excited to see how God blesses the people who will receive them.

Canyon Creek Project’s mission is “that no one will miss out on the grace of God and that we will experience joy together as we journey with Jesus.” —Pam Tucker, musician and author

BY MELISSA REID

Our Plans Versus God’s Plans

I’m a pretty classic Type A personality. For the most part it serves me well. But typing the words “planning and organizational skills” as strengths on the self-evaluation portion of my annual performance review brought a smile to my face as I recalled when something wonderful happened last fall. Several colleagues and I dutifully prepped, planned, and organized an event; then everything fell apart.

That’s exactly when God showed up, stepped in, and revealed how His plans are always so much better than our plans.

Detained Delivery

The North American Division scheduled our third fresh produce giveaway the Sunday before Thanksgiving. But around the scheduled delivery time we received a phone call from the truck driver: he’d been detained at a nearby interstate weigh station for being over the weight limit. The driver had to stay there until another vehicle could come and unload some of his cargo. Although the giveaway wasn’t scheduled to begin for another hour, we already had several guests waiting in our parking lot. This was disappointing but manageable.

Unfortunately, it wasn’t a few minutes’ delay. It was a couple hours before we heard from the delivery driver again. This time he called to say, “You know how you told me to hurry once I was able to leave the weigh station? Well, I’ve just been pulled over for speeding.” For the next several hours calls to his mobile phone went unanswered.

The following day we learned that during the traffic stop the patrol officer realized the driver didn’t have the required commercial driver’s license to operate the vehicle, so the truck and our 25,000 pounds of food had been impounded. We didn’t receive an explanation from the driver on Sunday because he’d left his phone in the back of the truck!

The situation was such a series of mishaps it might have been comical, except that by midmorning we had more than 200 families waiting in our building’s parking lot. Our anticipated witness was a disaster. Except that it really wasn’t. Those 200 families, who waited for several hours and ultimately went away without the promised

produce or an explanation, remained patient, upbeat, and understanding.

One of our ministries had donated devotional books to be distributed at the event. Many families sat in their cars poring through those. Prayer groups formed on behalf of the missing driver. Children ran, laughed, and played together. Before the end of the day, our volunteers collected the contact information of more than 200 guests, and although we were never able to gain access to the food in the delivery vehicle, on the day before Thanksgiving we instead distributed grocery store gift cards to our new friends.

Bigger Dreams

We had planned to witness in a particular way, on a particular day, to a particular group of people. But God dreams bigger than we do. He took what would have been a few moments’ transaction and shaped it into a bonding experience. He created an opportunity for us to attend to the spiritual needs of our guests one day, and their nutritional needs a few days later. And He used *all of us*—volunteers and guests alike—to reflect His love to each other.

We’re planning another produce giveaway for April. My colleagues and I will once again prep, plan, and organize in advance of the event. After all, we are eager to represent Christ and our church effectively in service to our community.

It will be fun to see how things actually turn out. Maybe they will go exactly as we expect. Or maybe God has something else in mind.

What I know for sure is that I will be paying attention, because I know He loves us so very much, and is likely to do “exceedingly abundantly above all that we ask or think” (Eph. 3:20).

Melissa Reid is associate director of the North American Religious Liberty Association.

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