

MEDIA **ZINE**



the art issue
the heart exhibition
Bernie & Penny
terror mon amour



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Printed by dejavucolour

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COVER:

Partial dissection of a man's chest, with arteries indicated in red, by Friedrich Tiedemann (1781 - 1861)

THANKS TO:

Pedro Inoue
 Romilly Paradine
 James Peto & The Wellcome Collection
 Patrick O'Callaghan



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MediaZINE, dedicated to promoting diversity and encouraging new opportunities in the media industry, provokes intelligent dialogue and provides a democratic forum for discussion within the community. Our driving emphasis is on inspiring creativity and talent; to nurture potential for community interaction; and to engage with other sides of the argument. This is a collation of the best human interest stories, photos, views and analysis of social issues. Produced by the Islington Media Clubhouse that provides affordable /free media training, mentoring and job assistance into the industry for those excluded through lack of opportunity, and through economic and social barriers.

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SCREEN TEAM

The excitement and glamour of a West End show is hard to beat. From *Cats* and *Phantom of the Opera* to *Grease* and *Les Miserables*, we are swept into a magical world far from our everyday lives. The performers may take centre stage but no production is complete without the amazing sets and costumes.

Penny Hadrill has been printing fabrics for film and TV sets, theatre, musicals, opera, and dance productions since 1989. She met her partner, Bernie Esplin when he was working as a retailer for Moss Bros. They fell in love and have been living and working together for 15 years.

Their fascinating studio is in the basement of a converted shirt-making factory in Hackney. Surprisingly spacious and light it is an Aladdin's Cave of fabrics, costumes, equipment, props, photos and prints. The centrepiece of the room is a huge table, 6 metres long and 60 inches wide, the average requirement for a suit or a dress.

They are often working on numerous jobs at the same time. The studio is a hive of activity and the phone is constantly ringing. Penny and Bernie work closely with the designers to ensure that the finished result is perfect.

The walls are covered in beautiful drawings by art directors and costume designers. These provide the printers with detailed information regarding the style, colour, texture and type

of material to be used. Fabrics that begin life as a plant (cotton or hessian) require different dyes to those that begin life as an animal (silk or wool). Synthetics are different again. Penny explains the pitfalls of printing on fabric provided by the client. If the material isn't what it's supposed to be the dyes won't take. Even worse, they may run, spoiling very expensive fabric that may be impossible to replace.

Bernie shows me a sample of dancers' tights for the Scottish Ballet. An exotic camouflage effect has been meticulously hand painted onto the dyed cloth to create the impression of exotic woodland creatures. A pile of gorgeous fuchsia dresses are costumes worn in the stage production of *Phantom of the Opera*. **Penny has been working on different productions of the musical since 1986.** The costumes need to be re-created every time the cast changes. The dresses have been dyed using the ombré process so that colours gradually blend in to each other like flower petals. Penny describes the dying process as a science. **Finding the exact match of fabric, colour and image can sometimes take weeks of research and experimentation.** It takes hours of work to create six bodices. Dipping each piece in and out of the dye puts an enormous strain on shoulders and arm muscles. The same process was used to dye the *Phantom's* gigantic woollen cloak. A

mask and gloves must be worn as the chemicals are often toxic and can badly burn the skin.

Hundreds of hand-made silk screens are stacked under the printing table. Images are stencilled onto the screen and 'photographed' using a huge hand-built light-box. The image is then transferred onto fabric by pulling inks across the screens with squeegees.

We check a large screen for imperfections by taking it outside and holding it up to the light. The image suddenly comes to life, a repeat pattern of heraldic dragons which feature on a smoking jacket worn by Churchill in *Churchill's War*, the sequel to *A Gathering Storm*. The original reference was a black and white photo of the famous Prime Minister standing between Stalin and Eisenhower. The end result is incredibly accurate and the printed image even creates the illusion of being hand embroidered.

Anything produced for film needs to absolutely perfect. The camera may focus closely on cloth or wallpaper and will show any imperfection.

Penny and Bernie get a chance to see their work at dress rehearsals and premieres. They recently saw *Grease* in the West End, a whirling riot of fifties spots and stripes.

Bernie returns to the dyeing table, printing up stripy shirts for *Chitty Chitty Bang Bang* and Penny answers the phone to yet another designer. Popular people these printers.

TERROR MON AMOUR

is the title of Pedro Inoue's first solo exhibition. Using graphic design as a medium, his work forms a stunning visual attack on the greed, corruption and terror employed by corporations and governments. In mimicking their selling techniques he turns the equation on its head and presents their promises as false, empty and terrifying.

You use a lot of big brand names like Nike and McDonalds in your work, but I have a feeling you're not trying to promote these names! Why did you use them?

You are right; I am not trying to promote them in a 'positive' manner, but maybe to over-promote them, to overexpose them. Corporations like the ones you mention are part of a very busy minded environment where they use everything they can to promote their image (but also do everything they can to suppress any criticism towards their brand). In today's consumerist society, image reigns. Consumers buy the product image, what they 'represent', rather than buying out of need.

These companies' actions, however, are completely the opposite. They exploit slave labour in poor countries, making any improvement in working conditions impossible and suppress criticism by refusing to accept responsibility for contractors' work factories. Coca cola has had worldwide criticism in regard to the killing of union leaders in Colombia for quite some years now. Check www.killercoke.org for more information.

My work uses the same technique these companies use with their brand images. They manage to spin their message by conquering the viewer first and then revealing the meaning to whoever chooses to look a bit closer. My work does the same, it makes the viewer fall for it and when he realizes that the superficial beauty is actually made of thousands of symbols representing private interest it's already too late.

Correct me if I'm wrong but the patterns give an Asian influence. Could you tell me what influenced the patterns?

There is lots of Tibetan influence, my mother is a Tibetan Buddhist and I grew up with a fascination for the mandala shape. Also, for the later works there have been lots of Islamic influences, mainly after the invasions of Afghanistan and Iraq.

There are some faces in some of your pieces and I couldn't work out who they are. Could you tell me?

I believe they must be one of the following: George Bush, Condoleezza Rice, Paul Wolfowitz, Dick Cheney, Donald Rumsfeld, Richard Perle. These are the minds behind the republican doctrine that has reigned from 2001 until now. They can be called Neo-conservatives and they started the 'Project for New American Century' or PNAC, which mainly stands for boosting military spending, fighting multiple wars at the same time and 'enforcing' economical and political 'freedom' abroad.

What does the Shrine symbolise?

The piece Never Forgive Never Forget is an installation in response to the Iraq war. It glorifies the military industry complex by hijacking a religious sacred symbolism, making humiliation, terror and torture their glory. The products stand for the capitalist symbols that surround us but nevertheless are part of this so called 'war' on terror.

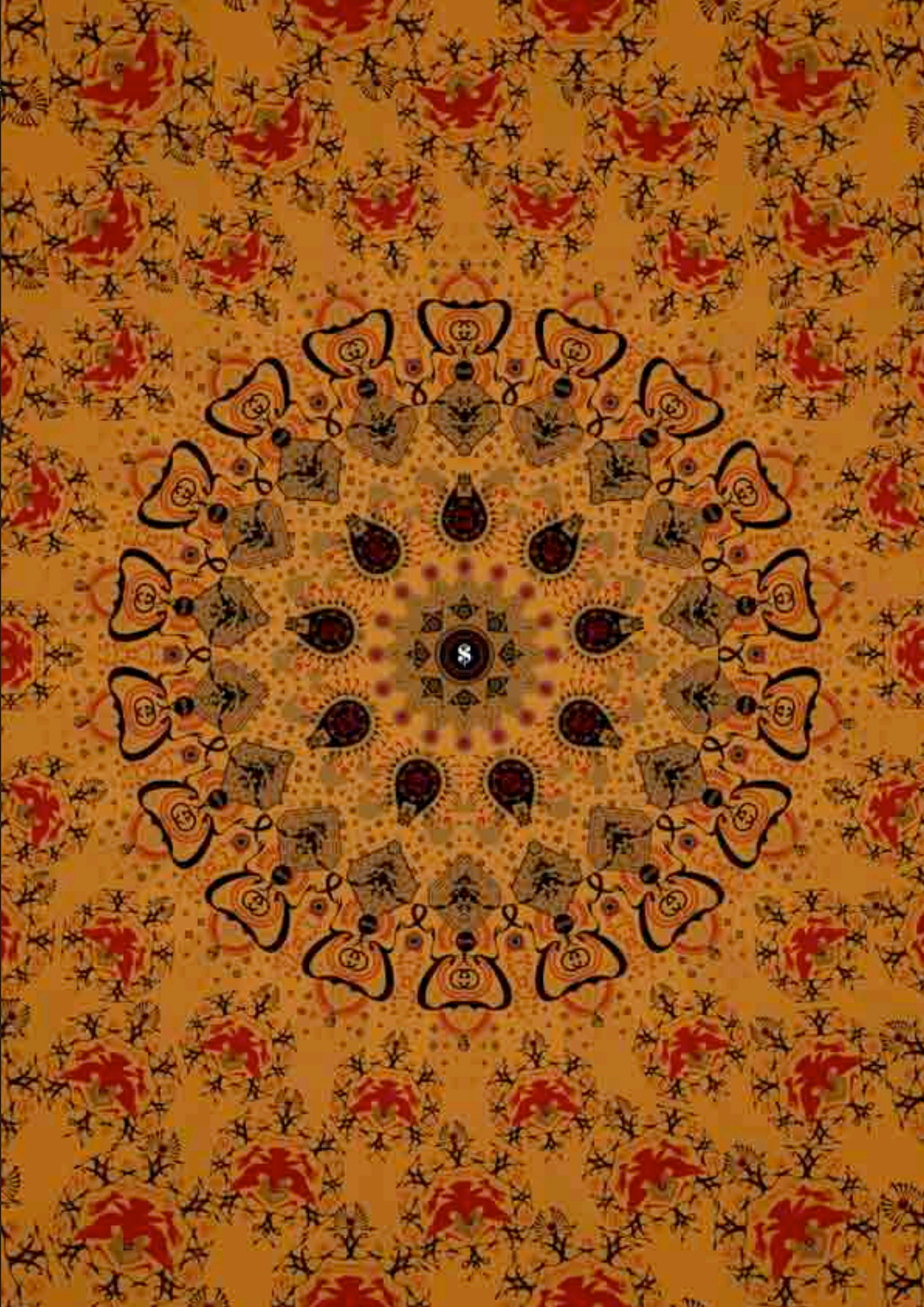
In a brief sentence, could you explain the overall message of your work?

By surrounding the audience with a super-glossy, immaculate world, I try to criticize today's consumerist society by accumulation. Pretty much like decorating a nightmare, a glossy vision of hell. And as a consequence I try to show the hidden interests behind this superficial shallow beauty.

For more information see www.terror-mon-amour.com



Photos: Never Forgive, Never Forget installation and opposite Beyond Petroleum, both created in 2005



By Rachel Holt

WORK EXPERIENCE OR EXPLOITATION?

GRADUATES AND YOUNG PEOPLE ARE FORCED TO WORK LONG HOURS FOR NOTHING JUST TO GET A 'BREAK' IN TV. RACHEL HOLT EXAMINES HOW AND WHY THIS IS HAPPENING AND WAYS (IF ANY) TO GET AROUND IT.

It's a fact. Hundreds upon hundreds of excited, fresh-faced graduates are aware that the only way to get their foot in the TV door is to offer their services for free. TV moguls like to call this 'work experience', but is it experience or just exploitation?

It's a familiar scene in media land. A handful of youths, all running about until their heart's content with a painted smile on their face, slightly panicked, saying 'yes' to every command in the hope of impressing the next fat cat who walks in their direction.

From the corporate big boys to the widespread 'indies', television production companies have a dirty little trick up their sleeve. Aware of how many starry-eyed graduates are keen to be in the industry they know exactly how to entice them in and how to keep their attention. Like a pendulum, they dangle the possibility of landing a 'real' paid job in front of all the enticed eyes. Moral no, clever yes.

I interviewed 'Bev' an employee of one of the major corporate production companies about her views on the issues surrounding exploitation:

'YOU SIMPLY DON'T GET ANYWHERE IF YOU'RE NOT WILLING TO BE EXPLOITED. THE DIFFERENCE IS WHETHER YOUR EMPLOYER WILL RECOGNISE YOUR DEDICATION AND REWARD YOU. IT BECOMES TRUE EXPLOITATION WHEN YOUR EMPLOYER USES YOU AND TOSSES YOU AWAY.'

If someone fails to impress or can't quite afford to do the whole month's work unpaid, they are cast aside instantly in favour of an inbox stuffed full of potential CVs just waiting to do unpaid work (experience). Allegedly the same can be said if you dare to ask to take your legally entitled rest break when your paid colleagues aren't stopping for a break. Out on your ear - your name is mud and you will never be contacted again!

"PRODUCTION COMPANIES ARE PAYING LESS AND GETTING MORE PROFESSIONAL RATES ARE CONSTANTLY BEING DRIVEN DOWN. PRODUCTION VALUES ARE PLUMMETING. THIS IS ALL PART OF THE MALAISE THAT AFFLICTS A PROFESSION WITH A SATURATED WORKFORCE. THE CONDITIONS OF PLAY ENSURE THAT THE CANDIDATE WITH THE LEAST STAYING POWER IS WEEDED."

So what is it that makes TV land so appealing? There is a common misconception in the minds of young eager-beavers that TV is a glamorous industry. Yet the reality can be pitiful wages, long hours, and the harsh attitude you will be faced with on a daily basis. It really is a one of a kind industry. On so many occasions have I heard the phrases, "toughen up" and "you have to be thick skinned." Would it not be easier and more productive if they were nice to you? So whilst many media graduates feel that work experience is their stepping stone into the media, for many it turns out to be a walk across quick sand.

So how do we get around this problem? With great difficulty and a certain amount of decency and grace. It seems there are only two viable ways to enter TV.

1. **NEPOTISM** - your dad is the chief commissioner of a major channel.
2. **'WORK' UNPAID** alongside all the other in-

experienced bodies and try to get onto the first rung of the big and never-ending ladder. Thankfully, exploitation is being tackled in some quarters. In 1995 TV WRAP was launched, www.tvfreelancers.org.uk, consisting of a small group of TV freelancers who wanted to nip this issue in the bud. Progress has been made and the following judgement comes from their website: Skill-set and the Department for Trade and In-

dustry (DTI)...have now published new Work Experience Guidelines for the film and TV industry, which for the first time confirm... that work experience placements can only legally be unpaid under certain tightly-defined circumstances; criteria which the majority of placements do not meet. Anyone who carries out work for an employer must be paid at least the National Minimum Wage (NMW). Offending employers cannot now claim that they didn't realise they were breaking the law.

Yet not until this judgement is really driven home will fair treatment in the media industry be a given. Until then the situation for many will be as follows; - do your time, put up with the attitude, claw your way up that career ladder - hope that you don't get bitten in the ass ... and oh, if your folks ain't rich, keep that second income going too.

KIRSTY ALLISON

OCCUPATION: Head of Production and Development at Slack Alice Films, Freelance Journalist, Director & Producer.

IS WORK EXPERIENCE EXPLOITATIVE?

I think it's essential for young people to understand the way the industry works and it often does lead to further prospects. It's your responsibility not theirs to find those good placements.

WHAT'S IT LIKE WORKING IN THE MEDIA?

I don't have too many friends from the industry but I've worked with hundreds! It's definitely a very unique industry. There's an endless flow of people who will work for nothing so there's always someone behind you. The

only reason that anyone should be a journalist is passion – passion for their stories. Unfortunately when you're working in an organisation which is fuelled by finance that won't always be the case because the stories get compromised.

IS THE MEDIA INDUSTRY GLAMOROUS?

Depends on who's making it. I mean some people make 'glam media' and some people make shit media! It can be glamorous, but not as often as it used to be as it's become so much more corporate.

WHAT ADVICE WOULD YOU GIVE TO PEOPLE TRYING TO ENTER THE INDUSTRY?

Persevere and you might get lucky, it's all about luck so make that luck and be around and be persistent. And talent..talent and ideas are gold-dust and that's what's needed.

JULIE ANGEL

OCCUPATION: Documentary Filmmaker and Director

IS WORK EXPERIENCE> GOOD OR BAD

I think it can be a helpful insight if you limit yourself to a few days. Anything more than that becomes unpaid work. Spend time researching work experience places rather than taking the first thing that's offered.

WHAT'S IT LIKE WORKING IN THE MEDIA?

Extremely rewarding when working independently and extremely rewarding when collaborating with other independents. Frustrating and challenging working with large organisations that don't respect freelancers, and don't have any understanding of the risks associated with a freelance career.

IS THE MEDIA INDUSTRY GLAMOROUS?

Uuhhh...no! There are only a very small percentage of creative roles within the media industry. A large percentage of roles don't require any creativity. Plus the creative works very long hours under a lot of pressure - it's only the elite at the top end who can enjoy creative freedom, job satisfaction, large pay packets, fame and celebrity association!

WHAT ADVICE WOULD YOU GIVE TO PEOPLE TRYING TO ENTER THE INDUSTRY?

Be clear about what sort of role you're looking for and find like-minded people to collaborate with because no one can make anything on their own. If you go down the self-employed route take advantage of as many free courses as possible.

NATASHA BRAYBROOK

OCCUPATION: Radio Journalist, Presenter and Producer.

IS WORK EXPERIENCE EXPLOITATIVE?

I had quite a positive experience with BBC London, taking part in some of their big campaigns. It was great being thrown in at the deep end and working on my feet. But it was very pressurised as well because you're working with qualified and experienced journalists and taking on parts of their role. Is work experience exploitative; yes definitely. The staff are getting paid and you're not, but that's the way with work experience and it's the only way to learn the job.

WHAT'S IT LIKE WORKING IN THE MEDIA?

That has not been such an easy ride. It's been quite a difficult experience working as a freelance radio presenter. You have to be aware that you may be exploited by your employer because that happens to freelancers and it's happened to me.

IS THE MEDIA INDUSTRY GLAMOROUS?

It can be, but in reality there's a lot of hard graft, you'll have to put in a lot of hours and don't even think about having a social life because the two don't go together!

WHAT ADVICE WOULD YOU GIVE TO PEOPLE TRYING TO ENTER THE INDUSTRY?

Whatever you want to do, make sure you know your area inside out. Hone your skills down as much as possible and keep up with the current trends. If there's something happening out there you need to be aware of it.

By Oli Eastop



THE HEART EXHIBITION

IN CONVERSATION WITH JAMES PETO, CURATOR OF THE WELLCOME COLLECTIONS'S BREATHTAKING EXHIBITION, ON OUR UNDERSTANDING OF THE HEART AND ITS CULTURAL SIGNIFICANCE.

WHAT INSPIRED THE PROJECT?

The Heart exhibition is the first in a rolling programme of temporary exhibitions for the new Wellcome Collection building. Our exhibition programme will look at aspects of health and medicine and how they relate to society and culture. The Heart seemed a great subject to start with as it is at the centre of all things anatomical and is also hugely rich symbolically.

WHAT IS THE MOST VALUED DONATION?

Two very different exhibits: one is the small selection of drawings of the heart by Leonardo da Vinci, borrowed from the Queen's collection. They show how, at a time when human dissection was largely taboo and forbidden by the church, Leonardo was determined to explore the innermost workings of the heart, by securing special dispensation from the Pope allowing him to perform dissections. He managed to find out things about the mechanics of the heart that no one else understood at the time.

The other, very different kind of exhibit, is the human heart lent to the exhibition by a 23 year old woman, Jennifer Sutton, who recently had a heart transplant which saved her from an early death from an incurable heart disease. It is quite an extraordinary thing to be able to see a heart that a matter of weeks ago was beating, albeit rather inefficiently, inside the chest of someone who is still alive and now has a new lease of life, thanks to the donor heart.

HOW LONG DID IT TAKE FOR THIS HEART PROJECT TO BE COMPLETED? OR IS IT COMPLETED?

It took about two years to plan and to bring to fruition.

THERE ARE THINGS FROM ALL OVER THE WORLD, WHAT WAS THE HARDEST PIECE TO GET HOLD OF?

Probably the loans from Mexico which relate to the Aztec practice of human sacrifice. The Aztecs removed the hearts of sacrificial victims in order to offer them up to the gods. This sounds gruesome, but the Aztecs believed that the sun needed fresh blood in order to continue to shine, so sacrifices were necessary for life on earth to continue. We were very lucky to be able to show these objects as they are of huge national cultural significance in Mexico.

WERE THERE ANY BOUNDARIES TO OVERCOME FOR ITEMS TO BE SHOWN? ANY LAWS TO BE UNDERSTOOD?

Not really, though we do have to be very careful that any human remains that are put on exhibition are treated with respect. One interesting thing about the law in relation to the heart, was that in the late 1960s, with the advent of heart transplant surgery, the legal definition of death had to change from the cessation of the heartbeat to the cessation of brain activity. This was necessary for surgeons to be able to carry out transplant surgery effectively.

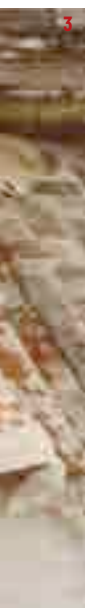
OUR UNDERSTANDING OF THE HEART HAS COME TOGETHER FROM MANY DIFFERENT IDEAS AND SOURCES OF INFORMATION. IS OUR KNOWLEDGE OF THE HEART STILL DEVELOPING OR IS IT COMPLETE?

It has advanced hugely since the 1950s, before which it was impossible to perform any kind of operation on the heart. Now that open-heart surgery is almost everyday we know a huge amount about how the heart works, what can go wrong with it and how to repair it, but I suspect that there is still much to learn. Medical knowledge at the cellular level continues to grow rapidly.





1 Box in which to keep love letters, Anonymous. **2** Soldier with a pin piercing his heart, early 20th Century. **3** Mutilated Body on Landscape. Ana Mendieta (1948-1985) was a Cuban-American artist who used her body as her main medium for her work. **4** Hanuman revealing Rama and Sita in his heart. Watercolour drawing. **5** Mary is often depicted as the Virgin of the seven sorrows with her heart pierced by seven swords. **6** A silver heart sculpture inspired by an MRI scan of a heart. **7** Valentine Card of a little girl holding a card saying 'To my Valentine'. **8** Illustration of human viscera - "exploded thorax" - by Paolo Mascagni (1755-1815)





SHIPS AHOY!



THE CHARITY HAS A COLOURFUL PAST. IT'S ORIGINS STEM FROM A SINGLE INCIDENT BACK IN THE 1950'S. ON A LONDON CANAL ONE DAY, A WOMAN CALLED CRYSTAL HALE WAS OUT IN HER NARROW BOAT WHEN SOME LOCAL BOYS BEGAN RUNNING ALONG THE TOWPATH AND THROWING STONES AT HER.

The Skipper and I sit on deck drinking tea. Our mooring on the canal is a peaceful refuge in central Islington. We catch envious glances from commuters walking along the towpath. We are on board 'Angel II', a 72-foot long narrow boat. It is run by The Angel Community Canal Boat Trust, a 25 year-old charity based in City Road Basin. It is staffed by two dedicated full-timers who, at this moment, appear to have the best jobs in London.

I am about to accept another cup of tea when the peace is broken by the arrival of a group of excited children. There are ten of them, ranging in age from about six to twelve, and they are all very excited about their day trip. Angel II's Community Development Officer, Rose, gathers the kids together in the bow and begins with some Health & Safety. 'Now if someone falls in today' she begins, 'there's one thing we mustn't do. Can anybody tell me what that is?' 'Laugh?' offers an eager six year-old boy. 'Are we allowed to throw stones at them?' asks a sweet-looking little girl.

Above the hullabaloo, Rose tells me, 'Because they are all on a day out, you do tend to get the

best out of kids. The worst thing that they do is get too excited, and I can manage that because I'm an over-excitable person myself.' She nods toward the hyperactive children and laughs, 'I can relate to them totally!'

Child at heart or not, Rose vigilantly directs the activity on the boat. The two group leaders that come with the children take responsibility for the kids, but together with Paul, Rose is responsible for their overall safety on board the vessel and working with the children. This includes instruction of how to complete tasks such as operating the locks.

There are several locks on the canal between ourselves and our destination of Victoria Park, and under Rose and Paul's supervision, each one will be operated by the children themselves. Paul explains the benefits of their approach, 'The kids have to develop listening skills, to understand how the locks work. Then they have to learn a sequence of events, doing one logical thing after another, otherwise the locks don't work.'

Paul is a down-to-earth man in his sixties, with over 45 years of experience on the water. He tells me, 'In the classroom kids are rewarded for doing well, but a lot of our kids never get those kind of rewards for their schoolwork.



Whereas if they can do something practical like this, they can be good at it, and it boosts their self-confidence.'

And that's what a lot of the work appears to be about, building confidence. In the neutral space of a boat, children from some very troubled backgrounds can find that they are no longer at the bottom of the pecking order. A child can steer a long and heavy vessel, or move several tons of water with precision, and that may well stay with them.

I had been told that on today's day-trip, I could expect a mixture of lusty nursery rhyme singing and much fighting over bunks. As we enter our first tunnel I duly notice two nursery rhymes being sung at the same time - loudly, badly and echoing satisfyingly - and there are sporadic bunk-bed wars raging inside the boat. Rose explains, 'For some, just going out in a group with other children and communicating isn't something they've ever really had. Some of the refugee children are very isolated, they've come from very isolated families. They may have language barriers and they don't necessarily get a chance to mix with their own peers, let alone kids from this country'.

We arrive at our first lock. Paul ties up the boat whilst Rose and the children disembark to tackle the mammoth lock doors. There is much commotion and excitement as ratchets are raised, levers pulled and tons of water gushes around. Rose tells me, 'These kids are used to being put down and told that they can't do this and they can't do that. It's not positive for a child to be constantly told that they are not good at anything. Encouragement and support is what we do here, and it's the way that you get the best out of somebody.'

Rose continues, 'Just from the experience of having had an enjoyable week on a boat with some people from a different culture, there are questions you can then ask of them. Young children are generally not prejudiced, their prejudices come from other people, their family, their peer group, their general environment.'

Ever the pragmatist, Paul comments, 'Get ten youngsters eating round a table and that's quite good in itself.' Several locks later and we moor up again. The group noisily disembarks to have a picnic in Victoria Park while I chat with Rose and Paul over tea.

The Angel Community Canal Boat Trust works with all kinds of people, but is presently trying hardest to reach the more remote groups, termed 'B.M.E.R.' (Black, Minority, Ethnic Refugee) communities. Rose explains, 'This boat is a safe environment, and we get a lot of refugees who don't feel particularly safe or welcome in London. It's an opportunity for them to get out and see a beautiful different side of it without feeling like someone will ridicule or attack them any moment.'

It is hoped that the boat may also provide a catalyst to further explore the needs of these groups, and bring them together with other sections of society. In this regard The Boat Trust is working together with The International Latin American Organisation. This charity is currently attempting to link up their own youth groups with African and Caribbean youth clubs. Rose is planning to bring in Asian youth groups and get all parties to work together, possibly by later this year.

She says, 'People tend to ghettoise when they come to this country, I think for obvious reasons. We are currently thinking of unifying activities like sport and music events, and eventually putting mixed groups on the boat for a weekend residential, to see what comes of it.'

Such well-meaning plans sound admirable, but I'm warned that such teenagers will not be like the children I've met today. There are real dangers in attempting to bring together sections of the community that can harbour deep-seated animosities toward each other. Rose is aware it is vital that this ambitious project is well researched, widely consulted on, and user-led. She raises an eyebrow at me, 'We have to lay the foundations of the project very solidly, otherwise it could all backfire and we could have one big burning boat...'

Paul navigates to a turning point in the canal. At 72 feet, Angel II is just about the longest canal boat it is possible to have, restricted only by the length of the locks. He executes a perfect, if somewhat alarming, three-point-turn. We moor up and we are now pointing toward home.

A growing cacophony signals the children's return, full of *Sunny D* and *Monster Munch*. We are ready to take the boat uphill, back through the locks.

"ENCOURAGEMENT AND SUPPORT IS WHAT WE DO HERE, AND IT'S THE WAY THAT YOU GET THE BEST OUT OF SOMEBODY."





Paul now both operates the narrow boat and supervises the group at the locks. I am delighted to observe the children at the first lock correct their own group leaders on how to do it properly. Skipper Paul lets a girl of about ten steer the boat, she beams throughout.

Within a few hours we have successfully navigated our way back through several locks, returning fairly near to where we began. The children depart, waving goodbye to everybody and anybody in the vicinity of the boat. We wait before entering the last lock as another narrow boat is coming from the opposite direction. The sun is getting low in the sky, and the boat now feels weirdly empty.

Paul gazes at the unoccupied bunks, 'Last summer we were on the water for three months solid, taking groups up to Wales and all sorts of remote places.' It is apparent that his passion is getting kids out of London altogether. 'On a residential trip the first thing the kids usually ask about is the telly. We tell them that we haven't got one, and they can't believe it. Of course, after five days on the boat they want to stay on longer, they forget about the telly...'

What strikes me most of all from my day with Rose and Paul is their approach to the people they are trying to help. They combine a degree of fearlessness with passionate concern toward those for which the wider world has little time. As we exit the final lock and head toward the overnight mooring, Paul reflects sorrowfully, 'Kids aren't allowed to do anything these days, everyone is scared of organising even basic school trips for fear of being sued, it's very sad.' He hands me a rope and we tie the boat up for the night.



Origins...The charity has a colourful past. Its origins stem from a single incident back in the 1950s. On a London canal one day a woman called Crystal Hale was out in her narrow boat when some local boys began running along the towpath and throwing stones at her. Instead of shaking her fist, Crystal told the boys that they ought to try canal boating for themselves. She let them on board, and was moved by the positive effect it had. She started The Islington Boat Club to allow more young people without means to experience boating. There is a silver plaque to her memory on Angel II.

Land Lubbers...Many kids Rose and Paul take out for the first time never knew there was a canal in Islington at all.

On the Water...Over the past 30 years the charity has taken 60,000 passengers around the canals and waterways of London and beyond.

The Angel Community Canal Boat Trust depends upon financial support from local residents, businesses and from charitable donations to maintain their service.

**mail to: info@inba.org.uk info@acct.org.uk
<http://www.acct.org.uk>**

Registered Charity: 1103542

Carlo Gatti

ICE CREAM MAN

ON A HOT SUMMER'S DAY WHAT COULD BE BETTER THAN A NICE, COLD ICE-CREAM? A SLOWLY MELTING '99', THE CREAMY CONE TOPPED WITH A CHOCOLATE FLAKE THAT'S KNOWN AND LOVED BY EVERYONE, IT'S IMPOSSIBLE TO IMAGINE LIFE WITHOUT IT! BUT THERE WAS A TIME WHEN CHILDREN HAD NO IDEA WHAT SUCH A TREAT TASTED LIKE.

Way back in the mid 1800's ice-cream was a luxury served only to the very wealthy. That changed in 1847 thanks to the arrival of **Carlo Gatti**, an Italian speaking immigrant from Switzerland - the man destined to become one of the first ice-cream makers in London.

He started business by selling refreshments from a street-stall, his best-seller was a kind of waffle sprinkled with chestnuts and he sold so many of them that in just two years he had made enough profit to move on.

He joined up in partnership with another Swiss, Batista Bolla, and together they opened a café and restaurant, an uncommon combination at that time. Not for them the smoky old City coffee house, they wanted something cleaner and more comfortable - a family café like the ones Gatti had seen in Paris. It was very modern with upholstered seats, small tables set with white cloths, mirrors on the walls and a great deal of red plush everywhere.

The café specialised in selling chocolate and ice-cream, and became known for the chocolate making machine displayed in the window which Gatti and Bolla also featured at the Great Exhibition in 1851. Nowadays every

kitchen has a fridge, but in those days the refrigerator had yet to be invented. The only method of keeping food frozen was by digging an ice well, a large hole in the ground which was filled with blocks of ice. These ice chambers were surprisingly efficient, keeping the contents frozen for months, sometimes even for years. Of course the ice blocks had to come from somewhere, and Carlo's ice was cut from Regent's Canal, which regularly froze solid in winter months.

His next move was to set up business in Hungerford Market near Charing Cross, another café and a stall where Londoners queued up eagerly to buy 'penny ices' as they were known. Now ice-cream could be enjoyed by everyone, not just royalty and the very rich.

Then in 1854 a dramatic event took place which could have brought Gatti's business empire to an abrupt end. Hungerford market was destroyed in a huge fire, but Gatti had wisely taken out insurance which was a relatively unusual move in the mid 1800's.

Using the money received from his claim, he branched out in a new direction by building a music hall on the site of the destroyed market. It opened in 1857 but was forced to close only five years later when the site was required by the South Eastern

Railway for building Charing Cross station, for which Gatti was generously compensated.

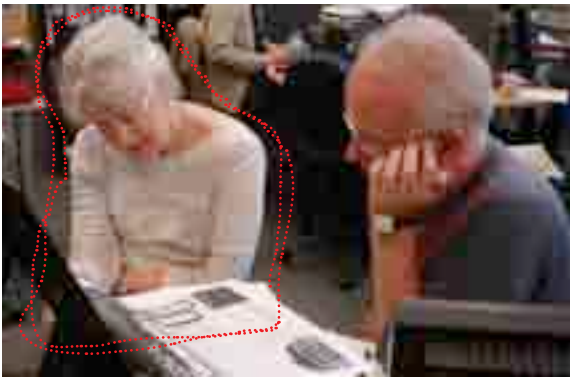
His involvement in variety entertainment continued with the opening of other music halls including "Gatti's-in-the-Road", as it was known, in Westminster Bridge Road. Later the building became a cinema but after being badly damaged in the Second World War it was demolished.

Gatti continued to develop his ice business, importing ice from Norway, up the river Thames and then by canal to be stored in a huge well at 12-13 New Wharf Road, King's Cross. This site is now the London Canal Museum. Later he had other wells dug along the Regent's Canal, becoming the largest ice importer in London.

His fleet of ice delivery carts were a regular sight around London, a model of one can be seen in the Museum in the ice trades exhibition, where visitors can also enjoy peering into Gatti's ice well. It's over 12 metres deep and is the only commercial ice well in preservation in the UK.

Ice carts are a thing of the past, nowadays it's the ice-cream van that goes around the streets. Next time you hear those familiar chimes, spare a thought for Carlo Gatti who made ice-cream available to everyone, not just the well-to-do.





I CAN'T EMPHASISE ENOUGH THE IMPACT ROMILLY PARADINE HAS HAD ON MY LIFE

A print and radio journalist of many years standing has been sharing her knowledge with the clubhouse students for the past seven years. Romilly's students past and present have collected together to nominate her for a City and Guilds Medal of Excellence. Whilst the result won't be announced until Christmas, here a small number of her students explain why she deserves the award and just what it is that makes her so special. By Katarina Fallon



If Romilly was a painting she would be a Monet. A bright, rich vivid palette of colours. By Talaat Qureshi

If she was a piece of music then a Beethoven symphony. If she was a poem then it must be Shakespeare's Summer Sonnet. But if you ask me who Romilly Paradine is, I would say she is a new variety of an English garden tea rose; exquisite, hardy and fragrant. Romilly Paradine deserves this award of excellence as she is treasured by all at CSV and those who know her.

I can't emphasise enough the impact Romilly Paradine has had on my life. It's a big statement to make but when I began the City & Guilds Diploma in Media Techniques run by CSV in January 2006 I hadn't been working for almost two years having had a baby in March 2004. Prior to that I had worked in a number of different low grade jobs over the years and done many different courses but had nothing much to show for any of it.



I was one of Romilly Paradine's students and felt privileged to be taught and mentored by such a fantastic teacher. By Natasha Braybrook

Romilly is a kind and intelligent woman, but also has a formidable journalistic sense. She has encouraged me to pursue my chosen career in radio and has given me the confidence and the skills to ensure that I am always prepared, always on time and always ahead of the game.

Romilly structured and taught the course in a way that not only gave me professional journalism skills but also discipline, confidence in my own ability and very importantly it fostered an inner strength to go further than I ever thought myself capable of.



Inspirational, supportive, charismatic – these are only a few words that describe Romilly. And did I mention intuitive? By Lena Lau

But these are clichés that barely touch the surface. She deserves the Medal for Excellence not because she can teach her subject fluidly – this is a given – but because she's on the frontline everyday.

After the course I started doing 2 days work experience at BBC Radio Kent and then got work with a radio production company called Whistledown Productions. I'm currently putting together a programme for the Radio 4 series, The Reunion and have a three part series currently shortlisted by them which will almost definitely go ahead.

Thanks to Romilly my career is going in a direction I never thought possible. CSV are a great organisation but in the end it's the teacher that makes or breaks a course and she is, in my opinion, one of the best.

She goes to battle for her students, she fights for them and believes in their ability - this makes them believe in themselves. Romilly has held our hand in taking the first steps on our journey. She has helped each of us forge a career path that is our own whether it's PR, marketing, TV, radio, print or film. It is the mark of a unique individual who can be both fierce and pleasant; firm but charming; indirect yet probing; and still draw the best from us her students to defeat personal demons and provide opportunity.

An entertaining teacher, a social champion, a kind woman with a knowing eye; Romilly is no push-over. We learnt from one of the greatest. So, Romilly we salute you.

Interview with Royalty!

*If management is the brain of the Media-clubhouse then the head of administrative duties is most certainly the backbone. Behind every great organisation is an even greater administrative team. The next employee to be honoured is his Royal Highness the Fresh Prince of CSV - **BASHIR ANNOUR**. What many people in the Media Clubhouse don't know is that Bashir is the great grandson of an ancient Sudanese princess!*

Born in London but raised in Khartoum you returned to London at the age of 25. What brought you back and what was the first thing that struck you about your birthplace?

Education brought me back to London; I wanted to learn more. And I wanted to see London, see my place of birth and discover a place I always felt connected to. What struck me - the first time I saw snow. I was in shock. I always knew that snow fell in England, but actually seeing and feeling it was another thing.

What thing or person would you import from the Sudan to England to benefit the British people?

Oh - a very good question! Umm...the thing I'd bring from back home is the warmth of people and the love they have for other people. They love people and they take them at face value; they never suspect people.

How did you discover CSV?

Well, when I finished studying Psychology at Westminster University, I decided to give a little something back to my community, so I volunteered at the Connexions Youth Centre in Hackney for a year. After that I worked for Connexions in Islington, that's when I came across CSV. What really attracted me to the organization is the part in their policy where it says, "CSV rejects no one." That statement sparked my curiosity; I wanted to know more about what they do.

If you could give CSV one thing to further their cause what would it be?

I'd give them more funding, and lots of it; for many years CSV have had a clear commitment to helping the community regardless of age, race or gender. With more funding we could promote the great things we do here at CSV to a wider market.

What have you gained whilst working at CSV?

The most valuable thing I've gained whilst working at CSV is my friends.



The tutors, the students and last but not least my boss Matt. I think we make a great team. I've also gained lots of confidence working with people from diverse backgrounds. So many cultures come together to enjoy the benefits the clubhouse has to offer.

Who is your role model?

Nelson Mandela, he's a great man. I feel the reason many young black youths are lost today is because they don't have role models. I believe school plays a crucial part too, because it lacks black history lessons. How are you going to raise someone to believe in his/her African identity in a Caucasian society if you don't tell them about their history? When black kids go to school they teach them nothing about their history as a person - except slavery. It is very important to see great examples of black people in society i.e. teachers, parents, doctors and not just uneducated rappers.

Do you think the media coverage of Africa is fair and balanced?

No! I feel the media portrayal of Africa is very one-sided. Much of what you see and read about Africa is negative. The media seems to always focus on the war torn regions of Sudan. What they don't tell you is how the country and infrastructure have developed within the last ten years. I did a television production course a little while ago and the first project I'd like to make will be about Darfur.

What do you want to achieve with your documentary?

I want to tell the story of Darfur through the eyes of someone from that region. I don't think people know the real story about Darfur. For example, the history of the Janjaweed. The Janjaweed is not a product of the government, it's the product of a long fight over a long period of time and the economy as well has played a part in this. So I would like to know what makes them so strong and how they got into that region and that situation and to know the truth and the real truth.

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