AUTUMN 05

THE SUCCESSFUL ISSUE
Are you Still Not getting the Income you want?
The Relationship You Want?
The Health You Want?
The Success You Want?
artisan autumn 05

thirty-six sweet smelling pages of success, coming your way,...

02 Editorial
04 Lightening our load
07 The secret of success
14 Uncle Nigel
16 Things that are not
18 Profile
20 Cold Turkey
24 Q&a
26 Keep on running
29 Affiliates
30 City guide
32 I.P.C. to the rescue
34 Prayer Network
36 Contributors & Contacts

Steve Cole
Adam Campbell
Craig Detweiler
Si Morris
Sam Brown
Marksteen Adamson
Elizabeth Lasker
Natasha Kissell
Jim Beise
Jon Burkhart
Finally, an issue I can relate to!

I am writing this after two Artisan prayer events in just nine days, the first one in New York followed by the monthly event in London – over the two events nearly five hundred industry people from many cities got together to dedicate their lives and industries to God.

The morning I was due to fly to New York the BBC news announced that the US security organisations had intelligence warnings of bomb attacks on the New York subway for that weekend. I’ve been to New York so many times when huge obstacles like tube strikes, petrol fiascos and bombs have just happened to occur on the day of prayer events!

On the Saturday people were naturally concerned about travelling on the subway, which was already running slow due to the terrible weather. Yes, to add to the security threats we were also deluged with the worst weather for ages (again reported on the BBC), and all this after a week of temperatures in the mid-eighties. I have to say that I felt as though these dramas could practically wipe out the prayer event numerically. I wondered whether to change the venue to my hotel room, which could have easily fitted a hundred people around the
Steinway and the four plasmas!
(Don’t tell the trustees…) Amazingly, around two hundred and fifty of us came together from as far as Tokyo, Paris, London (eighteen of us), San Francisco, Seattle, Atlanta, Washington and, of course, New York. We had a great time together and plans are already taking place for the next event in March/April. In London we meet on the third Monday of the month (except in December and August). See the website for details www.artisaninitiatives.org.

If this is your first read of Artisan then let me give you the brief rundown. Over the past few years the Artisan publication has focused on specific issues including Ambition, Rejection, Image, Money, Sexuality and Touring. (The articles from these editions can also be found on the web.) In this edition we are looking at the issue of Success – finally an issue I can relate to! For all the editions of Artisan up to now it has been relatively easy to find writers (especially the one on rejection), but to find people to write about success is a different ball game. However, I’m thrilled with the writers who have shared their journeys and insights, which I also hope will be helpful to you and where you’re at.

The desire for success lies in all of us, a term which most articles naturally focus on in the context of our industries. However, as a foundation to this publication it’s my desire to unpack success in terms of our walk with God, which is the catalyst for everything. In the book of Kings, you know from the first few descriptive sentences as to whether or not a king was successful in his reign. The phrase ‘did what was right in the eyes of the Lord’ is the give-away. Another common phrase that describes the life of a central character is ‘walked with the Lord’ – the measurement of success. John 15:4 also unlocks the truth saying, ‘Remain in me and I will remain in you. No branch can bear fruit by itself; it must remain in the vine, neither can you bear fruit unless you remain in me. I am the vine; you are the branches. If a man remains in me and I in him, he will bear much fruit; apart from me you can do nothing.’

I refer to this passage so many times because I can so easily sway towards independence and self-sufficiency. Jesus, who is our ultimate model of success, clearly communicates the pivot on which everything else revolves. He goes on to say, ‘As the Father has loved me, so have I loved you. Now remain in my love’ (John 15:9).

I want to remind you that this place of being ‘in Christ’ is incomparable – we open ourselves to the potential of drawing from all the fullness of God. Surely this is quite an exciting prospect as a creative: you have the potential to ‘be in’ the designer and architect of creation, who desires, more than anything else, for us to be as a child to a parent and also as close as lovers. What else on all the earth can provide us with such a sense of completeness, wholeness, security, identity and success?

Success = Dependency?
Dependency = Success?
Love to you all,
Steve Cole
I left drama school in London around this time last year with the normal naïve long-term aspirations of red carpets and a home in LA. Twelve months on and amazingly here I am writing this article from my rented apartment in LA with a red carpet in the bathroom. Is this what the industry calls success? The reality of my year in LA has been such a roller coaster, which Steve asked me to write about, so here goes.

I’m a pretty anxious person, always striving to be in full control of what’s going on in my life (not the best character trait for one entering the shaky and unpredictable world of acting) and this year I feel God has been teaching me to rely on His plans first.

During my final term at drama college in London, and prior to our casting director’s showcase and last production, I auditioned for a pilot for a US TV show. When I initially heard I’d got it, the romantic drama student within me questioned whether it was wise to sign a rather binding contract for an American family sitcom, legally obliging me to play the same cheeky English chappy for the next six years. God clearly had His big hands in it as a friend of mine from church had also been cast in it as the lead role. So, during my Easter holiday, I did my first job and sampled a brief dose of life in Hollywood.

There’s a certain idealism one develops whilst at drama school that quickly modifies upon graduation. A typical first year conversation heard in the common room of a classical training school could be: ‘Granted, I think Orlando’s been lucky and good on him, but please, where’s the artistry? I intend to start at the Nash, get a couple of supporting roles under my belt, then swing up to Stratford for a season or two, producing my own stuff Branagh-style along the way.’ There’s nothing wrong with aspirations but in the real world, as I have found, we’ve got to be willing to change our plans when God’s purpose for our lives kicks in. Unbelievably the sitcom got commissioned for a whole series and a couple of days after our graduation ball I was back on a plane with a big suitcase, anxious but excited about having my first job which could potentially last for months, and filming on the same stage where they had shot The Great Gatsby. And ALF.

There were a couple of hiccups that held production for a while. I didn’t care because the sun was shining and I thought the thing would eventually go ahead. There was little to do but sit contentedly by the pool eating ‘chips’ (American for crisps), basking in the surety that stardom was weeks away. However, my affair with Hollywood turned into a ghastly shame. After we’d only managed to shoot one episode I think the studio had lost all passion for the project, realising so I stuck it out. These were difficult yet formative months, and my first experience of being out of that safe cocoon of drama school with no plans on the horizon – simply waiting around in LA.

After countless further auditions I got another job. This time it was a new drama pilot for another one of the prominent TV studios. Surely this one would be a success. After it was filmed I waited another month or so doing a ripping diddly-squat, praying desperately that the panel of suited studio executives would see the potential in this project.

During this period of anxious waiting and ‘sack-cloth and ashes’ style petitions to God, my agent called saying that I’d got a role in a new film for a major studio. I couldn’t believe it at first. I’d done the audition about six weeks before and had heard nothing (I’d learnt to leave a casting and blot it out of my memory for fear of raising false hopes). The problem was I’d been praying so hard that the show would get picked up that if it were, I wouldn’t be allowed to do the film. I hoped God hadn’t been listening and I began a course of desperate prayer reversal. Thankfully, the following week the TV studio confirmed the show was not going ahead and I was free to do the movie.

I’m so glad God didn’t answer those nagging desperate pleas. In moments of clarity I realise I should stop moaning to Him constantly for what I want, or persistently remind Him of the direction in which I feel my career should go. It’s surely important to have a sense of what sort of projects we dream to do, but I for one know that all the nail-biting, restless nights and panicked mornings benefited me in no way at all (even as I write this I’m getting butterflies about some calls I should be making and a meeting tomorrow ….). Why is it so hard to fully surrender our hopes and dreams to Him?

There’s a certain idealism one develops whilst at drama school that quickly modifies upon graduation.

...
“More tears are shed over answered prayers than unanswered prayers”
St Teresa of Avila

Few pleasures compare to strolling down the red carpet toward your movie premiere. The limo door opens. A phalanx of press snaps a photo. Reporters want a sound bite. Eventually the lights go down, and for ninety minutes all attention focuses upon your words, your images, your movie. Festivities continue at the after-party, when dizzying parades of well-wishers praise the film. You hold court for one memorable evening, feeling the pull of celebrity, tasting the life of Hollywood royalty.

Extreme Days looked promising at the Thursday night premiere. But the film I co-wrote and co-produced was deemed a failure by Saturday. It opened in thirteenth place at the box office. That’s not bad, right? And yet, in Hollywood, anything less than first is deemed the worst.

I experienced extreme days – from success to failure – all in the same weekend. My dream of seeing ‘written by Craig Detweiler’ on the silver screen was realized. But those five glorious seconds proved so short-lived. What’s the adage? ‘If a movie falls in the forest, but no one sees it ... ’

St Teresa might have said, ‘More tears are shed over movies that are made, than unproduced screenplays.’ I wouldn’t have believed her if I hadn’t experienced it firsthand.

The creative industries of film, music, TV, fashion, art and advertising are rife with highs and lows. Is a rave review in The Times success? Critical respect sometimes connects to sales, but what happens when it doesn’t? Do we take solace in our clippings? A ‘thumbs up’ can’t put food on the table. Yet major stars like Jim Carrey continue to pursue the one thing money can’t buy – critical respect. Satisfaction seems to elude even the most successful actors.

So, who wants Van Gogh’s career, experiencing posthumous fame and fortune? What if your creative blood, sweat and tears receive no recognition in life or death? If the applause never arrives, do we keep polishing our craft? Can we be satisfied performing for an audience of one? How do people of faith seek fame and humility? What is the secret of success? And who will reveal it to me? Poet David Budbill outlined the absurdity of such tension:

THE CREATION OF THINGS
**Dilemma**
by David Budbill.

I want to be famous
so I can be humble
about being famous.

What good is my humility
when I am stuck
in this obscurity?

**Fame and Fortune**

“Success is a great deodorant.”

_Elizabeth Taylor_

Success comes with considerable perks. Life can look, taste and smell better for the financially successful – that’s why we want it. Status symbols are often worth their lofty price tags. BMW does make the ultimate driving machine. Organic foods are healthier. Designer clothes really can make the man.

The magnetism associated with celebrity can be palpable. I’ve been in the room when Morgan Freeman has entered, lighting up the gathering with his mere (sheer) presence. Stars can afford better brands, superior grooming and charm lessons. Yet, they are given the free tickets, clothes and makeovers the rest of us covet from afar. The rich get richer.

But my close encounters with the ultra-successful have revealed them to be subject to their fame and fortunes. I am part of the same church community as a celebrated actress. Sunday morning may be the only time the paparazzi give her a break. At Disneyland, photographers hounded her and her two children. Restraining orders haven’t stopped them from chasing her car and endangering her kids. She cannot go to school, to the store, to church without glancing over her shoulder. My weekly encounter with fame, sitting in a nearby pew, has removed the allure of massive public recognition.

Fortune has its price as well. In college I befriended a young man whose family were related to a legendary car company. The Ferrari logo on the bottom of their swimming pool was more than an aspiration. As we headed towards his lake house for an afternoon of swimming, I saw how possessions could possess us. It took extra time to uncover the car, secure the family mansion, hook up the trailer and attach the jet skis. Getting the boat ready to launch took half the morning. While others were jumping into the water, we were still unpacking life preservers. The Ferraris had so many costly toys to take care of, they barely had time to play.
Ambition

“Failure is the condiment that gives success its flavour.”

Truman Capote

There is nothing wrong with being a young man in a hurry. But what could be more pitiful than becoming a middle-aged guy trying to slow things down? How about a washed-up artist holding on to the past? Hollywood is overrun by has-beens. Former athletes want to act. Former actors want to direct. Such has-beens are outnumbered only by the never-beens. And yet every week, carloads of aspiring actors/writers/directors arrive in LA. They come from Kansas, from Canada, from England. They leave friends, family, loved ones. They give up stable jobs, affordable apartments and established communities to work as temps and sleep on friends’ couches.

Talk about faith. The call of Hollywood continues even as the odds of breaking through grow more overwhelming. As the official greeter for Premise, a fellowship of Christian professionals in Film and TV, I was expected to offer a warm welcome to these dream seekers. I wanted to tell the fresh-faced arrivals to turn around, to give up, to not even unpack their car. But I admired their chutzpah. What foolish ambition.

What becomes of a dream deferred? Should it wither and die? When should we give up? So many aspiring artists continue to eke out a living as waiters and baristas. It is easy to criticise them for clinging too tightly to a farfetched notion. Yet outside the city, away from Hollywood, churchgoers often lack such creativity and commitment. Is comfort preferable to confusion? Doesn’t dreaming require more faith? Isn’t ambition a virtue in short supply amongst the Christian community? We’ve dreamt too small, imposed too many self-limitations and trusted God with too little. But we must recognise that success in the entertainment business is fleeting, infrequent and frustrating. Hard work and fervent prayer are not necessarily rewarded. Blind ambition can slide into bitterness.

Envy

“Anybody can sympathise with the sufferings of a friend, but it requires a very fine nature to sympathise with a friend’s success.”

Oscar Wilde

With an offer on the table for my spec script I needed representation NOW. Agencies who had previously rejected my query letters were suddenly willing to represent me. How to separate the opportunistic from the sincere when everyone was eager cash in? I resolved to pick the agent/manager who seemed most committed to a long-term business relationship. I also needed sound legal advice regarding contracts. I narrowed my choice...
down to two managers with legal degrees. Tony and Conrad were young, hungry and surprisingly forthright. The manager I chose, Tony, was slightly hotter in Hollywood, having repped the writers of A League of Their Own and the upcoming Save the Last Dance. The runner up, Conrad, hardly had any clients. Why would I want to be repped by someone who considered me a prime catch?

Five years later, I'd split with my manager who provided almost no contacts, no help and no advice.

I was watching Survivor when I saw Conrad's name in the credits. My runner up in the manager derby was serving as co-executive producer of the hottest show on American television. His name also popped up on The Apprentice, burnishing the image of Donald Trump. What did these hit shows have in common? They were created and run by Conrad's client, Mark Burnett. Had I chosen Conrad as my manager I would have been on the inside of the Reality TV revolution. Instead, I was sitting on the couch, watching Survivor, while Conrad was counting his money. The road not taken stung.

Envy is an inevitable part of this business. Everybody knows a somebody who used to be a nobody. Yet, we often cannot find a correlation between talent and success. The intangibles of luck and timing can get into our craw. Why did they hit it big? What's wrong with me? Nobody looks better wearing green (with envy). It depresses more than motivates. It leads to regrets and second-guessing: what if I had chosen the right manager? How much easier might my life be?

Amidst the ‘what ifs' comes the reminder from St Teresa, that answered prayers can lead to even more tears. Where would my wife and kids be while I'm working as a Survivor in the Caribbean? How much contempt would I have for myself if I were assigned to make Donald Trump look good? The road not taken may have kept me out of trouble and off the road. Do I have faith in God's providence despite the seemingly random aspects of the industry? Can I be satisfied with limited success? How much is enough?

Audiences

“I don't know the key to success, but the key to failure is trying to please everybody.”

Bill Cosby

When your craft involves an audience, you must wrestle with the tyranny of others' opinions. Painters, theatre troupes and filmmakers all want to sell out. Or at least have their work affirmed by financial support. So, whatever muse may inspire an artistic journey, it rarely feels complete without a public display of affection. We want to connect with others, to have them feel what we feel, or to at least acknowledge our craft.

Yet, how fickle audiences can be. Musicians and actors fall out of favour for elusive reasons. Rap careers rarely exceed two albums. Jennifer Aniston is the only Friend to find a second act. Britney Spears and Christina Aguilera are en route to the oldies bin. So what to make of success and failure?
“Success is the ability to go from one failure to another with no loss of enthusiasm.”
Winston Churchill

Don’t you hate those Bible verses about developing character? They sound like a cop-out, a false consolation prize for life’s runners-up. Who wants to hear about what we’re learning from adversity – wouldn’t you rather talk about how you’ve dealt with an absurd amount of money?
The Bible offers two distinct takes on success. The Old Testament ties success to obedience. God blesses faithful people like Joseph and David. They rise from humble origins to seats of power and influence. Ambition and fame get plenty of biblical affirmation. Yet, the New Testament doesn’t mention success. Instead, Paul talks about goals, pressing on to win a prize. We make it our goal to please God. We play to an audience of one. All too often, these positive aspects of goal-making have been twisted by the prosperity gospel. But that is not a reason to bury our ambition or undersell our artistry. The Old Testament contains many promises of prosperity for the righteous. In Psalm 128, those who fear the Lord and walk in his ways experience God’s blessings and prosperity. Yet, the affirmations offered in Psalms and Proverbs are checked by the sharp observations of Ecclesiastes and the harsh experiences of Job. Sometimes the innocent suffer and the unrighteous prosper. Our formulas for success are sure to be frustrated by life’s unpredictability. So how should we define and measure success?

Play
“You’ve achieved success in your field when you don’t know whether what you’re doing is work or play.”
Warren Beatty

I had plenty on my mind today. Deadlines pressed upon me. Yet, my son wanted to play. We lined up his collection of toy cars. They zoomed across the room. For forty glorious minutes, we played with cars. It didn’t help me achieve my goals. But it brought me so much joy. Jesus didn’t talk much about success, but he sure admired kids’ perspective on what matters.
I enjoyed every minute of my movie premiere. I agonised for a month over its failure. What happened during that month? I don’t recall. I evidently missed most of it. No joy. No play. We proclaim that Jesus is the same yesterday, today and tomorrow. But the only place he can make his presence known to me is today.
Celebrities who manage to live in the moment, to relish each performance, often maximise their fame for the sake of a larger cause (Bono, anyone?). They catch lightning in a bottle, learning how to stay in step with the spirit. They develop a rhythm on the road, that no matter where they are, God can meet them. St Paul learned to be content whatever the circumstances. The ability to transcend success or failure, plenty or want, proved so rare that Paul called it a secret. I’m still trying to discover it.
faithfulness ? success

a) \( \neq \)
b) \( \geq \)
c) \( \sqrt{\} \)
d) \( \alpha 1/\)
Freddie Mercury of Queen had fame and fortune yet he lacked what he most desired – freedom. In this he did not have success. The true meaning of success is to be fulfilled and complete, as God intended for His creation and His creatures that we were to be both fully free and fully human. There has only ever been one successful human being – Jesus Christ. He said to his followers “you shall know the truth and the truth shall set you free.”

A few years ago a play was performed on London’s West End stage and on Broadway, New York. It’s title... “How to succeed in business without really trying.” What deception! For unless there is real determination and sheer hard work there will be little or no achievement. When our own children were small we said to them “to try and to fail is not to fail – not to try is to fail.” To do ones very best and to be encouraged in this is surely what is required for anything of real worth, especially when accompanied by great effort and perseverance. This usually means 90% perspiration and 10% inspiration.

Is it wrong as a Christian to want financial as well as critical success?

There is certainly nothing wrong with having financial success. Most of us desire financial security and stability. Increasingly in our 21st century world we are being forced to realise that actual stability, peace of mind, can never be achieved by material well being alone. Each one of us can measure our needs and not simply our desires. Scripture, the Christian measurement for how we are to live, teaches that, “the labourer is worthy of their hire.” A fair days wage for a fair days work. However, in the media/arts industries, while a few are very highly paid, the majority struggle with little reward. To be driven by monetary gain, and to measure worth and success by the amount received, is described in Scripture as dangerous and undesirable: “The love of money is the root of all evil.”

Critical success and acclaim may also have its negative downside. You may, as an artist, be doing something of real worth, with considerable integrity and yet be given little recognition or support – even during your own lifetime. Many gifted men and women in the arts receive their applause long after they are no longer here to hear it.

How can success be measured?

There are no shortcuts to the best results. No garden, without a gardener, becomes anything but wilderness. The first verb given in Scripture by the Creator to His creature man was to “tend the garden.” One of the first things that I ask of any artist I am counselling and encouraging is “How hungry are you for your calling and gifting in the profession of your choosing?” A person’s hunger to succeed is a measure for the level of their success.
God is no bogeyman nor is He a bullyboy. He does not delight in the pain and the struggle of His children. He does desire our success and will reward us accordingly: “Well-done good and faithful servant, enter...” When the Flying Scotsman, Eric Liddell, ran in the Paris Olympics, as recorded in the film Chariots Of Fire his now famous line, “God made me fast and when I run I feel his pleasure” gives us a strong desire to fulfil our gifting and calling. We are to do so to our very highest and best ability and, if possible, go for gold.

Success can therefore be measured both in the winning as well as the participation. You may be a relatively big fish in a fairly small pond, as is often the case in the Christian subculture, or you may be out there in the world in obedience to your call not as a whale but as a salmon, making it’s way from the mouth to the source of the great river, swimming against the current of acceptability but in the flow of obedience.

If we are called as believers to ‘die to self’ what role does industry success have for a Christian in the Arts and Media?

The process of dying has its antitheses in rising as a “new creation in Christ.” When an acorn ceases to be an acorn it has the potential of becoming an oak tree. A caterpillar, by forming a chrysalis, becomes a butterfly. This metamorphosis process gives birth to new life, a radical transformation. Our desire to be the very best for Christ is to have a Holy Ambition. To seek by our words and by our actions to give glory to God to strive to win, and to excel in one’s art and craft as well as one’s calling as an artist is, I believe, a high, noble and legitimate call, worthy of praise.

When we seek for self-glory and self-gratification we actually become less than our potential and less human. On the other hand, when we recognise that we are nothing of ourselves but everything in Christ, we actually become more Christ-like, more fully human and more of God’s original intention for us. Whether I am a spear-carrier at Shakespeare’s Stratford or in the chorus of a Broadway musical, if I am where God wants me to be then I am, in His eyes, centre stage. Let us together seek first His kingdom plans then we will be in the industries of our choosing in the centre of His will for our lives (Philippians 3:7-10). We will be and become successful.
Things that are not
I only made it a few steps out of the tube station before I vomited into the nearest gutter, identifying the distinctive taste of Big Mac onions as they came up. As I crouched there, undignified, city commuters wide-berthing me, I knew it was a lowly, broken moment. I’d made myself ill from self-pressure and worry. At what stage had I lost sight of God?

Earlier that night I had sat down to write the proposal for the documentary. Sitting in an empty office, staring at the computer screen, I attempted to start pitch which, if commissioning, meant an exciting new career.

I was stuck between being able to trust Him or myself.

As the culmination of vestment – a brilliant chance ahead. But I wasn’t feeling sick. That had brought me further than spurring on seemed an opportunity to pursue documentary. If the chance, and it was.

ion with this anxietyual concern: my on the decision. It seemed as to hold the power my career, to success or failure. was not being able to write the documentary proposal, in my strength and not in mine.

In terms of the pressure of relying on the commissioning editor, once I had been reminded that it’s only God who is in control of my career – not any man (Galatians 1:10) – then this source of anxiety was also extinguished. In fact, as my God-horizon broadened, it changed my outlook on the documentary. It wasn’t the be-all or end-all that I had imagined it to be. If I believed that God was working out a plan in my life, and had brought me this far, then even if this project didn’t happen, there would be other opportunities ahead.

Three weeks later, sitting in the commissioner’s office, I had let go of the documentary to such an extent that I genuinely didn’t think it was going to happen. So it felt a bit unreal to me when the show was unequivocally approved, like it was good news being delivered to someone else. Smiling inwardly – not overtly triumphant, but quietly hugely grateful – I knew the moment of success had not been achieved in that office, but had actually been battled for and won three weeks earlier, kick-started by a humbling puking experience.

I’m still a long way off deciphering God’s definition of success, but I’m learning. I think that it can definitely encompass worldly success: I hope the programme I’ve now made is a good piece of television. But I have a feeling that it also embraces gutter moments, poverty of spirit and ‘things that are not’.

Feeling dizzy, I thought it might help to get something to eat, so I stopped off at the McDonald’s outside work. As soon as I’d eaten I knew it was a mistake. On the tube journey home, it took all my concentration to not throw up. And then, leaving the tube station, I did.

I took a couple of days’ sick leave from work and this period was critical for me and God. This was when I needed to hear from Him on how I’d got into this situation; how I’d managed to make myself ill from work pressure. And He made some things clear to me.

Being a good relationship-forger, I’m definitely wired for working in an industry like TV, which thrives on personal contacts and networks. In fact, because my experience previous to this documentary had only been live entertainment TV, it was my relational investment with the producers that convinced them to let me work on a factual project. I believe God has gifted me with this people-rapport, so it was gutting to see how quickly I had run away with the gift, forgotten the giver, and shipwrecked myself. I have become reliant on my own networking ability, tasted success from it and given myself the credit.

As I read the Bible, I was struck again by how full the New Testament is of uncomfortable calls to humility and poverty: ‘He chose the lowly things of this world – and the things that are not – to nullify the things that are.’ (1 Corinthians 1:28)

Now, this is hard. I’m guessing that not many a success-minded media person would eagerly adopt the tag of ‘lowly thing’, or readily embrace being an individual who ‘is not’. But this was exactly what I needed to do: become a TV producer who ‘is not’, someone who is professionally ‘poor in spirit’ (Matthew 5:3) – and thus be able to trust God to equip me to write the documentary proposal, in His strength and not in mine.

I’m still a long way off deciphering God’s definition of success, but I’m learning. I think that it can definitely encompass worldly success: I hope the programme I’ve now made is a good piece of television. But I have a feeling that it also embraces gutter moments, poverty of spirit and ‘things that are not’.
Sam Brown

THE ARTISAN PROFILE

FILM AND TELEVISION PRODUCTION
Born Islington, London, 1971
Grew up in Buckinghamshire

I moved back to London in 1990 to study jewellery design then met a BBC television producer, Terry Jervis, and recorded and performed the lead vocal for the title sequence of the Hip-Hop program ‘Behind the Beat’. I continued my lead and backing vocal career working with artists such as the KLF, Stereophonics, Felix, Lulu, the Stereo MCs and Afrika Bambatta, picking up numerous number ones, top-ten hits and Brit awards along the way. I found Christ in 1997, after fuelling the physical with all the unfulfilling treats life had to offer and after realizing my spirit needed waking up and feeding. I then went back to college to study film, television and documentary production.

I’m currently working as a freelance director / lighting camera op and editor, documenting band tours and studio promo diaries for the likes of Paul Weller, Elbow, Stereophonics and Liberty X. I am also camera assisting on music and light entertainment shows at the BBC, MTV, ITV and C4.

My hopes for the future are to marry a beautiful and talented man of God, raise rug rats and continue to impact people through video documentary.
My head was burning, my eyes were wide open and my mouth felt like a toilet roll. I was sweating and fully dehydrated with no will to reach for water. All I could do was stare at the letterbox and hope that what I was hearing wasn’t the SAS trying to climb in and bundle me away to a secret interrogation cell. Eventually all parts of my body gave in and shut down. I woke up, hunched into my crotch, still sitting in front of the door, and realised I’d completely lost Saturday. Like so many other times, cocaine and insane drinking was such a good idea on Thursday night but now Sunday, it seemed far too long to live for. It was time to quit and to quit meant giving up thinking I could do this on my own. So I decided to give that up first. With the last willpower I had left in my subconscious, I finally handed myself in to colleagues at work who put me on a flight back to London and straight into The Charted Nightingale for a spell of ‘locked up’ rehab. After twelve days going cold turkey without medication, a self inflicted stubborn choice, I was finally ready for the new world...so I thought. Rehab had given me plenty of time to reflect and I’d started wondering how I ever got myself into this unforgivable mess. After all, I had everything and much, much more. More money than I could spend, a very beautiful girlfriend, lovely children, cars, a massive house, all the gadgets worth having and one of the most coveted job roles in our industry. I was an award-winning global creative director for one of the largest agencies in the world. Not only that, I was on the global steering committee overseeing New York, Chicago, San Francisco, London and Amsterdam. I had reached the creative corporate ceiling. And on top of that I made music at night that ended up being used for clients and made even more money. I even picked up photography as a hobby and ended up winning gold awards. From a creative point of view there seemed to be very little I couldn’t do. But despite all this, my life was falling apart. A very narrow and shallow existence had slowly crept up on me. Worst of all, I was becoming increasingly lonely. I didn’t know who my friends were and whom I could trust. I spent most of my time on planes, in executive club lounges and posh hotels mixing with ‘wannabe’ media groupies and dizzy girls who promised the world. I had no routine and I couldn’t keep a relationship down. Self-loathing and a lost sense of identity had now become a dull routine.
Coming out of rehab was a good new beginning and I felt very confident about the future. But it's all too true when they say that 'old habits die hard' and (annoyingly) relapse was more depressing than being on the three-year rock’n’roller coaster I'd just come off. With a lot of support from family and friends, the relapses became less frequent and I was finally able to walk away from hard drugs. First box ticked.

Being addictive in nature I soon found another outlet in the form of binge drinking. This lasted for a while until I was finally arrested in our neighbour’s garden passed out and embarrassingly disorderly. I felt the full force of the law and spent a night and day in Her Majesty’s cell and plastic bed. Standing in court and listening to what I had done felt like being someone else. At that very point I decided to turn my life around. I knew I needed something greater than myself or man and I turned to God for help. Within two weeks my wife found Jesus and we joined the Alpha course together and haven’t looked back since.

I still had problems with drink and decided to get the Lance Armstrong yellow armband. The day it arrived I put it on and made a promise to stop binge drinking. It was the beginning of what would become The Big Cold Turkey. It seemed like a good idea to have a reminder on my wrist and I decided to create a product that would make giving up stuff more fun. I'd also always wanted to create a foundation that would help protect children and youth at risk from drugs and alcohol. With this in mind I set about creating The Big Cold Turkey. After a lot of deliberation my wife, Louise, came up with the name Cold Turkey and the product was born. Today we have one thousand members around the world who have given something up and we've only been going six months, and with no advertising. Looking ahead things are about to turn a corner and, God willing, by spring we will have a National Giving Up Day and 250k in our foundation. One thing is very, very certain. Without God, none of this would have happened and I certainly would not be here, such were my frequent brushes with death. The real truth is that God is far more than good... especially if you let Him in.
CELEBRITIES WANTED
AS ROLE MODELS FOR

THE BIG COLD TURKEY
(perfection not essential)

Why don’t you give something up, and show everyone that you really can be a role model? As a face for The Big Cold Turkey, you’ll demonstrate just how much it takes to go Cold Turkey. At the same time, you’ll prove that it is possible to kick a habit or an addiction (and there’s only a fine line between the two). We all have our downfalls – and whether yours is shopping, chocolate, alcohol, drugs, smoking or simply biting your nails, wouldn’t it be great to be in charge?

What’s more – think of the example you’d be setting by taking up this challenge, what you’d learn along the way, how your life might change, and how many other lives might change as a result. All you have to do is commit to The Big Cold Turkey for the 42 day marathon challenge, and donate a joining fee to The Cold Turkey Foundation. (The Foundation has been set up to help support ‘Youth at Risk’, and other charities that work to protect children from the effects of alcohol and drug abuse).

For full details of contract please contact The Big Cold Turkey on 01242 574 111 or us@thebigcoldturkey.com

Celebrities only need apply
www.thebigcoldturkey.com

WARNING: The Big Cold Turkey should be taken in conjunction with other recommended treatments such as rehab, counseling or prescribed medication. For any drug and alcohol related addiction, or if you're taking prescribed drugs, please consult your doctor before going on The Big Cold Turkey.
Give up your bad habits with the small pack that helps you start quitting... today!

3 easy steps
1. Put on your wristband
2. Make the commitment
3. Earn your stars

LOOK!
You get ALL this!
1x 42-day diary
1x booklet
4x stainless steel trophies
1x saving seal
2x badges
1x silicone wristband
1x transfer tattoo

Start Stopping! Start Saving!

Derek Blaze
Popular, handsome man about town, and Big Cold Turkey user.

The Big Cold Turkey makes giving up fun. You can choose to give up whatever you want, so anyone and everyone can do it. It's based on the same principle as training for a Marathon, but instead of working in distance, you'll be working in days. The Big Cold Turkey uses a silicone wristband and has a unique reward system using stainless steel trophies that make completing your marathon fun.

The FOUNDATION
The Big Cold Turkey donates 10% of profits to support young people at risk from drug and alcohol abuse and the fight against obesity in children.

Give it up the good old-fashioned way - Cold Turkey!

www.thebigcoldturkey.com
and also available in Paul Smith

WARNING: GIVING UP CAN BE ADDICTIVE
What is your vision for your industry?  
My vision is that the high streets in all major cities will reflect fair trade and ethical clothes, and accessories that celebrate the ‘new silk route’. (With the ‘old’ silk route we celebrated traditional arts, cultures and organic methods of weaving). It is also to help the ‘shopping’ population start to take real responsibility for the buying power they have. Each item of clothing, each shoe and each accessory, have lives attached to them from all around the world – in most cases women and children. Nearly everyone on this planet wears some type of clothing and this industry needs serious attention. Every shopper with buying power should stop and think when they pick up a hanger. It’s a shame that our clothes don’t have pictures on them – chances are we would not pick them to wear. Educate, educate, educate – people deserve the knowledge.

It’s also my vision to educate the CEOs, buyers and media – the decision makers – to make a fair decision and not just a profit decision. I also want transparency from corporates: many fashion industries hide their production methods – why is that? We need to glamorise and implement good and tested, socially and environmentally responsible management structures, to help increase the popularity of the fair trade and ethical fashion industry. And we need to get the clothes on folks like Beckham, Victoria, baseball stars, rap stars and pop stars. My vision? A fair trade, ethical Queen. We need more ambassadors in the media.

What is the greatest piece of advice you have been given in your career?  
Anyone can do what you do. The only non-transferrable commodity you have is your gift, your style – it will set you apart from the rest and will engage people to come back to you over and over again. From that bit of advice I never worry about people taking my ideas.
Matthew, Mark, Luke or John?
John – he was rocking!

Paul, John, Ringo or George?
Paul – he was an amazing disciple and a serious evangelist, and Paul from the Beatles because I once sat in a church with him and his wife Heather. I was on Fifth Avenue in NYC – church bells started to ring as I walked past a church ... I ran across the road, rushed inside to find an amazing choir singing gloriously, and sat down to take it all in. I turned around ... and Paul and Heather were sitting behind me in this empty church. It was amusing.

Have you ever been financially broke and if so how did you deal with that time?
Financially broke? Yes! The world is constantly telling us to get into debt. It is not true and it is not good. Beware buyers! It is not natural to be in debt – God’s promises tell us that we have abundance. On a practical level my family was a great help and believed in my dreams. I realised that I had to believe in my dreams too – it was fine to have my dreams but to believe and act on them was a whole different matter. And that involved action. I carried on sowing my seeds and believing in God’s plan for me. Share your problems – there is always someone or a situation to recognise that will help you. I had to learn about opportunities. When you don’t have finances, get creative. It’s amazing what can be achieved. I became a web designer, graphics designer, accountant, writer and photographer when I was broke.

How do you react to criticism?
If the criticism is constructive then I am happy to absorb it, but if it comes with an agenda attached then I have to fight to keep my tongue under control! I am always happy to listen to another opinion/criticism – it makes life more interesting and lets me know that I am totally unique. I’ve often been able to refine my ideas from criticism I’ve had.

Last thing you read that inspired you?
I read a quote from Mandela a couple of months ago that has been rocking my world every since! I share it with everyone I meet:
‘Sometimes it falls on a generation to be great. You can be that great generation. Let you greatness blossom.’
Nelson Mandela, Trafalgar Square, London
To me, this tells us about the secret that is inside each of us – all ages, generations and cultures. I did the first ever fair trade show for kids at an assembly in London a few months ago in Chelsea, and these words inspired the children and me.

Most challenging film and most entertaining?
The most entertaining films have got to be the Pink Panther films with Inspector Clouseau – they always make me laugh. I often break out into spontaneous laughter when I think of some of the scenes in the films.
Most challenging film? I find most Hollywood films challenging to watch! But if you mean challenging my thoughts and actions ... I watched this movie about six months ago, Japanese director. Some orphans were rescued by a warrior and all six orphans were brought up as good friends. Each bonded in couples and became best friends. One day they were asked to partner up and fight each other to death so they could continue their task in life as assassins. Watching the emotions was interesting. It made me think about human nature and the complexity of us all – and the difficult nature of balance.

A song/album that is a must for your iPod and why?
Nitin Sawhney – the man is a genius! He mixes sounds, cultures and beats to perfection.

Worst thing about your industry?
The ethical and fair trade industry is wonderful to work in. You meet great people who are really trying to make a difference. It’s a very pioneering industry to be in. The worst thing about the industry is that you get a few ‘cowboys’ who are not ethical and are trying to make a quick buck. Best bit of advice ... always ask questions, even from the folks that say they are fair trade and ethical. The other worst thing is that there is not enough ethical investment in the industry.

What has been your biggest encouragement?
Children have been my biggest encouragement and are the beauty of our planet. There is great beauty and innocence in both our children and the planet. Let’s steward them both, well and good. The potential of a child is amazing and this encourages me to make the world a better place. A child dies in this world every five seconds – we should all be encouraged to end this statistic or drastically reduce it.

Spiritual input source when away from home?
I nearly always carry a Bible with me when away from home. I find there are plenty of verses to meditate on and relate to real life. If I don’t have a Bible I delight in the skies, the stars, the moon. The simple falling of a leaf during autumn awes me. Nature sparks my spirit!

My favourite piece of advice?
I always share this with people and it has helped me for years!
Q: What is the biggest room in the world?
A: The room for improvement!
“I owe my success to having listened respectfully to the very best advice, and then going away and doing the exact opposite.”

Franklin P Jones

“Formula for success: Rise early, work hard, strike oil.”

J P Getty

To achieve success in life you need the stamina of a long distance runner. By pacing yourself you are realising that you are working out the Lord’s plan for your entire life and not just for that moment. In a way, John Paul Getty sums it up: you need this day-to-day hard work and perseverance, to work as if everything depended on man. However, then you need something to happen that is totally out of your control such as striking oil, and to pray as if everything depended on God.

The cost of success levels out the imagined euphoria when you get to the top because you yourself know how many failures you’ve had to go through in order to get that one success, and also how much hard work has been poured into achieving it. You don’t know when success has hit you because each little achievement is like a step on the ladder and all you want to do is go one step higher. An important lesson for me has been learning that success isn’t fulfilling in itself, but actually quite an empty experience if it’s not seen in conjunction with God’s plan for your life.

Success too soon can also be very dangerous – God will only give you what you can cope with once you have grown in maturity and relationship with Him. In a way, the two things are exactly proportional – God won’t allow you to grow in success until you’ve grown in relationship and dependence on Him. Having learnt dependence you realise that success, or lack of it, is not a reflection of your self worth. God loves you regardless of what you do or don’t do.

As someone who has come from a very insecure background I know I have a weakness for taking outward success as a measure of my self worth, but I have had to learn that I am a child of God. Even if I were to never pick up a paintbrush again, nothing would change God’s love for me.

I think a pretty hard and fast rule can be this: if you need success it won’t come; it is when you least care that it surprises you. A couple of years ago I had a very difficult time as a Masters student at the Royal Academy of Art. I was, quite frankly, bullied by the tutors and other artists because I refused to compromise my vision for my own painting. As far as the tutors were concerned, I was not doing the right sort of art – I was old-fashioned because I painted the beauty of nature and that was just not acceptable. For a full two years I was treated with disdain. I would come out of group crits in tears, humiliated and kicked down to a very low place. In a way, having your art examined in such a way is like standing completely naked in front of a group of people – you are completely vulnerable. Towards the end I would cry most nights. I was given the worst exhibiting space for the final show, a pokey little corner, and graduation was the pinnacle. My then husband-to-be, Peter Harrap, also a painter, took me for lunch to drown my sorrows and I was just about to tear up the lovely velum certificate with ceremonial red bow when my phone rang. It was Charles Saatchi, the biggest art collector in the country, saying he wanted to buy my show. I was elated and found the immediate unashamed change in my peers’ attitude hilarious. Obviously they were now telling me how much they had always loved my work and so on.

An important lesson was learnt. For a person that had looked a lot to other people for my affirmation, the Lord was showing me that I had to not care what people thought because they can change their minds depending on circumstances anyway, and it is in no way reflective of the truth as the Lord sees it.

The second lesson, I guess, is that when we come to the end of ourselves and are in a place of complete brokenness – having given up trying and are about to figuratively tear up the certificate of success that the world tempts us with – this is the place where God is able to take over from our striving and come in with His power to do amazing things.
www.everyclick.com
Support Artisan by just surfing the internet.

Did you know that every time you use a search engine you’re generating cash? Global web search revenues are worth billions each year and they’re growing fast. Everyclick is a new internet search engine that has been set up to make sure some of this money goes to charity. It provides all the usual search engine services – and a few extra ones – but the big difference is that 50% of its gross revenues will be given to charity.

Artisan is one of the charities listed by Everyclick, so to help us benefit visit www.everyclick.com and register, selecting Artisan Initiatives Charitable Trust as the charity of your choice. Then your search activity could generate around £12 per year to Artisan at no cost to you or to us! If 1000 people come on board, this could pay for two Artisan publications. Please support us in this simple way. Thank you.
Los Angeles
MASTERMEDIA INTERNATIONAL
www.mastermediaintl.org
PREMISE
www.premiseonline.org
ACT ONE
www.actoneprogram.com
HOLLYWOOD CONNECT
www.hollywoodconnect.com
INTERMISSION
www.inter-mission.net

New York
THE HAVEN
www.havennyc.com
INTERNATIONAL ARTS MOVEMENT
www.iamny.org
PARADOX
www.fashionparadox.com
MODELS FOR CHRIST
www.modelsforchrist.com

London
ARTISAN INITIATIVES
www.artisaninitiatives.org
ARTS CENTRE GROUP
www.artscentregroup.org.uk
GENESIS ARTS
www.genesisartstrust.org.uk
CHRISTIANS IN ENTERTAINMENT
www.cieweb.org.uk
MAGMA
www.magma.org.uk
INTERMISSION
www.intermission.org.uk
Paris

CITY GUIDE
JIM BEISE

Euro
Eiffel
Expensive
Paris is the most visited city in the world so I assume you know most of the main sites (Eiffel Tower, Le Louvre...etc). However, you might be more interested to know where a Parisian hangs out...

Generally speaking, Paris is a pretty expensive city to live in. However, the north side remains less expensive than the south, in spite of the invasion in recent years of the northern neighbourhoods by the ‘BOBO’ (Bourgeois Bohème: Bohemian middle-class). As a result, while the south side has a more corporate atmosphere, the north side is becoming the trendy creative side.

Paris is reputed for historical museums, one of them being the Carnavalet Museum, which presents the history of the city and the people who influenced its development. It’s a must-see, (the entrance is free) and it’s located in the Marais area, a sort of village feeling area, in the original house of Mme de Sévigné (famous for its epistolary art).

Paris also offers bigger spaces for contemporary art with the Pompidou Museum located near Châtelet les Halles and the Palais de Tokyo, which is near the Trocadéro (face to the Eiffel Tower). Both of those museums welcome major artists all year long. If you have time, the Pompidou site has a free library and a very trendy (but expensive) restaurant on the roof, whilst the Palais de Tokyo has two quite affordable restaurants in its amazing building.

Concerning food, I recommend four typical places from the least to the most expensive:

1. **Chez Chartier**, the oldest typical Parisian restaurant. Go there mainly for the decoration of the place (6 to 12 € - 7, Rue du Faubourg Montmartre – Subway: Grand Boulevard).

2. **Apparement Café**, a very cosy place where you feel at home in a superb area (around 14 - 18 €, Rue des Coutures Saint-Gervais – Subway: Saint Sébastien Froissard).

3. **Kong**, on the top two floors of the prestigious Louis Vuitton building. The restaurant is an elevator ride up, above the Kenzo flagship stores. The top floor has a glass ceiling that looks over the city, designed by the architect Jean-Jacquey and most of the interior was designed by Phillipe Starck (around 20 € - 1, Rue du Pont-Neuf, à la Samaritaine – Subway : Châtelet – les Halles).

4. **L’atelier de Joël Robuchon**, an amazing place where you get your food prepared in front of you by the current top French chefs. (70 – 100 € - 5-7, Rue Montalembert, Hôtel Pont-Royal – Subway : Rue du Bac). For more restaurant visit www.cityvox.com. If you are on a budget, you shouldn’t miss the chance to picnic on the Quay de Seine, the ‘art bridge’ (Pont des Arts) or at the top on the Champs de Mars in front of the Eiffel Tower. The building is lit with spotlights that shine at night for the first minutes of every hour (incredibly romantic).

If you happen to be in Paris during the summertime, don’t miss the quay of the Seine, which is closed to cars and becomes a trendy beach. Also at night, in selected historical sites, check the outdoors movies (www.paris.fr).

Even if it’s pretty hard to find green areas there’s the ‘coulée verte’ starting from the Bastille. It’s an amazing walk on a viaduct adorned with bushes, cherry-trees, flowered clumps and flirting young lovers on park benches. Until 1969, the viaduct supported a railway track that ended at Bastille where the Opera now stands. On the walk check out 32, rue de Picpus - here stands the Picpus cemetery. It’s small but this used to be a hole where 1300 people who were guillotined during the summer of 1794 at ‘place de la Nation’ rest. Lafayette is also buried at Picpus and his tomb is adorned by an American flag as a reminder of his achievements and help in the American War of Independence.

From a lodging point of view www.fusac.com offers the opportunity to find apartments for a short period of time or even to exchange places. There are many churches in the city, but if you are looking for a lively assembly with artist specific programs, I would recommend Belleville Church (97, rue Julien Lacroix – Subway : Belleville). For English speakers I would recommend Saint Michael Church (http://saintmichaelsparis.org). Also, check out Vintage Church (www.parisvintage.org) or Hillsong London in Paris (http://www.hillsong.co.uk/paris.php?content=english).

Paris is also known for its very dynamic theatre and dance scene. All are detailed in exhaustive weekly magazines (FigaroScope or Officiel des Spectacles – 50 cents each) but I recommend two places: Theatre de la Ville at Châtelet Les Halles, known for contemporary dance and the Opera Garnier for its ballets and its Neo-Baroque architecture.

Finally, don’t miss the very active ‘underground’ scene. There are so many shows that you can often find invitations or discounted tickets (www.paris-billets.com, www.sortirparis.com and www.billetreduc.com).

Enjoy Paris!
I.C.P. To The Rescue

ARTICLE
JON BURKHART
Working in advertising comes with plenty of challenges to faith, but thanks to the Playboys I never feel like I’m fighting the battle alone.

Last week I was surrounded by colleagues but couldn’t have felt more alone.

I was at a party at Soho House, London’s private club for media types. Towards the end of the night, a guy dropped his trousers and pressed his exposed backside up against a glass door right in front of us. In response to his gesture, I raised my shirt and revealed my stomach in all its albino white one-packness. Everyone was blinded, so I decided to declare the skin-off officially over.

I left soon after, still feeling alone despite all the attention and appreciation for my paleness. I must confess that nine times out of ten I’m a shameless lover of the spotlight, but on this particular occasion, I felt like I had spent the whole evening with mannequins. Is any of this real? Do any of these people know, or want to know, the real me? Do I even want to know them? Does any of it matter?

As a Christian working in advertising, I occasionally feel this way and I’ve found that the best way to fight this sort of funk is first, to pray, and second, to call up the International Christian Playboys (ICP). What? Stay with me.

The next day, I arranged to have dinner with the three founding members of ICP. Outside the VIP lounge they’re also known by their first names: Chas, Trevor and Martin. They’re all advertising creatives who have made award-winning ads at top agencies, but let’s be honest, all three wouldn’t be International Christian Playboys without me, the ICP’s fourth and most exotic member. More importantly, I wouldn’t be here without them.

Let me explain. First of all, they’re all English. Without a Tennessee redneck like myself, they wouldn’t be ‘International’ and thus the group would lose a bit of its mystique. So why are we called the International Christian Playboys, you’re wondering. Maybe it’s because we wear leisure suits and meet up in really swank joints around town. Maybe our name’s a bit cooler than names like God-Squadder Ad Dudes (G-SAD)? Maybe it’s irony. I’m not sure.

What I am sure about is that they’ve helped keep me in the industry. When I first moved here from Memphis I knew no one. I had a CV of American accomplishments that meant absolutely nothing to employers in this country. I met the Playboys and they helped me deal with the initial rejection of trying to find a job. Over the years they’ve also helped me secure several jobs in London. I believe God led me to this motley crew of future rock stars and artists because they’ve been my support network in advertising. They’ve always come to my rescue. Working in advertising comes with plenty of challenges to faith, but thanks to the Playboys I never feel like I’m fighting the battle alone.

Sure, we’ve all refused to work on certain products, but we’ve also had to make compromises. We all try to create excellent work and put up with difficult co-workers with a smile on our face, but we all lose it at times.

Outside of advertising, we all want to use our talents for worthwhile causes that we believe in. Chas, Trevor and Martin have had many opportunities to do just that. For the last twelve years, they’ve been meeting up in cafés to use their talents to promote something they care about more than fizzy drinks, chocolate and tampons. They make ads for God – literally. They have created posters for the Churches Advertising Network (churchads.org.uk) and church.co.uk, to name a couple. Their ads are different from any other ads I’ve ever seen. Unlike American Christian advertising, they don’t just hijack popular logos like Tommy Hilfiger and change it into a contrived message like Tommy Hellfighter. Their ads break through all denominational differences and present what separates Christianity from everything else – the person and character of Jesus – in a surprising way.

The advertising industry influences the world like few other industries and the most exciting thing for me is to see the growing number of Christians involved at the heart of this creative industry. On behalf of this growing network I would ask that you would stand with us and pray that God would give us the ability to stand for truth and integrity. Pray also that we would exemplify the Christian Playboy lifestyle in an industry that’s not ready for Leisure Suit Fridays.
artisan prayer network

advertising

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

Mastermediantlorg
Hollywoodprayernetwork.org

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

“time to get your knees dusty”

November

1 Trevor Beattie                 Cd, Bmb, London
2 Rick Boyko                     Md, Vcu Adcenter, Richmond
3 Jelly Helm                     Director, Wieden & Kennedy, Portland
4 Tony Davidson                  Cd, Wieden & Kennedy, London
5 Mark Sephton                   Creative, Kastner & Partners, London
6 Ed Morris                      Creative, Leo Burnett, London
7 Jim Thornton                    Cdo, Leo Burnett, London
8 Bruce Haines                  Cdo, Leo Burnett, London
9 Rooney Carruthers              Cd, Vccp, London
10 Paul Weinberger                Chairman, Lowe, London
11 Gary Lace                      Ceo, Lowe, London
12 Ross Chowles                 Ecd, Jupiter Drawing Room, Cape Town
13 Renato Quaroni                 Cd, Tbwa Hunt Lescaris, Johannesburg
14 Dan Wieden                              Wieden & Kennedy, Portland, Or
15 Cliff Freeman                 Cdo, Cliff Freeman & Partners, New York
17 Mike Hughes                    Creative Director, The Martin Agency, Dallas
18 Jeff Hopfer                     Art Director, The Richards Group, Dallas
19 Mark Tutssel                   Deputy Chief Creative Officer, Leo Burnett Usa,
20 Kate Stanners                   Ecd, Saatchi & Saatchi, London
21 Noel Haan                       Executive Creative Director, Leo Burnett, Chicago
22 Susan Credle                     Evp, Creative Director, Bbdo New York
23 Steve Conner                  Managing Partner, Burrell Communications Group
24 Andrew Robertson              Chief Executive Officer, Bbdo North America
25 Robert Leplae                  President, Tbwa Chiat Day, North America
26 Tom Bernardin                Chairman & Ceo Leo Burnett Worldwide
27 Rupert Howell                   Director, Mccann Erickson London
28 Edward H. Meyer              Chairman/ceo, Grey Worldwide, Nyc
29 Jeff Goodby                       Cdo, Goodby, Silverstein, San Francisco
30 Rich Silverstein                Cdo, Goodby, Silverstein, San Francisco
31 Chas Bayfield                 Freelance Copywriter, London
**January**

1. Mike Horne  
   (Partner, Arthur Steen-Horadamson, UK)
2. Mark Steen  
   (Partner, Arthur Steen-Horadamson, UK)
3. Sara Fay  
   (EVP, Optimedia, New York)
4. Bob Goodbode  
   (Creative Director, Fallon, New York)
5. Betsy Frank  
   (President and CEO, Radio Advertising Bureau, New York)
6. Gary Freese  
   (President, Mindshare, New York)
7. Meredith Jamin  
   (President and CEO, Publicis, New York)
8. Mark Adamson  
   (CEO, Arthur Steen-Horadamson, UK)
9. Simon Sworn  
   (Creative Director, VCCP, London)
10. Sara Fay  
    (Ceo, Isobar, New York)
11. Trevor Webb  
    (Creative Director, Leo Burnett, London)
12. Paul Littman  
    (President, Mindshare, New York)
13. Bob Flood  
    (EVP, Optimedia, New York)
14. Jeremy Craigen  
    (Worldwide Creative Director, TBWA
d4 New York)
15. Ron Berger  
    (President, M&C Saatchi, London)
16. Federica Aragno  
    (Creative Director, M&C Saatchi, London)
17. Peter Lapsley  
    (Managing Director, M&C Saatchi, London)
18. Pinit Chantaprateep  
    (Director, J Walter Thompson, Bangkok)
19. Scott Hutton  
    (Creative Director, M&C Saatchi, London)
20. Ron Berger  
    (President, M&C Saatchi, London)
21. Shamsa Kabbani  
    (Executive Creative Director, BBH
d4 New York)
22. Susan Lavin  
    (Executive Creative Director, BBH
d4 New York)
23. Cilla Snowball  
    (Creative Director, M&C Saatchi, London)
24. Lee Clow  
    (Creative Director, TBWA
d4 New York)
25. Alex Lapham  
    (Creative Director, BBH
d4 New York)
26. Scott Hutton  
    (Creative Director, M&C Saatchi, London)
27. Alex Scott  
    (Creative Director, BBH
d4 New York)
28. David Gilmour  
    (Creative Director, BBH
d4 New York)
29. Lee Clow  
    (Creative Director, TBWA
d4 New York)
30. Charlie Courtier  
    (CEO, Mediavest, New York)
31. Laura Desmond  
    (CEO, Mediavest, New York)

---

**December**

1. Martin Casson  
   (European Creative Director, Christie's)
2. Simon Sworn  
   (Partner, Arthur Steen-Horadamson, UK)
3. Trevor Webb  
   (Creative Director, Leo Burnett, London)
4. Dee Goodpaster  
   (CPG, Fallon, New York)
5. Shamsa Kabbani  
   (EVP, Fallon, New York)
6. John Griffiths  
   (Account Executive, BBH
d4 New York)
7. Steve Rutterford  
   (Freelance Planner, London)
8. Melanie Drainey  
   (Executive Creative Director, Fallon, New York)
9. John Bartlett  
   (EVP, Fallon, New York)
10. Paul Silburn  
    (EVP, Fallon, New York)
11. Par FALLON  
    (EVP, Fallon, New York)
12. Scott Hellingworth  
    (EVP, Fallon, New York)
13. Cilla Snowball  
    (EVP, Fallon, New York)
14. Paul Brazier  
    (EVP, Fallon, New York)
15. John Hegarty  
    (Chairman, BBH
d4 London)
16. Jeremy Craig  
    (Executive Creative Director, BBH
d4 London)
17. Peter Lapsley  
    (Managing Director, M&C Saatchi, London)
18. Lee Clow  
    (Creative Director, TBWA
d4 New York)
19. Alex Lapham  
    (Creative Director, BBH
d4 New York)
20. Scott Hutton  
    (Creative Director, M&C Saatchi, London)
21. Cilla Snowball  
    (Creative Director, M&C Saatchi, London)
22. Susan Lavin  
    (Creative Director, BBH
d4 New York)
23. Cilla Snowball  
    (Creative Director, M&C Saatchi, London)
24. Lee Clow  
    (Creative Director, TBWA
d4 New York)
25. Alex Lapham  
    (Creative Director, BBH
d4 New York)
26. Scott Hutton  
    (Creative Director, M&C Saatchi, London)
27. Alex Scott  
    (Creative Director, BBH
d4 New York)
28. David Gilmour  
    (Creative Director, BBH
d4 New York)
29. Lee Clow  
    (Creative Director, TBWA
d4 New York)
30. Charlie Courtier  
    (CEO, Mediavest, New York)
31. Laura Desmond  
    (CEO, Mediavest, New York)
Contributors:

STEVE COLE
Steve is married to Rachel and has two children Samuel and Jasmine. He founded Artisan nine years ago and is excited about creating a sense of fusion between creative influencers around the world! Steve is also passionate about issues such as Fair Trade and the making poverty history vision.

JON BURKHART
Jon’s an almost-albino anglophile from Memphis. When he’s not writing ad copy or making short films, he’s eating gourmet burgers in west London with Jo, his lovely English wife.

MARKSTEEN ADAMSON
During his fifteen-year career Marksteen has become highly regarded within the branding industry. He has written articles on the subject of corporate and brand identity. He is also a visiting college lecturer and conference speaker and a Partner in ArthurSteenHorneAdamson based in Cheltenham UK. www.ashawebsite.co.uk

ELIZABETH LASKAR
A UK based ethical image consultant who became a founding member of the UK Ethical Fashion Forum and Director of Fashion events. Her most recent project was the production and Directing of the UK show at the second ever Ethical Fashion show in Paris. EL has a degree in Business and Philosophy.

NIGEL GOODWIN
Nigel Goodwin trained as an actor and has worked in film, television and theatre before combining this experience with 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.

JIM BEISE
heads up La Fonderie in Paris which exists to value and inspire Christians working in the Arts media industries through Monday night Bible Studies, weekend retreats and coaching and networking events. www.lafonderie.org

ARTISAN INITIATIVES
9 Adam Street
Covent Garden
London, WC2N 6AA
info@artisaninitiatives.org
www.artisaninitiatives.org
+44 (0) 17 3236 3639
Artisan Initiatives Charitable Trust 1056949

DISCLAIMER
The views expressed in this magazine are not necessarily those of Artisan.

Credits:
Thanks to the contributors and also to our editor Jessica Howells.
Design: sparks, London,
info@sparks-art.com
Print: Stabur Graphics, London,
info@stabur.co.uk

Steve directs the Film/TV/Radio programme at Biola University in La Mirada, California. He is the co-author of A Matrix of Meanings: Finding God in Pop Culture. His most successful, ongoing project is his two children, Zoe and Theo.

SIMON MORRIS
After working for 2 years on MTV UK’s show TRL, Simon moved onto working on a documentary on HIV/AIDS for MTV International. He is now a freelance producer focusing on youth-related documentaries.

JONATHAN BOULET
works alongside Jim Beise at La Fonderie in Paris, he also organises concerts and is starting a record label to encourage new artists.

CRAIG DETWEILER
Nigel Goodwin trained as an actor and has worked in film, television and theatre before combining this experience with 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.

Wife.

in

west

London

with

Jo,

his

lovely

info@stabur.co.uk

info@sparks-art.com

Design:
sparks,
London,

UK.

www.ashawebsite.co.uk

La

JONATHAN	

BOULET

Cheltenham	

UK.	

www.ashawebsite.co.uk

ArthurSteenHorneAdamson	

based	

in

conference	

speaker	

and	

a	

Partner	

in	

of	

corporate	

and	

brand	

identity.	

He	

is	

regarded	

within	

the	

branding	

industry.	

Marksteen	

has	

become	

highly	

During	

his	

fifteen-‐year	

career

MARKSTEEN ADAMSON
During his fifteen-year career Marksteen has become highly regarded within the branding industry. He has written articles on the subject of corporate and brand identity. He is also a visiting college lecturer and conference speaker and a Partner in ArthurSteenHorneAdamson based in Cheltenham UK. www.ashawebsite.co.uk

ELIZABETH LASKAR
A UK based ethical image consultant who became a founding member of the UK Ethical Fashion Forum and Director of Fashion events. Her most recent project was the production and Directing of the UK show at the second ever Ethical Fashion show in Paris. EL has a degree in Business and Philosophy.

NATASHA KISSELL
Taught at Byam Shaw and the Royal Academy of Art. Her work is in the collections of HSBC, Deutsche Bank, Gievves and Hawkes and Knoxville Museum of Art, Tennessee. She has recently had a solo show curated by Charlie Philips, and will be exhibiting at Marlborough Fine Art in Spring 2006. www.natashakissell.com

JIM BEISE
heads up La Fonderie in Paris which exists to value and inspire Christians working in the Arts media industries through Monday night Bible Studies, weekend retreats and coaching and networking events. www.lafonderie.org

STEVE COLE
Steve is married to Rachel and has two children Samuel and Jasmine. He founded Artisan nine years ago and is excited about creating a sense of fusion between creative influencers around the world! Steve is also passionate about issues such as Fair Trade and the making poverty history vision.

JON BURKHART
Jon’s an almost-albino anglophile from Memphis. When he’s not writing ad copy or making short films, he’s eating gourmet burgers in west London with Jo, his lovely English wife.

MARKSTEEN ADAMSON
During his fifteen-year career Marksteen has become highly regarded within the branding industry. He has written articles on the subject of corporate and brand identity. He is also a visiting college lecturer and conference speaker and a Partner in ArthurSteenHorneAdamson based in Cheltenham UK. www.ashawebsite.co.uk

ELIZABETH LASKAR
A UK based ethical image consultant who became a founding member of the UK Ethical Fashion Forum and Director of Fashion events. Her most recent project was the production and Directing of the UK show at the second ever Ethical Fashion show in Paris. EL has a degree in Business and Philosophy.

NIGEL GOODWIN
Nigel Goodwin trained as an actor and has worked in film, television and theatre before combining this experience with 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.

CRAIG DETWEILER
Craig directs the Film/TV/Radio programme at Biola University in La Mirada, California. He is the co-author of A Matrix of Meanings: Finding God in Pop Culture. His most successful, ongoing project is his two children, Zoe and Theo.

SIMON MORRIS
After working for 2 years on MTV UK’s show TRL, Simon moved onto working on a documentary on HIV/AIDS for MTV International. He is now a freelance producer focusing on youth-related documentaries.

JONATHAN BOULET
works alongside Jim Beise at La Fonderie in Paris, he also organises concerts and is starting a record label to encourage new artists.