artisan summer 04
more like daily ice
cream than daily
bread, syrup on
tap? contents...

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Welcome to the second edition of ‘Artisan,’ a quarterly publication providing input, encouragement and a sense of the bigger picture for people involved in Media, Arts and Entertainment. It’s also a resource to a growing network of people committed to praying for these most influential industries. The first publication was sent out to over 5000 people in the UK, New York and LA.

The vision is to communicate a sense of partnership among Arts Media support organisations operating in London, New York and LA. This city base will be extending over time as we develop links with organisations in South Africa, Canada, India and Australia. At a recent Artisan event in London, this sense of partnership came into its own as I was, once again, able to recommend people, churches and organisations in LA to an artist from the UK who is working there.

We are grappling with the issue of ‘rejection’ in this edition. I am so grateful to the writers for their honesty and vulnerability. I know that much of what is written will resonate with many of you and will hopefully provide helpful insight and encouragement. It is also interesting that on the ‘rejection’ issue, we are praying for the music industry – an industry where so many are striving for so few possibilities and where rejection is a part of life.

As you will read from Carrie’s article the music industry is in a time of transition. A music exec recently suggested to me that the industry is having to ‘grow up’ and be more mature in its vision and strategy. This is such an essential time to pray for the movers and shakers within the Music industry and we have listed some of these people later on in this publication.

An Artisan recipient shared with me his surprise and privilege that a big influence in the music industry (unnamed to me) opened up about his life over a beer. ‘I have never told anybody this before’ he kept on saying. I have also recently prayed for a musician on the most publicised world tour this year. When asking him how he was coping with being on tour for so long he replied, ‘It’s cool. Everyone in the band are Christians who support one another and pray together.’ Behind the public face of the industry God is at work in so many ways through the lives of people who live for Christ – this could also be said for every facet of Media, Arts and Entertainment.

I so encourage you in your distinction and your influence.

Love

Steve Cole
Artisan Initiatives
I HAD A DREAM LAST NIGHT: I was getting ready to leave a foreign country with my friends and family. We were going home. But I was not allowed on the plane because I was unable to show the stewardess my baggage. I had checked it before boarding. My baggage and I were traveling separately. No deal.

I was sent to the local hospital and given a gynecological exam by a former high school classmate. (In real life, this man is an assistant DA). He was furious at me for “not taking all of this seriously” and for “wasting his time by being late”. He left the examination room in a huff.

I went into his office and begged him to look at my record one more time – I was convinced there was something wrong with me. “I'm glad I looked at this again,” he said, “because you're really sick. You have a disease, and you'll never be able to have children until you're healed.” I knew immediately that I had gotten the disease from a married French man I had slept with years before. (This is a dream. I've never slept with a married man, French or otherwise.)

All I could think was “his poor wife.” And then I worried that she would find out about me, because I'd have to tell the husband that he had infected me. As I was anguishing over all this, the doctor whispered in my ear from behind me, “I had lunch with so and so yesterday, and he said he’d slept with you too.” And then I freaked out, flipping metal carts and screaming, “No! It's a lie! He’s a liar! That is not true! I don't even know him!” I was helpless – I had no defense other than my own word.

I woke up. I am ten years old in Christ this very morning.

2004 has been a year to dig deep, to uncover some dark strongholds that have been having their way with me for a quarter of a century. This excavation is not intentional. I was laid off by my former main music “client,” who was really my boss, the second week in January. My whole world changed very quickly. I felt as though every ounce of my significance had suddenly been chucked back into my lap without even a thank you. I felt completely irrelevant, useless...divorced. Without the alimony. I don't know how it felt to him – I've not heard from him since.

Stranger still, this denouement, this otherwise professional litmus test, brought up huge rejection issues for me, ones I've been unwittingly carrying around with me – baggage I refuse to travel out in the open with – baggage I refuse to travel out in the open with – since I was about 10. It has uncovered scars that were, all of the sudden, exposed to the ice picks and rock salt of a major rejection.

Decades-old wounds had been
inflicted gently at first, almost by accident, really. Unfortunately for me, I could hear really well, and I have a good memory for the bad stuff.

I think of Peter denying Christ, and I swear I can taste the tiniest bit of that most extraordinary pain: Rejected by the world He created. Now that I don't understand. It's bad enough to be rejected by humans, our broken equals. To be rejected by Your own Creation is mind-boggling. In a way, perhaps, that is what parents experience when their child, in a fit of anger and rebellion, screams, "I hate you, I hate you." (I envy parents. Not for these fits of rage that come from their procreation, but because I believe only a parent can empathize with how God the Father must feel about His only Son and His adopted children).

Here am I, ten years old in Christ, never, ever to be rejected by my Creator, my Lord, my King. My rational mind tells me that I'm that much closer to never having to consider or process or worry or grapple with my personal experience of rejection. The trouble is, I still doubt that Jesus is actually my Bridegroom.

I cling to Romans 12: "For there is now no condemnation for those who are in Christ Jesus." I can do or be nothing more to be loved more. And I can do and be nothing less and be loved less.

Love is His sanctification in my heart, in my mind, changing and growing me and rooting out the lies, replacing all of it with His Truth, His Word, His Promises, His Hope. Love is Jesus on the cross. Love is Jesus calling His disciples "friends." Love is Jesus and the Samaritan woman. How that Samaritan woman must have felt! I understand her so deeply.

His choice is to love me completely, all of me, forever and ever, 'til death do we part. Stunningly, this earthly wedding vow transforms into something I can hold on to: He has conquered death, because He wants to never, ever be separated from me, not for one moment, in all eternity. My dowry has been paid in full.

I pray, on my tenth birthday, that He would remind me of this in the deepest places. I think of my beautiful Lover, scarred, rejected, barren for me. I am created in His image, indeed. I find myself humming a quiet hymn, one that sounds a lot like "Happy Birthday." Cake, anyone?
Ten years after David publishes Psalm 23, the newspaper sends its ace reporter to prepare a feature: ‘One of The Ten Most Beautiful Pieces Of Literature – Ever’. David shows the reporter the pen he wrote the Psalm with, and the paper it was written on. Then it’s the photographer’s turn; is there somewhere special David would like to go for a photograph? A picture would be great!

Snappy, Jotty, and David stand before a desolate, treeless valley, and the journalist gasps with excitement; This is it! This is what inspired you to write about the Valley of the Shadow of Death! David shakes his head. No, no - this is where I cut the trees to make the paper. What do you think that was - a first draft?

Beginning as a playwright, rejecting sketch after sketch, I believed I was stealing ever closer to good work. The truth, I learned, is the work was rejecting me. Useless. Try Again. More. Who knows, you may become a less-bad writer soon. That’s better – you’re almost good enough to be my author now...

This is the first, most fundamental rejection, the creator rejected by the creation. But it’s only the first rejection. Don’t let anyone tell you it’s the last.

On Rejection

Fraser Grace

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On Rejection

Fraser Grace

This is the second:

In 1592 a playwright called Robert Greene publishes a pamphlet satirising falling standards of literature in the Elizabethan theatre. There’s one particular actor-turned-writer he loathes above all others. Greene labels him ‘the Upstart Crow’. How typical of an actor to think that just because he has had great words placed in his mouth by others, he can start writing his own! The crow was – you’ve guessed it – old Shake-scene himself.

Some of the best and deepest friendships are made with fellow practitioners, but for writers, at least, they’re always tinged with competition – and rejection. His career overshadows yours. She gets the commission you’ve been promised. The hermaphrodite damns you with faint praise. How can friendships – and personal peace – survive such stuff? Barely.

If we rejoice with those who rejoice, weep with those weep, buy an extra round when the big deal falls through (ours or theirs), and only drink Schadenfreude from a half-pint glass, maybe, just maybe, such friendships will last. (If planning a career as a novelist, isolation is obligatory, and you should be drinking shorts by now anyway...)
For weeks I pore over bits of graph paper, drafting, redrafting my design. A pencil lodges itself permanently behind my ear. I buy reclaimed timber, and develop rough hands. When all the wood is cut, friends who are engineers come round so I can watch them put it together. We are the scene from Peter Weir’s film, Witness; we are the Amish raising the barn. We stand back. I have built a cathedral, five feet in the air, on four stout pillars, an ark in a swaying sea of branches. Come inside.

With all the wood, you (and I) discover the chapels of my youth. Sitting on one of the little wooden stools I make, I feel more at peace with myself, and God, than anywhere I’ve been in years. What’s more, I discover in building this place, I have not only made a new space, the windows create views never glimpsed by any human before. Which is what a real artist does, isn’t it?

I cry real tears. The Black Dog slopes off, and for a while, knows his place. Even now, when I need to calm down, or want to become maudlin, I go to my tree house.

My children, naturally, never go near it. Maybe it’s the stink of holiness. This is the rejection by the audience of the artist’s work, and yes, I grieve.

On the other hand the kids next door flit around my tree house (or rather the sandpit beneath), like fairies round a gold tooth. A work of love rejected by the chosen audience, touches someone. On no account should any artist, so treated, do as I did; box-in the bottom part of the structure in a fit of pique, thus sparing away the fairies. Scaring fairies, as the local vicar informs me, is very bad karma.

And now the big one:

Nervous readers will notice my faith is not, as you might say, of the orthodox evangelical kind. The truth is, these days I am barely a Christian at all. I don’t grow up in a believing family, and maybe I rebelled into faith too young; in the Race of Life, I peaked too early. This is no idle boast. These are the facts. I am repulsed by much of what I hear coming out of the Church, and monumentally bored by what goes on inside it. I have seen every wave of doctrine come and go. Believe me, Ecclesiastes was right; there is nothing new under the Sun. What’s more, I have watched people shamelessly surfing every one of those waves. As intimidated before - and I’m sorry to say this - I don’t care for some of the people God (apparently) chooses to mix with. I certainly don’t like their politics.

In case you think I’m being too hard on God’s people, let me say straight away that I do accept the blame for all this lies firmly at the Father’s feet. He is, after all, the Creator; the Church is, after all, His Son’s body, His seed, His responsibility. As a consequence of this disaffection, He and I – Creator and created - hardly speak these days. Virtually the only thing I still respect about God is the way He copes with my rejection of Him. But I don’t think this puts me outside the Grand Design. No.

I like to think the serial snubs I dish out to God are gradually making Him, the Divine Artist, better at His craft. I frequently picture God, jotting down His plan for my life, then screwing it up, throwing it away, and re-drafting, making a better plot out of what is clearly becoming a desperately meagre collection of resources. Ensuring the end knits up with the beginning, as if He were, after all, the Author and Perfector of my faith.

At these times, I also remember the words of the late Catholic priest Yves Congar, words which stick – despite everything - to the filing cabinet by my desk. “Each one has his place. It matters not a whit whether it is glorious or modest...provided that it is inhabited with faithfulness.”

Faithfulness.

What kind of word is that? What, in the face of all an artist’s rejection - in a world suspended between so much uncertainty and bigotry - does it mean to be faithful?

Yves, my dear brother, if you only had managed a second draft...

Nigel Goodwin grapples with the issues raised by Fraser on page 16.
Dear Sir/Madam

I am writing to inform you that I will be available for work from the week starting the 31st May. I have been considering for a while moving into the modelling world and now feel that I am ready to make that step. I will consider all kinds of jobs and don't mind worldwide travel if it is necessary. For evidence of my suitability see the photo's included.

Statistics
Height: 6' 0"
Hair colour: Brown
Inside leg: 33"
Waist: 34"
Star sign: Sagittarius

Yours Sincerely
Thank you for taking the time and trouble to send us photographs for consideration.

Unfortunately, we do not feel that your look is suitable for Storm at the moment, and we return your photographs herewith.

We would suggest, however, that you do write to other agencies as they may not feel the same.

Thank you for writing to us. We wish you the very best of luck for the future.

You may also be interested in [www.emediac.net/storm](http://www.emediac.net/storm)
My desire in writing this agony column for myself and for you has been to hone and shape my thinking regarding this subject. I hope that you have carefully, as well as respectfully, already read the lead article by Fraser Grace.

Fraser asks us, as artists, to be honest in owning our own ‘lostness’. He rightly suggests that the only secure rope, suspended between meaning and despair, is that of faith. In Hebrews 11, it says, “now faith is being sure of what we hope for and certain of what we do not see.” Faith is the only clear way to deal with ultimate rejection. It has always been, in God’s sight, the one indispensable condition of a worthwhile achievement. Faith requires and offers two clear aspects: Things ‘hoped for’ (future reality) and things ‘not seen’ (present, invisible reality). Without these essential ingredients it is impossible to please God or have a personal relationship with Him. The hope of faith is founded and rewarded by God’s promises (Hebrews 11:11) and made certain to those who assiduously seek for Him (Hebrews 11:6). Christ says, “I say to you ask and it will be given to you, seek and you will find, knock and the door will be opened to you.”

Rejection is the devastating result of the fall of humanity. Sin has separated the creature from the Creator. Remove the ‘R’ from this word and we have its meaning - ejection. Our choice, not God’s will, has brought about this terrible pain. The arts so often describe the groaning, travelling creations and the countless ways they depict the lost dark night of the soul. It is not surprising then that we search every available avenue to try to make sense of a world where we experience dissatisfaction. Christ fully identifies with our brokenness. Taking on the mantle of our rejection, He turns a dead and dying world into a living, vibrant one (2 Samuel 14:14, Proverbs 14:32, 2 Corinthians 5:17). Fraser talks of the ‘gatekeepers’ and the ‘role of the critic’. One may hold a pen and another a chequebook. They have control of the market, which is dictated by administrative skills rather than creative ones. The crunch question that Fraser raises, which is felt deeply by many artists, is “What do I do with Church?” Fraser suggests that we should perhaps walk away from those who do not like us and whom we do not like. Sometimes we should leave and search for an alternative place of belonging and sometimes we should stay and work for change. Part of today’s expression of deep rejection can be found in a real fear of commitment. When everything is uncertain fear ensues, and commitment is hard to maintain. No job is for life; flexibility and adaptability are contemporary requirements. If we are to make commitments we need to ask several questions - What will my commitment do for me? What will I do for it? Or if I am not where I am supposed to be will others suffer because of my absence? Paul wrote, “The body is a unit, made up of many parts” and “the eye cannot say to the hand, I don’t need you! And the head cannot say to the feet, I don’t need you! On the contrary those parts of the body that seem to be the weaker are indispensable” (1 Corinthians 12:12, 21). This is great teaching. If we have committed to something we had better be there, unless there’s a valid reason. Don’t let us display rejection by being idle, but let us display acceptance by being accountable.

If the current gatekeepers are deaf, dumb, blind, or just plain ignorant, then why not pray them out and new ones in? Why not form groups of subversive and dynamic writers and artists? Break bread together and create an alternative. God’s aroma is startlingly different to anything else being offered. The world might be hungry for this if only it could see something out there on offer. If our roots are solid and well supplied, we can survive the hurricane. Unlike bending with the wind, we are called to not be “conformed any longer to the pattern of this world but to be transformed by the renewing of our minds” (Romans 12). It is here where we discover the will of God for our lives.

The big one, as Fraser puts it, is our faith: What do I believe? We see Christ constantly challenging those who think they have found the truth, but who live hypocritical lifestyles. I believe that Jesus loves the agnostic with a passion; those who dare to say they don’t know but who are prepared to wrestle with the issues. Today’s world has lost any belief in empirical, objective reality. Ephesians 2:20 shows us that Christ is that reality, “the cornerstone of our belief.” To Christ alone come the outcast, the despised, the rejected - you and I. The Great Designer works out His plans and purpose with us; we are His workmanship. Sometimes, as Fraser cites out, we do not live to see the second draft, but we are all called to know ourselves and to be true to what we know.

Once, when I was speaking at a conference in the Blue Ridge Mountains in North Carolina, a man sat down in private to ask me some questions. “Do you ever doubt God, Nigel?” he said. I thought for a moment then said, “The only reason I go to bed at night is because God doesn’t.” I thought a bit more, adding, “If I thought God would close His eyes I wouldn’t dare close mine.” He looked at me enquiringly and, after a long pause, I said “Yes, I often doubt my relationship with God but I never doubt His relationship with me.”

God says to us, “I will never leave you or forsake you. Nothing can separate you from my love, fully revealed in Christ Jesus.” God cannot lie. While hate rejects, love accepts.
A final film edit in Cape Town
Script proposal in LA
Fashion show in Paris
Art Exhibition in Tokyo
Gig in London
Theatre press night in New York
Film shoot in Bombay
Studio recording in Nashville
Whatever it is
Let us know

One of the aims of the Artisan Web Site is to provide an opportunity where artists from all over the world are able to inform us with what is going on. We would like to know about your tour dates, exhibition launches, opening nights of a show, album releases, filming schedule, fashion shows... Whatever you are doing we would like to know.

Why? To provide a sense of what is going on so we can support/pray. Our desire is that no artist embarks on work in isolation with little awareness, prayer and support.

You can give us as much or little information as you feel comfortable with. Use your initials if you would like to remain unanimous. We kick off on 14th July.

Go online to the community page at www.artisaninitiatives.org

14th July 2004
How do you react to criticism?
Like rejection, I don’t handle it well and I’m not good at receiving it. Criticizing my work is no problem, but personal criticism is difficult. I do rely on my wife, my small group, and my kids to hold me to a higher standard. I take it seriously from them, asking for forgiveness and help in finding a way out.

What was the last thing you read that inspired you?

What has been your biggest encouragement?
Students who tell me they have been challenged by my words or value my work; most important are those who enjoyed the storytelling.

Where do you get your spiritual input when away from home?
My wife travels with me on location and also keeps me on the straight and narrow pathway. We seek out churches (with some difficulty) while we are in each new city.

Have you ever been financially broke and if so how did you deal with it?
Several times I (we) have seen our accounts run down to zero or below. Each time is one of reflection, introspection, and praying for guidance. Looking back, I learned a lot, although I would prefer not to go there again. I have learned to be more conservative in my spending and more aggressive in saving since it all could go away. And with my community of faith around me, we continually strive to resist our culture of consumption.

What is your vision for your industry?
My vision is for more filmmakers to produce quality stories profitably. As Christians, especially, we should be making excellent commercial movies, and we should be doing it with great integrity – inspired by Christ.

What’s your most challenging film and most entertaining?
Gladiator fits both of those definitions for me. Not just a compelling hero’s journey, it inspires and challenges me to live for what I believe and to hold character in the highest regard. I can watch this movie over and over again.

What has been your biggest accomplishment?
This is a difficult question. I believe the most important accomplishments come from the stories we tell. I am proud that we have been able to tell the stories we have told. I am also proud that we have been able to do this in a way that is faithful to Christ and his teachings.

What is the best piece of advice you have been given?
Never be the highest paid. Earn a good living and you will win in the long run by working continuously. Many other producers earn much more than I. But I do work without many breaks.

What is your vision for your industry?
The culture of fear. The industry only seems to value your last accomplishment, and wants to know what is next. Many believe that they are only valuable if they are quickly moving on to something bigger. Again, I think we “win” over the long term, and we need to see our careers with a trajectory, not just as individual choices.

What do you hold very lightly?
I hold my position very lightly, knowing that I do not deserve this position and it could all go away very quickly.

How do you handle rejection?
Unlike an actor who has to face rejection every day, I don’t handle it well. I want everyone to like me. But what keeps me sane is that this is only a job and my faith in Christ is ultimately what matters. I hold my position very lightly, knowing that I do not deserve this position and it could all go away very quickly.

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What’s the worst thing about your industry?
The worst thing about Hollywood is the culture of fear. The industry only seems to value your last accomplishment, and wants to know what is next. Many believe that they are only valuable if they are quickly moving on to something bigger. Again, I think we “win” over the long term, and we need to see our careers with a trajectory, not just as individual choices.

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...I am afraid...

...due to...
In the eighties, British acts constituted nearly 30% of American record sales. Today, that figure stands at less than 1%.

Music, Failure and Hardship
LIFE IN THE UK MUSIC INDUSTRY

CARRIE GRANT

It's a very interesting time to be involved in the music industry in the UK. After years of music being marketed towards a very small demographic, finally, through failure and hardship, record company bosses are having to sit up and take notice of the wider picture.

In the eighties, British acts constituted nearly 30% of American record sales. Today, that figure stands at less than 1%. As Britain went away from making music with its own identity (we had a reputation for the quirky and individual), it moved towards trying to emulate American music. Of course, Americans do that so much better than we do, as it's authentic.

The seventies and eighties saw the birth of many independent record labels and the past fifteen years

have seen the Majors buying up all the little guys and also buying each other out. As a result, artists have gone from having any number of labels to choose from to only having about six significant companies and their affiliates. The corporate multinational spirit had taken over. Hundreds of record company workers lost their jobs and non-profit making artists lost their deals. With it came fear. The Accountant voice became louder than the Creative voice. Fear that the figures wouldn’t add up made record company bosses sign more and more artists to singles deals as opposed to album deals. Consequently, artists lacked the commitment from record companies and also the development that was needed to form long-term careers.

The A&R (Artist and repertoire) executives began to sign artists that they hoped would make them an instant return in singles sales and this, of course, meant that much of our music became marketed towards kids, who historically buy more singles than adults. The music was not only bought by kids, but also made by artists who were barely older than those targeted. If you were over twenty-one you were past it! – Pretty mad when you consider that most voices don’t even come into their full maturity until the mid-thirties.

Pop was it. A throwaway culture demanded throwaway music and fearful executives signed the same music. All went for the much sought after boy/girl band who would then split, leaving them struggling to make long-term careers with solo members of the band. Two years ago just about all the British solo artists in our singles charts were from ex-boy/girl bands or TV reality/soap stars. Very few went on to have significant album sales. And then came the Internet and downloading.

So, at the turn of the century we had music aimed at children (with no disposable income), teens downloading from the Internet, and anyone from about 25 years upwards with very few new artists to choose from.

However, there’s something we need to understand about people in their thirties, forties and fifties in the UK:
1. They love music.
2. Most wouldn’t have the first clue (or interest) in how to download music.
3. They love packaging; they want to hold a CD sleeve in their hand with photos, lyrics and credits.
4. They are far more likely to have enough disposable income in their pockets to buy a number of CDs in one go.
5. The advent of music being sold in supermarkets now means that they have the convenience of picking up CDs and placing them in the trolley alongside their groceries. In fact most music in the UK is now sold in supermarkets.

A change had to come and it has. Whilst singles sales have bombed (down by over one third last year), album sales are finally starting to rise significantly. Live concert ticket sales have also risen and live concert DVDs have seen a 90% rise in sales in the past twelve months. People want musicians and singers who are authentic and can cut it live. In the past year we have seen artists breaking through who are aimed at an older audience and who have the potential for a longer shelf life – Katie Melua, Amy Winehouse, Jamie Cullum, Lemer, Hayley Westenra and Joss Stone to name but a few.

I share a manager with Joss Stone. Three years ago my manager couldn’t get Joss signed to any kind of deal in the UK, unless she became a hotpants-wearing pop puppet: He and she refused, as Joss is an old style soul singer. Instead, he took her to the States. Here, she was developed and they took a further two years to release her first album. Britain is now basking in the glory of one of its own doing so well Stateside (and worldwide). The UK record industry should be ashamed of itself for its fear and lack of vision.

Radio 1 has historically been the station for the nation. In the late nineties it lost touch with what the public wanted to hear and instead aimed itself at the young and hip. As a result the more “middle of the road” Radio 2 is now the most listened to station in the UK, being aimed at the more mature audience. Also, the advent of television talent shows has meant that television has a more powerful role to play in the selling of music, and yet there are so few programmes being made that include music guests. The BBC’s old-fashioned religious flagship show, “Songs of Praise,” is now one of the more sought after programmes.

So, that’s just about where we are at in the UK music industry today. We have turned a corner, but we still have a very long way to go in this ever-changing economical and creative climate. There is much to be prayed for.

The advent of television talent shows has meant that television has a more powerful role to play in the selling of music, and yet there are so few programmes being made that include music guests. The BBC’s old-fashioned religious flagship show, “Songs of Praise,” is now one of the more sought after programmes.

So, that’s just about where we are at in the UK music industry today. We have turned a corner, but we still have a very long way to go in this ever-changing economical and creative climate. There is much to be prayed for.
Matt Diffee is intimately involved with rejection. He’s a cartoonist for The New Yorker Magazine and in his first year with them he drew 15 cartoons per week. This adds up to 780 cartoons in total, and out of these they only bought 4. Arguably, this is grounds for severe self-esteem damage and should perhaps necessitate a career change.

However, he pressed on instead and the next year things improved – they bought 8. In the face of almost 100% rejection, he would take his “batch” of cartoons to the New Yorker each week with the other cartoonists, being almost certain that none of his work would be purchased. Now in his sixth year, his rate of rejection has lowered to a mere 90%, and he sells about a cartoon a week, which puts him in the magazine almost every issue. Matt knew that rejection was part of the game, but it was not to be something to fear or shut him down. He was confident about God’s gifting in his life and desired to stay true to that.

Over the years Matt has amassed an impressive amount of rejected material and recently he has put it to good use. With comedian Jon Friedman, Matt has created a show that showcases rejected material. The show has received a lot of good press as well as attracting top caliber writers, comics and cartoonists, who also want to show their rejected material. It’s called “The Rejection Show,” and they work from the motto, “Accept no acceptions.” Every month Matt displays cartoons that The New Yorker has rejected to the applause, groans and laughter of an appreciative audience.

Jeromy Barber
When will I be Famous?

HANDLING REJECTION
ANGELA BUTTOLPH

Up until the age of thirty I was astonishingly successful. (Yes, yes, I hate me too, but I'm just telling you how it was). For the first ten years of my career as a fashion journalist, I literally had to wish for a dream job and it would happen. From fashion writer at Elle, Vogue and i-D, to travel writing for Wallpaper, and design writing for Time, I did it all. I was the first journalist to interview Stella McCartney, I profiled my heroine, Anna Wintour, for the Guardian, and I travelled the world writing about fashion shows for the Evening Standard and The Guardian.

And then just when I thought my life couldn't get any better, I started working in TV. I co-hosted all six series of 'She's Gotta Have It' and presented a film show on Film Four. Then, three years ago, a celebrity style series I'd been hosting in London, was suddenly transferred to Los Angeles for six months.

Naturally, I loved my life. I was deliriously happy. I loved having an agent and being recognized by twenty-year-old girls in Hennes. I loved working hard, doing something I enjoyed.

I'd been a Christian since the age of fourteen, with various ups and downs, but being out in LA for six months had a real effect on me. This was the first time that I had been away from all my friends and family and my entire 'life' in London. Even though I was very content, having the space and distance to consider what was important to me made me realize that my spiritual life and my relationship with God were not as they should be.

So I returned to England, determined to make a new commitment to God. My erratic church attendance became a thing of the past. I made more of an effort to connect with the Christian friends I had at church that I had previously taken for granted. I stopped dating non-Christians. I joined a fortnightly prayer group and started reading my bible daily, really reaching out to God in prayer.

And then something odd happened. All my work disappeared. From always having too many offers from magazines, I couldn't sell a story. The day before I left for LA I filed a kooky feature for Vogue. It was probably the best thing I'd ever written, and it got very enthusiastic feedback when it was published, but I didn't get any other writing commissions. My LA show had been very successful, even getting sold on to terrestrial TV (practically unheard of) but despite this, the show didn't get another series, and I never got another presenting job.

Funnily enough, I was a little less enthused about my new life. For the first few months there were plenty of false leads to distract me; I was going to screen tests, doing pilots for shows, sending my showreel off for various TV jobs. There was always something 'in the pipeline', but nothing ever came of it.

Working from home alone, I was just about scraping by on my much-reduced work. But I was starting to feel bored and depressed. My self-confidence took a nosedive. I was insanely jealous of all my friends and my boyfriend, whose careers suddenly rocketed; I would literally feel sick with envy when I heard about other presenters getting jobs.

I was also experiencing a bit of a spiritual battle with God. I became very superstitious about prayer; I thought if I prayed enough I'd get the job. Or, if I missed a quiet time, God would punish me, and I wouldn't get to the next stage of auditions.

I started coming to Artisan a few months ago (like many people I arrived here when I'd hit rock bottom). It was a huge blessing to meet so many other people in the same situation: Christians in a not-very-Christian industry, whose careers have soared and/or bombed, who are sparky and spiritual and unbelievably supportive to one another.

Right now, I've got more writing work. I might even be co-hosting a new TV show on BBC2. Of course, I hope I get it. But I'm not lying when I say I'll be putting this in God's hands. If He wants me to do it, great. But if I get another rejection, I'll deal with the disappointment, move on, and trust in what He has in store for me.

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For eleven months of the year, those of us who live in London feel very smug about the fact that we subsist in one of the major cultural capitals of the world. But for six weeks every summer, we either re-deploy en-masse, or regret the fact that we have not, to Edinburgh.

During the summer months, Edinburgh becomes a hotspot for artistic talent as it lays host to no less than nine cultural festivals. The oldest is The International Festival, which began in the 1940’s and which celebrates international dance, music, opera and theatre. This year’s Festival runs from 15th August to 5th September, and culminates in a spectacular fireworks display over Edinburgh castle and Princes Street Gardens.

The slightly younger Fringe Festival operates on a principle of open-access for all performers and many actors and comedians have launched their careers here by impressing the judges of The Scotsman, Herald or Perrier awards. Performers such as Hugh Grant, Rowan Atkinson, Eddie Izzard, Emma Thompson, David Schwimmer, Richard Eyre, Michael Palin, Stephen Fry, Hugh Laurie, Ben Elton, Ruby Wax, Julian Clary, Harry Hill, Paul Merton, Anna Quayle, Tom McGrath, Tom Conti, Billy Connolly and Fiona Shaw all took part in the Fringe near the beginning of their careers.

More recently, the summer programme has grown with the Children’s Festival, The Edinburgh Book Festival (the largest book festival in the world), The Edinburgh Film Festival, The Military Tattoo, The Jazz Festival, The Edinburgh Mela and the MediaGuardian Edinburgh International Television Festival.

The best place to find out more about The Festivals is online at www.edinburghfestivals.co.uk or for the Television Festival, www.mgeitf.co.uk/MGEITF/about/about.asp

The endless round of parties and the convergence of so many influential people in the same place at the same time means that you can achieve more in a couple of weeks than you might do after a year of solid networking in London - the elusive agent or director you’ve been trying to meet for months is more than likely to be there, and will probably be open to meet with you. If not, the chances are that you’ll find yourself standing next to them in the bar, or in a queue for a show.

You’re spoilt for places to socialise and, with more relaxed licensing laws than England, for places to stay out late. I recommend Henry’s Jazz Cellar on Morrison Street, which is handy for the film festival venues; Negotiants on Lothian Street, close to many of the Fringe venues; The Gilded Balloon Bar at Teviot in Bristo Square, which is open until 5am or Cafe Graffiti, a club venue in a converted church on East London Street. Another place worth checking out is The Gilded Balloon Bar at Teviot in Bristo Square, which is open until 5am or Cafe Graffiti, a club venue in a converted church on East London Street. Another place worth checking out is The Gilded Balloon Bar at Teviot in Bristo Square, which is open until 5am or Cafe Graffiti, a club venue in a converted church on East London Street. Another place worth checking out is The Gilded Balloon Bar at Teviot in Bristo Square, which is open until 5am or Cafe Graffiti, a club venue in a converted church on East London Street. Another place worth checking out is The Gilded Balloon Bar at Teviot in Bristo Square, which is open until 5am or Cafe Graffiti, a club venue in a converted church on East London Street. Another place worth checking out is The Lot at 4/6 Grassmarket, which is due to open before the festival. It will be a non-smoking, licensed bistro with a venue operating on the upper level. Its founder is Ailsa Morgan, who runs “An Airde,” a company that is aimed at supporting Christian recording artists: www.the-lot.co.uk

If the hectic pace of the city centre starts to get to you, you don’t have to go far to discover the peace and natural beauty at Arthur’s Seat, Crammond or Portobello Beaches or the Botanical Gardens.

Combine a trip to the Botanical Gardens with a morning browsing the shops and cafes in Stockbridge and you might never want to leave.

If you’re looking for a church to worship at during your time in Edinburgh, there are many to choose from. When I lived in Edinburgh, I was part of St.Paul’s and St.George’s, York Place, (www.pandchurch.org.uk) which has always been very engaged in the arts and often runs exhibitions and events to coincide with the festival. I also had friends at Charlotte Street Baptist Chapel (www.charlottechapel.org), St. Carnubbers Christian Centre on the High Street, (www.carrubbers.org), St.Mungo’s at Balerno (www.stmungoes.org) and St Mary’s Episcopal Cathedral, Palmerston Place (www.cathedral.net/uk/scotland/edinburgh/ep/). For a full list of churches and service times visit: www.scottishchristian.com/places/edinburgh.shtml

Being in Edinburgh during the festival weeks is a fabulous experience, and everyone should do it at least once. However, a word of warning. Being there is exhausting and it can be a very expensive place to stay. My advice is to cultivate some friends that live there, audition for a part in a sponsored production, convince your employer (BBC, Channel 4, Sky etc) to pay for your accommodation, or book early and expect to pay through the nose. Also, if your primary purpose for being there is to watch a lot of comedy and theatre, book tickets in advance, as the more popular shows sell out very quickly.
ARTISAN INITIATIVES  
www.artisaninitiatives.org  
Supporting Christians in Media, Arts and Entertainment through personal support, Artisan publication and Artisan prayer events. The vision is also to establish a sense of partnership between organizations and people involved in the three most influential Media/Arts cities – LA, NYC and London.

ARTS CENTRE GROUP  
www.artscentregroup.org.uk  
A national association of Christians professionally involved in the world of the arts, media and entertainment. It aims to help members integrate their faith with their artistic activities, and so to become a transforming influence in the arts and media.

GENESIS ARTS  
www.genesisartstrust.org.uk  
Supports the ministry of Nigel Goodwin: to encourage Christians in arts and media both nationally and internationally; to encourage church leaders to understand and support artists; and to influence the influencers in the media.

CHRISTIANS IN ENTERTAINMENT  
www.cieweb.org.uk  
Promotes a strong Christian presence in the professional entertainment scene in Britain. Combines sensitive evangelism with support for Christians working in showbusiness. Runs backstage Bible studies in the West End and around the UK.

MAGMA  
www.magma.org.uk  
An Arts Initiative which exists to facilitate ‘food for the soul’, see the power of creativity released in the individual and the group, lift spirits, awaken dreams, generate heart-felt material that gives a window into, and a voice to, the yearnings of the human spirit. Run by a dedicated group of Christian facilitators, for the last 10 years MAGMA has run events in the UK, as well as France, Spain, Sweden, Israel/Palestine, Slovakia and Romania.

MASTERMEDIA INTERNATIONAL  
www.mastermediaintl.org  
An organization which seeks to create a positive moral/spiritual impact on the leaders of American film and TV through personal communication, individual counsel, and small group support for entertainment executives.

PREMISE  
www.premiseonline.org  
Premise is a monthly prayer group consisting of Writers, Producers, Directors, Entertainment Lawyers and Literary Agents. Meets the third Sunday evening of every month. In addition to monthly meetings, Premise conducts professional seminars, retreats and parties.

ACT ONE: WRITING FOR HOLLYWOOD  
www.actoneprogram.com  
A community of Christians who are writers for films and/or television. The program equips the next generation of screenwriters through month-long intensive writing programs, week-end seminars, provide mentorships, and has an active alumni organization in order to maintain accountability, training and fellowship. They reach out to writers primarily.

HOLLYWOOD CONNECT  
hollywoodconnect@fpch.org  
Hollywood Connect is a ministry that serves to equip and educate Christians in the Arts, Media, and Entertainment Industry to fulfill their individual God-given calling. Their purpose is to welcome and guide both new and veteran Christians in the Arts, Media, and Entertainment industry by providing resources and guidance for their practical, professional, and spiritual needs. They offer services and resources to our community such as orientation classes, helps in finding representation for their craft, a mentoring program, a library, and an exhaustive web site.

THE HAVEN  
www.havennyc.com  
The Haven reaches out to the creative professional in NYC - actors, singers, dancers, musicians, writers, choreographers, producers, directors, etc. Join us! We meet every Monday but the 3rd Monday at 7pm at: The Lambs Theater 130 W. 44th St., between Broadway & 6th Ave, New York City, NY.

INTERNATIONAL ARTS MOVEMENT (IAM)  
www.iamny.org  
IAM is a catalyst arts organization committed to cultural and spiritual renewal. Its programs support individual artists in their work and embrace the entire arts community. IAM is active in Tokyo and New York City, with affiliations in Orlando, Los Angeles, and London. Its vision: a fusion of creativity and faith that expresses and illustrates God’s intimate and merciful identity in the world.

PARADOX  
www.fashionparadox.com  
A community of professionals in the fashion industry seeking integrity as we face the challenges and opportunities of our industry.

MODELS FOR CHRIST  
www.modelsforchrist.com  
Models for Christ seeks to encourage and strengthen the spiritual growth of all who are involved in the Fashion Industry. They connect working fashion professionals in Paris, Milan, Tokyo, and other major fashion capitals around the world. Models, photographers, agents, designers, makeup artists, and other professionals involved in the fashion business are part of this non-profit organization based in New York.
artisan prayer network

music industry

Artisan prayer network in partnership with MasterMedia Intl and Hollywood Prayer Network.

Mastermediaintl.org
Hollywoodprayernetwork.org

Thousands of people around the world praying every day for Influencers in Media, Arts and Entertainment.

“time to get your knees dusty”

August

1. Dave Bither  Exec VP of Nonesuch records
2. Steve Lillywhite  Producer
3. Jim Guerinot  Rebel Waltz Management
4. U2  & Paul McGuinness, U2’s manager
5. Kenny MacPherson  President Chrysalis Publishing
6. Quincy Jones  Composer/Producer
7. Rick Rubin  Record Producer
8. David Whitehead  Artist Manager
9. Tom Whalley  President of Warner Bros records
10. Tim Timbaland  Hip Hop Producer
11. Hugh Goldsmith  Record Company Exec
12. Chris Blackwell  Record Company Exec
13. Clive Davis  Record Company Exec
14. Gary Gilbert  Entertainment Lawyer
15. Craig Street  Producer/Artist
16. Doug Morris  Head of Universal Music
17. Jimmy Iovine  Head of Interscope Records
18. Alan Brans  Record Producer
19. Kevin Frost  Record Producer/Writer
20. Simon Fuller  Head of 9 Management
21. Matt Hay  Producer/Musician

V Festival  Music Festival, Chelmsford UK
22. Miles Leonard  Head of Parlophone
23. Malcolm Gerrie  Chief exec of Initial
24. Simon Wright  CEO Virgin Entertainment
25. Mitchie Bikker  Head of MTV for UK
26. Brent Hansen  Head of MTV Europe
27. Summer Redstone  CEO of Viacom (owns MTV worldwide)

Reading Festival  Music Festival, UK
28. Andy Peters  Exec producer of Top of the Pops

Creamfields  Music Festival, Liverpool UK
29. Nicky Brown  Producer/Musician
30. Nick Battle  A&R Consultant for Decca Records
31. Tiesto  DJ/Producer

September

1. Paul Van Dyk  DJ/Producer
2. Seb Fontaine  DJ/Producer
3. Lucian Giang  Chairman, Universal Music UK
4. Nick Gatfield  MD Island Records Group UK
5. Dave Gilmour  A&R Manager Island
6. Paul Adam  A&R Executive, Universal - Island Records UK
7. Colin Barlow  MD, Polydor Records UK
8. Alex Close  A&R Manager, Polydor Records UK
9. Jim Channell  Senior A&R Manager, Polydor Records UK
10. Richard O’Donovan  Senior A&R Manager, Mercury Records UK

Paradiso festival  Music Festival, Holland
11. Caroline Ellery  Senior A&R Manager, BMG Publishing UK
12. Allison Donald  MD, Chrysalis Music Publishing UK
13. Polly Comber  A&R Manager, Chrysalis Publishing UK
14. Ben Bodie  A&R Manager, Chrysalis Publishing UK
15. Steve Power  Producer
16. Robbie Williams  Artist
17. Darrin Woodford  Head A&R Echo
18. Guy Chambers  Writer/Producer
19. Ash Thomas  Producer
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JEROMY BARBER
Jeromy has not conducted a choir since college. Placing equal value on collaboration and collaborators, he is most happy with his hands full working to bring unique voices and individuals together for art. He’s involved with film and stage production, music, performance, and ministry in New York City.

ANGELA BUTTOLPH
Angela Buttolph is a style expert and tv presenter. She writes regularly for Elle, Vogue, In Style and the Evening Standard and is co-author of the international best-seller Phaidon’s Fashion Book. She is currently Radio 1’s resident ‘fashionista’ offering shopping advice to the five million listeners of Jo Whiley’s show. She also appears regularly on cult tv review show Flipside.

STEVE COLE
Steve is the director of Artisan in London, married to Rachel and has two children Samuel (3) and Jasmine (1). A sport fanatic who recently witnessed the Knicks (New York Basketball team) beat the Celtics in the last three seconds. Still confused as to how four quarters of 12 minutes can last over two hours!

NIGEL GOODWIN
Nigel Goodwin trained as an actor and has worked in film, television and theatre before combining this experience with a theological training. After helping to found The Arts Centre Group in 1971 along with his wife Gillie, Genesis Arts Trust was set up to expand the Nigel’s work.

FRASER GRACE
Fraser’s play ‘Perpetua’, about the US ‘abortion wars’ was joint winner of the Verity Bargate Award in 1996, and was revived in May 2004 in London. Recent commissions include Breakfast with Mugabe for the Royal Shakespeare Company, Frobisher’s Gold, for Menagerie Theatre Cambridge, and Bubble, for BBC Radio Four. Fraser lives in Cambridge with one wife, two children and a tree house.

CARRIE GRANT
Carrie Grant has been working as a vocal coach and producer for many years teaching artists such as Take That, The Spice Girls, and more recently S Club, Mel C., Atomic Kitten, Will Young, Victoria Beckham, Emma Bunton, Charlotte Church and numerous others. Her work as a vocal coach has been widely recognised through her appearance on FAME ACADEMY, and POP IDOL.

LUCY NEWMAN
Lucy studied Theology at Cambridge University and then worked for several years as an artist and media communications producer and consultant. She also works as a Development Producer for the UK Department of Culture, Media and Sport and is currently studying for an MA at The Royal College of Art in London where she specialised in film and video based work.

CAROLINE SPRINKEL
Caroline graduated from Bryn Mawr College, lived in NYC for 6 years as an actor, band manager and sometime employee of Christie’s auction house. In 1998, in LA, she started working with music producers, eventually managing just one very successful, very influential producer/artist. Her production company, Reservoir Entertainment, is now shooting a tv show about musicians.

RALPH WINTER
Ralph Winter is a successful movie producer whose latest movie was X2: X-MEN UNITED. Ralph also produced STAR TREK VI: THE UNDISCOVERED COUNTRY and STAR TREK IV: THE VOYAGE HOME. Currently Ralph is preparing the FANTASTIC FOUR for 20th Century Fox for Summer ’05. He is married with two grown children.

LUCY BUTTOLPH
Lucy has not conducted a choir since college. Placing equal value on collaboration and collaborators, she is most happy with her hands full working to bring unique voices and individuals together for art. She’s involved with film and stage production, music, performance, and ministry in New York City.

...we wish you every success in the future.

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Like a young plant or a root that sprouts in dry ground, the servant grew up obeying the LORD. He wasn’t some handsome king. Nothing about the way he looked made him attractive to us. He was hated and rejected; his life was filled with sorrow and terrible suffering. No one wanted to look at him. We despised him and said, “He is a nobody!”

Isaiah 53 v 2 & 3