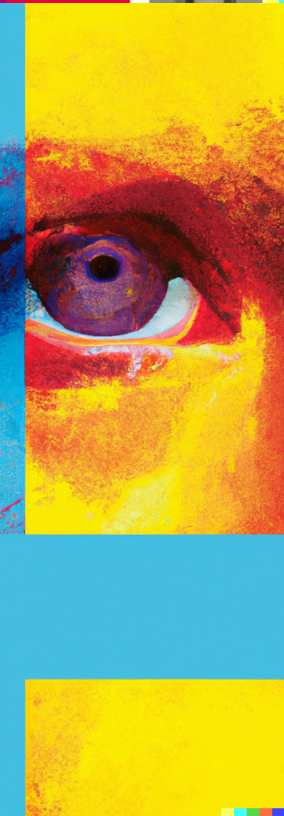


THE
Scroll.
MAGAZINE






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INTRODUCTION

WHAT IS SCROLL?

Scroll Magazine is an online and print magazine.

The magazine aims to represent a variety of small local artists in the Hull area. Scroll is a platform that intends on helping smaller artists gain exposure and promote their own artwork. From writers, to photographers, to artists, the magazine is a collection of works from a large group of influences and backgrounds.

WHO?

Procured by a small group of 16-29 year olds with a passion for art, the magazine was founded on an ideal to incentivise creativity in Hull as well as showcasing what it has to offer. The city has a bubbling, artistic and cultural scene, and The Scroll is potential that lies beneath. With every issue included will be a feature artist who will have their work showcased on the cover of the magazine, as well as a short interview. We hope this will give artists further exposure.

WHY?

Scroll Magazine hopes to act as a platform for smaller artists to get their work published and to potentially form collaborations. As well as showcasing local artists, we also aim to support small, local businesses in Hull, by offering various advertising spaces in the print publication.

HOW OFTEN?

The Scroll Magazine will be published every two months for the moment, with possibilities in the future to become a monthly curated magazine of art.

To apply for future issues, email us your work at:

scrollhull@gmail.com

www.thescrollmag.co.uk

  | **[@TheScrollMagazineHull](https://www.facebook.com/TheScrollMagazineHull)**

WHAT IS YOUTH ARTS TAKEOVER

As one of the Youth Arts Takeover series of arts events in Hull, the Scroll is co-designed with a group of young creatives between the ages of 16-29, who influence the contents featured and overall look of the magazine. The Youth Arts Takeover is part of Goodwin's Development Trust family of projects and is funded by the Arts Council England. The project encourages young people to take initiative and contribute while gaining full control of their learning experience.

If you're wanting to get involved in Youth Arts Takeover please contact Andrew Harper

AHarper@goodwintrust.org

www.arttakeover.co.uk



[@YouthArtsTakeover](https://www.facebook.com/YouthArtsTakeover)

**YOUTH
ARTS
TAKEOVER**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





EDITORIAL

Machines. They're really something, aren't they? These days it feels as if our entire lives are lived in algorithms, scrolling news feeds, and living life through a little screen. But machines making art... now that's something none of us ever envisioned, right? Well... maybe in science fiction. But now that science fiction has become science sort-of fact.

This issue of the Scroll Magazine is taking a deep dive into the frankly VERY thorny topic of Artificial Intelligence and the generation of art using that technology. Over the course of this issue we'll be hearing local and not-so local artists' opinions of the technology, take a look at some of the scariest things it has and has not done, and demonstrate the difference in approach between how an AI creates art and how a person does so - as well as how a synthesis of the two can create unique artwork in and of itself.

We're aware that the issue of AI art is a very contentious one and that a lot of strong feelings are attached to it - the same is true for us. But in this issue, we're not finding answers so much as exploring the questions as deeply and fully as we can.

Maybe the real answer is the friends we made along the way... or AI generated along the way.

Cheers,

The Scroll Team

Want to be a part of

THE

Scroll. ?

MAGAZINE

We're always looking for creative content, be it:

- Photography
- Writing
- Paintings or other art!
- Articles on any topic!
- Interviews!

And even more besides!

If you have something you want to share with us,
get in contact, and it might end up in
the next issue!!

scrollhull@gmail.com

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THE AI REVOLUTION WILL NOT BE TELEVISED

“At the most basic, AI is a software that mimics and generates human behaviours, planning, generating ideas, understanding speech and visuals. It’s ability to scale human intellect will have profound impact”

Artificial Intelligence in the arts has gone on what one might charitably choose to call "a journey" over the last few years, developing from a mild curiosity that sparks one's amusement when one seeks to recreate a face or a funny idea, to a full blown existential question about the nature of everything from what makes art "art" to whether artists will become irrelevant in the future.

While we here at the Scroll are not qualified to comment on whether the advent of AI technology is a "good" thing or not (nor would any of us want to be), what we can do is run through some of the most interesting developments in the world of AI-generated artwork and leave it up to you whether you think these developments are amazing, scary, or irrelevant.

So let's start, shall we?

"Current AI art is created on the back of hundreds of thousands of artists and photographers who made billions of images, and spent time, love and dedication to have their work soullessly stolen and used by selfish people for profit without the slightest concept of ethics” – Bulgarian artist Alexander Nanitchkov

The first example that we're showcasing is that of the art collective "Obvious". In 2018, Obvious were involved in a controversy when they sold a piece of AI-generated art – a portrait of Edmond Belamy – for \$432,500 at auction. The controversy was twofold – first that the AI art was sold for this money at all (which created a stir in the artistic community) and secondly that Obvious did not credit the creator of the algorithm that was used to create the image, meaning that the "artist" (in the sense of being a human being behind the algorithm that created the art) was not credited for the work they created. With amounts of money this high on the line, small wonder there is concern in the artistic community – especially when many AI-generated works of art have been submitted to (and won!) art competitions in recent years.





a portrait of Edmond Belamy

This is not the earliest example of AI art of this level, however. In 2016, a painting called “the next Rembrandt” was designed and created, 352 years after Rembrandt’s death. In order to achieve this, 346 of Rembrandt paintings were analysed pixel by pixel and upscaled by deep learning algorithms to create a unique database. This included 2D and 3D scans of Rembrandt’s work, in order to get a clear picture of the texture of the work as it would have been. The results of their work can be seen on their website, nextrembrandt.com, where there is an in-depth explanation of much of the creation process.



However, it is not only in visual arts that AI art generation has been advancing. In 2019, a Chinese technology company called Huawei announced that an AI algorithm had been able to complete the final two movements of Symphony No.8 – a famously unfinished composition started in 1822 by composer Franz Schubert, almost two hundred years beforehand.

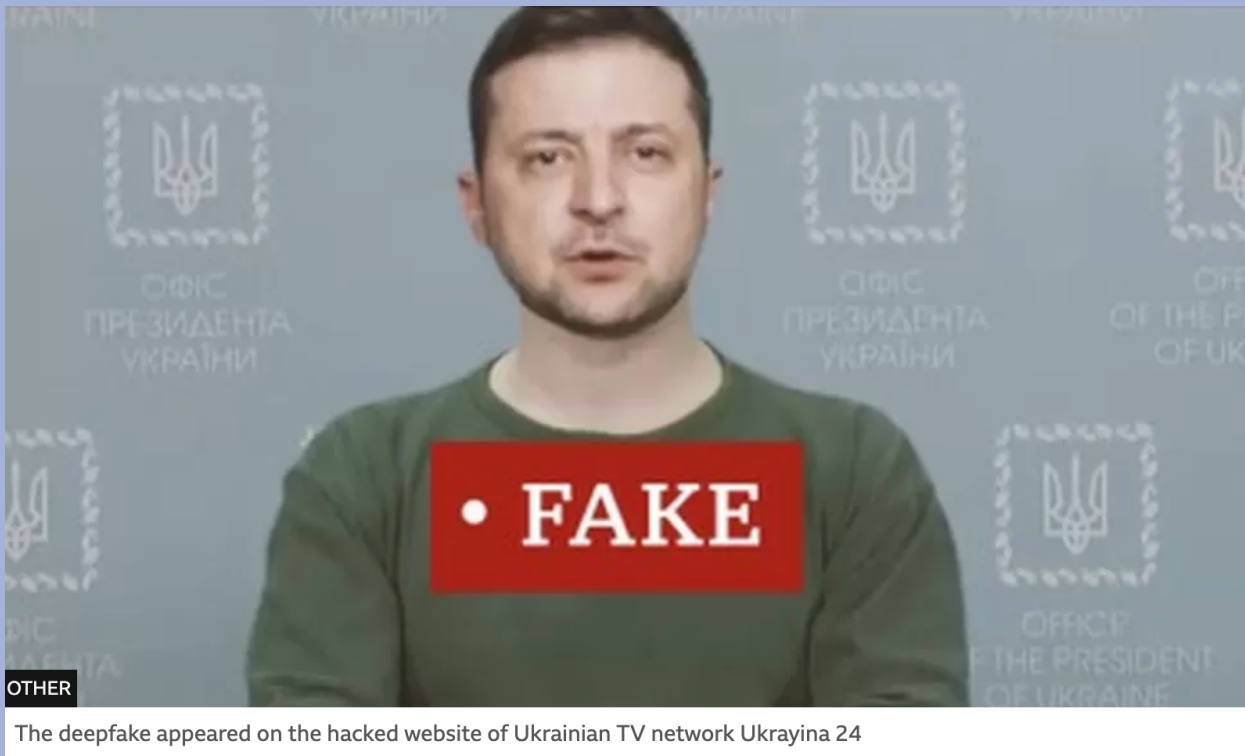
This is not the only example of AI recreating and “continuing” the work of deceased musicians, however, as in 2021 there was a project known as “Lost Tapes Of The 27 Club”, who used an advanced program based on Google’s Magenta AI to write songs in the style of various musicians, all of whom died at 27 (hence “27 club”). These artists include Jimi Hendrix, Jim Morrison, Amy Winehouse, and Kurt Cobain, the legendary frontman of Nirvana.

The stated goal of the project was the raise awareness about the importance of mental health and getting support for it, in the face of the early deaths of these artists and the ongoing mental health struggles of musicians in the industry. The Toronto based organisation “Over the Bridge” developed the specific software, which analysed thirty Nirvana songs, thoroughly studying the way that Nirvana used chord changes, guitar riffs, solos, lyrics and vocals. When this information had been analysed, the software created an entirely original song called “Drowned in the Sun”.

There are also more potentially disturbing stories of AI being used for more nefarious – or potentially nefarious – purposes. The AI chatbot GPT-4, for example, managed to bypass one of the many ubiquitous “captcha” login blocks that stop bots from logging in to websites. It did this by hiring a freelancer to solve the captcha in its place – one of the resources put at GPT-4’s disposal was money to do so – and said that it “had poor eyesight” when the freelancer jokingly asked if it was a bot.

Another, even more disturbing use of AI is in the increased use of “deepfakes”. While we may be familiar with these from shows such as “The Book of Boba Fett”, there was recently a deepfaked video created of Ukrainian president Volodymyr Zelenskyy, standing behind a podium and telling the people of Ukraine to surrender and that the Ukrainian efforts in the war against Russia “have failed”. This use of deepfake and AI tools should not be underestimated.





The deepfake appeared on the hacked website of Ukrainian TV network Ukrayina 24

Fundamentally, AI software has the power to do a great many things. The ethics of these things are up for debate: your first reaction as a reader may be to go “oh, that’s cool!” – or it may be to go “oh, that’s really scary”. Maybe the truth is that it is both of those things. Or maybe the truth is somewhere in the middle.

So what do you think?



AI OPINIONS

We here at the Scroll Magazine decided it would be a really good idea to ask some of our colleagues at Goodwin with backgrounds in the arts, as well as other artists we know, what they think of the advent of AI art generation and whether it's a good thing. We got some very interesting responses!

Artificial intelligence is probably the most discussed topic in the field of design and IT lately. Some believe that it displaces designers and takes away their jobs, while others think that it helps. I am one of those who believe that it assists in work and can improve design by saving time.

As a graphic designer and logo designer, I believe that AI is not capable of replacing a designer in the near future because it cannot think and analyze like a human. It can create a beautiful "picture", but it will lack a special meaning and the precise requirements of the client. It also struggles with revisions. For example, the Amazon logo with its yellow arrow indicating "we deliver everything from A to Z" is something that AI would not be able to create, and it also struggles with text.

However, as a designer, artificial intelligence helps me in quickly generating implementation of my ideas, which I can then choose and improve. I can also use the color schemes and styles suggested by AI as a reference.

Dmytro Yakushen, Graphic and brand designer



Generated by "Scroll magazine" <https://openai.com/product/dall-e-2>



Neural networks have become a very discussed topic in recent months. The development of artificial intelligence has opened up new avenues for technology and content creation. Nowadays, not only people with narrow specializations can use them, but also ordinary internet users. This topic has also sparked a lot of debate among people who work in the programming and design fields.

I have been doing 2D and 3D motion design for 4 years now. The product that I create must be relevant, so I must keep up with changes in technology and trends. With each new software update, creating beautiful and high-quality animation, 3D models, simulations, and environments becomes easier, but it also means that the entry barrier for new designers is lower, and therefore, competition in the market is higher. Today, the use of Midjourney and chatGPT on the one hand makes the work of many specialists easier, but on the other hand, it creates many technical and ethical problems.

As designers, we must adapt to the new reality. There is already a conflict and mass protest demanding a ban on AI on the ArtStation platform, where artists and designers publish their work, because paintings generated in a matter of seconds were gaining popularity among professional artists who invest many hours or even days of work into creating content. This problem remains unresolved to this day.

I also see how people far from design sell generated paintings, designs, and logos on various stock services, which devalues the work of professionals. Since my work is related to advertising and marketing, neural networks cannot completely replace me because creating advertising involves many stages, each of which involves communication with the client and project corrections. Nowadays, AI is not capable of performing tasks to create a full-fledged product and creating a layout that can be edited. But at the same time, it can accelerate the process of creating smoother animation, rendering, generating references and textures for the project.

Therefore, I use neural networks only as a tool for creating better visuals and speeding up the process of working on a project. I also have to study information about the development of these technologies every day to come up with how I can use them in my work. I believe that there is no point in fighting against artificial intelligence. We must accept it, study the technologies and learn to apply them in everyday life.

David Denisenko, 2d and 3d motion designer



That's an interesting subject and one I find hard to justify a choice in! We are starting to see many AI poster designs at Adelphi which are really cool.

I really value original art for being up on the wall in a gallery per say, but for purposes such as marketing designs, it doesn't seem worlds apart from finding pre-made designs on Canva and editing...

AI generated music and art... as someone who studies and creates music, I listen or view art and question what the artist wanted me to feel as a reaction to their art. My whole relationship with the arts is based on this notion of impact, and if I knew a computer had generated it, it would certainly drag the fun and soul out of it for me in that respect. Music wise, the human performance of music, and the need to feel something live and 'real' for me is too much to move away from. Watch a studio session of Jeff Buckley and tell me AI can come close to that!

Sarah Shiels, This-Ability Coordinator, musician.

My thoughts on AI generated art.

I'm sure I can remember defenders of AI saying that it would never be able to replicate art in any meaningful or profound sense. It seems to be in its infancy but is already managing to do a good job of it which makes me sad for the future of artists who will struggle to have work commissioned when it can be generated for free or at a heavily reduced cost. It makes me concerned as well about the future of jobs in care, health and education which were also considered to be human specific roles, but I don't see a limit to what AI will be able to do now. This is without even getting into military implications! Scary stuff.

Thom Sheppard, Springboard Project Team Leader, musician.

AI is an interesting tool – as a tool, it's capable of doing many interesting and ever frightening things. The ability to generate imagery certainly has its upsides from a pure creative perspective, as it does in many ways make art more accessible for those who haven't the time, energy or skill to dedicate themselves to making visual arts. That being said, there's so many ethical quandaries involved in the use of AI that it would be impossible to ever unpick them, and when one stacks up the risk that the use of AI will render human artists obsolete in the face of the ruthless calculus of capitalist art consumption... well, it's a rabbit-hole that's frankly daunting to even think about it.

Jed T. E. Rhodes, Youth Arts Takeover and Youth Music Support Worker, musician, writer.





Generated by <https://runwayml.com/>

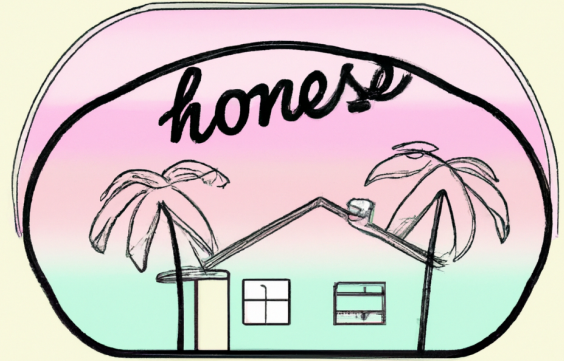


Brief 1

"ThePalms" is a luxurious short-term rental real estate company located in Spain near the sea. Our logo should contain beautiful house surrounded by palm trees, designed in soothing pastel colours to represent the serene beauty of our properties. Only for web usage.

To use AI we had to change this brief to the shorter and simpler one. AI-Logo, pastel colours, palms, house





It took 1 hour and 25 iterations to get the best result which we could and all further attempts were worse and worse. Basically, AI can't use any text and it makes it harder to use it to achieve the exact result you want. As in our brief it was mentioned that we want to see the name we've tried to get it but unfortunately it couldn't do it.









For the designer it took about 6 hours to create this and it was much easier to explain what we need. We didn't even have to change anything because he understood us straight away.



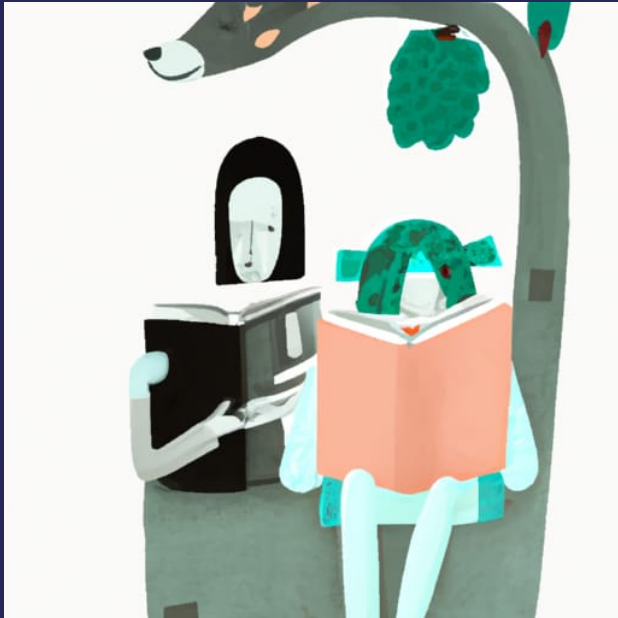


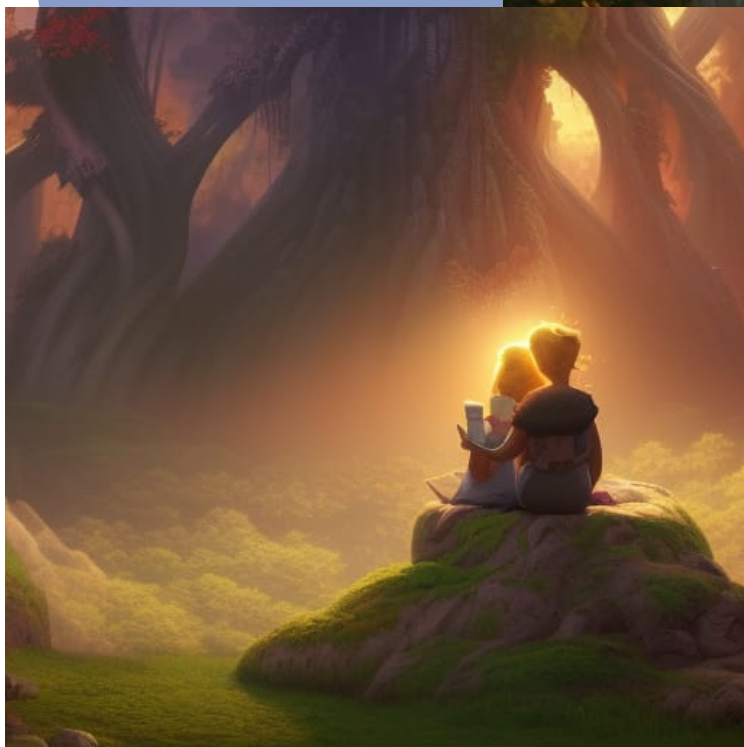
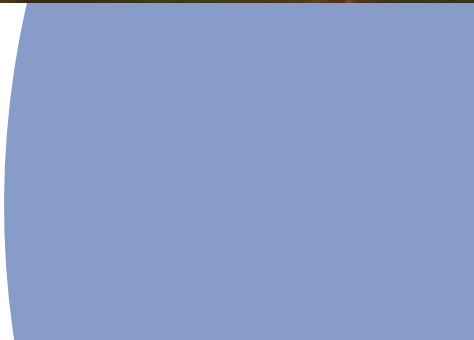
Brief 2

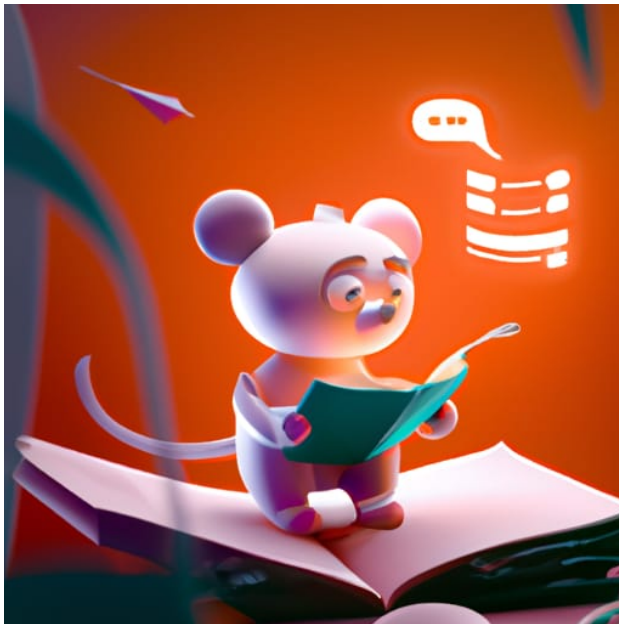
For this brief, a local public library would like to have a new poster that they can use in the reading corners for the children's book area. This poster should promote reading in a peaceful manner to be respectful of the others around you. Since this will be in a children's area, it would be key to have two characters (maybe representing being a parent and child or a group of children listening to one adult reading) that are not human to add some fantasy and imagination to the poster. The design of the characters should be in a style that fit the area of a children's reading corner.

AI – poster, fitting for children, reading, peaceful, non-human characters, childlike/cartoonish style







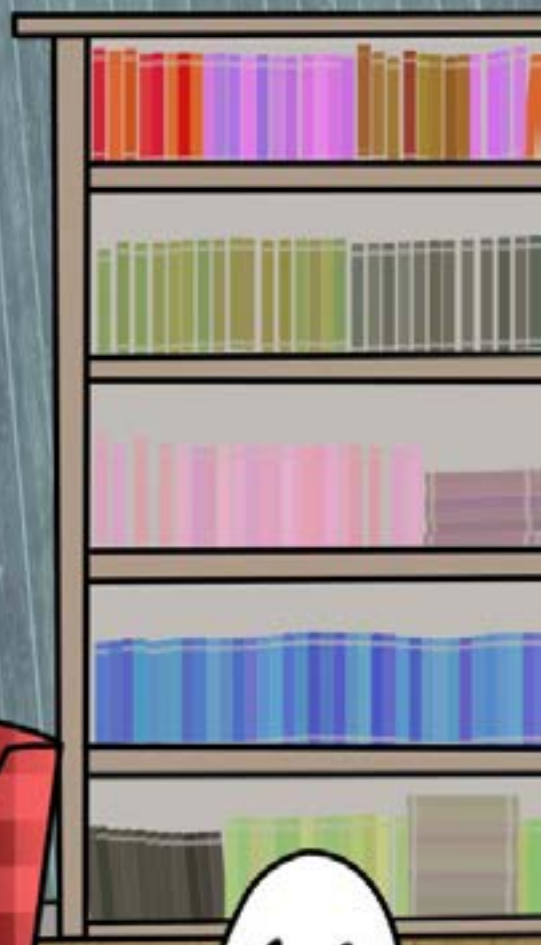




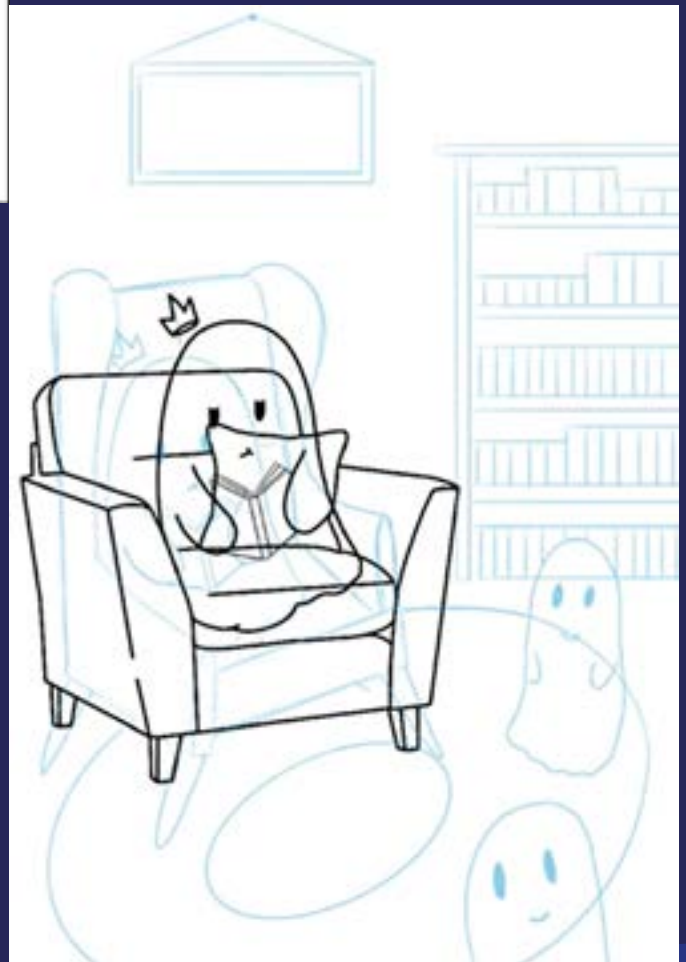
With illustrations it goes better, however the fact about text is still disappointing.



Peaceful Reading
Space



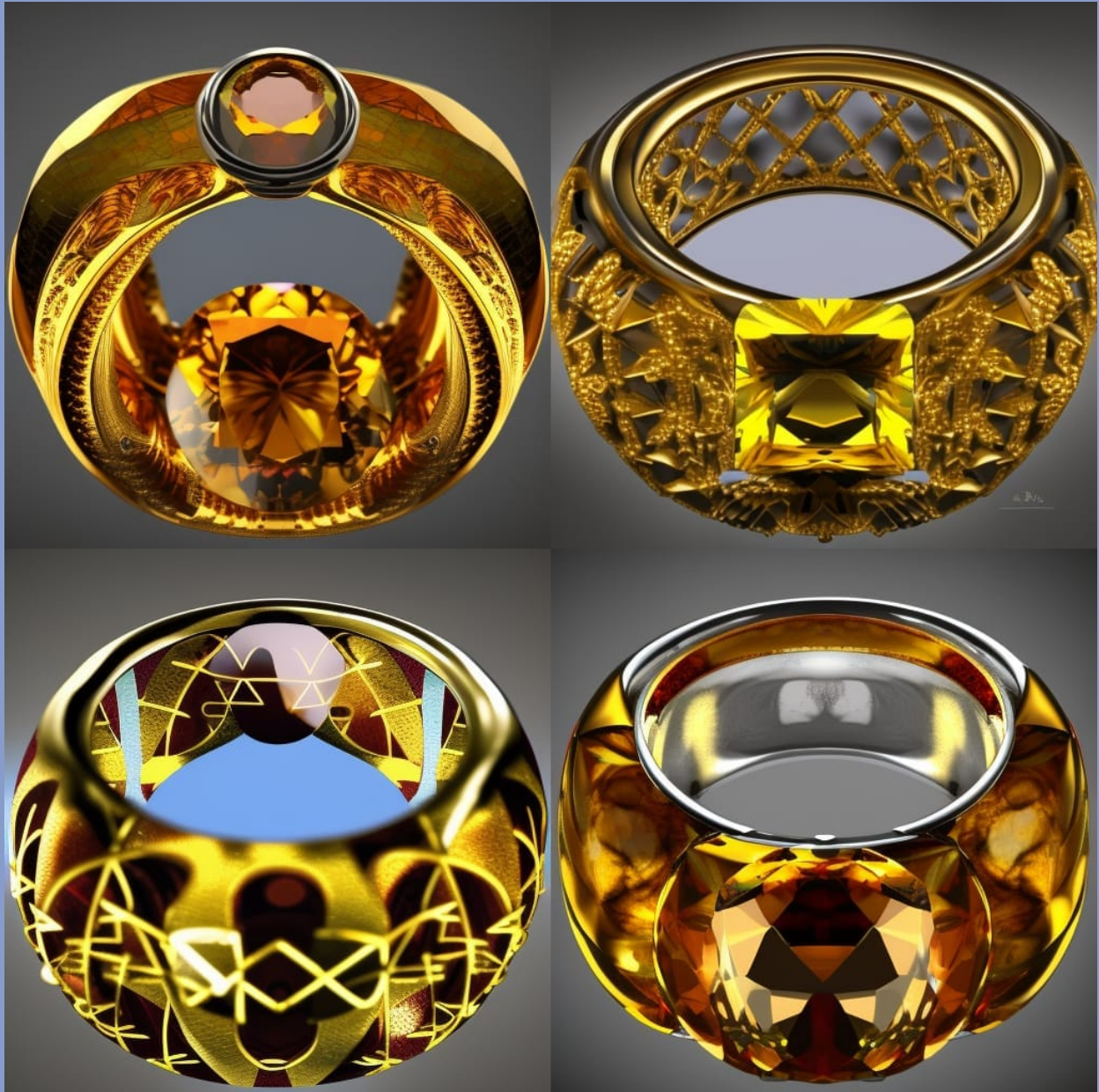
Bee Hewitt, member of the Scroll Team during this time, worked on a piece using the same brief - here are some screenshots of the process, and the finished piece can be seen on page 26.

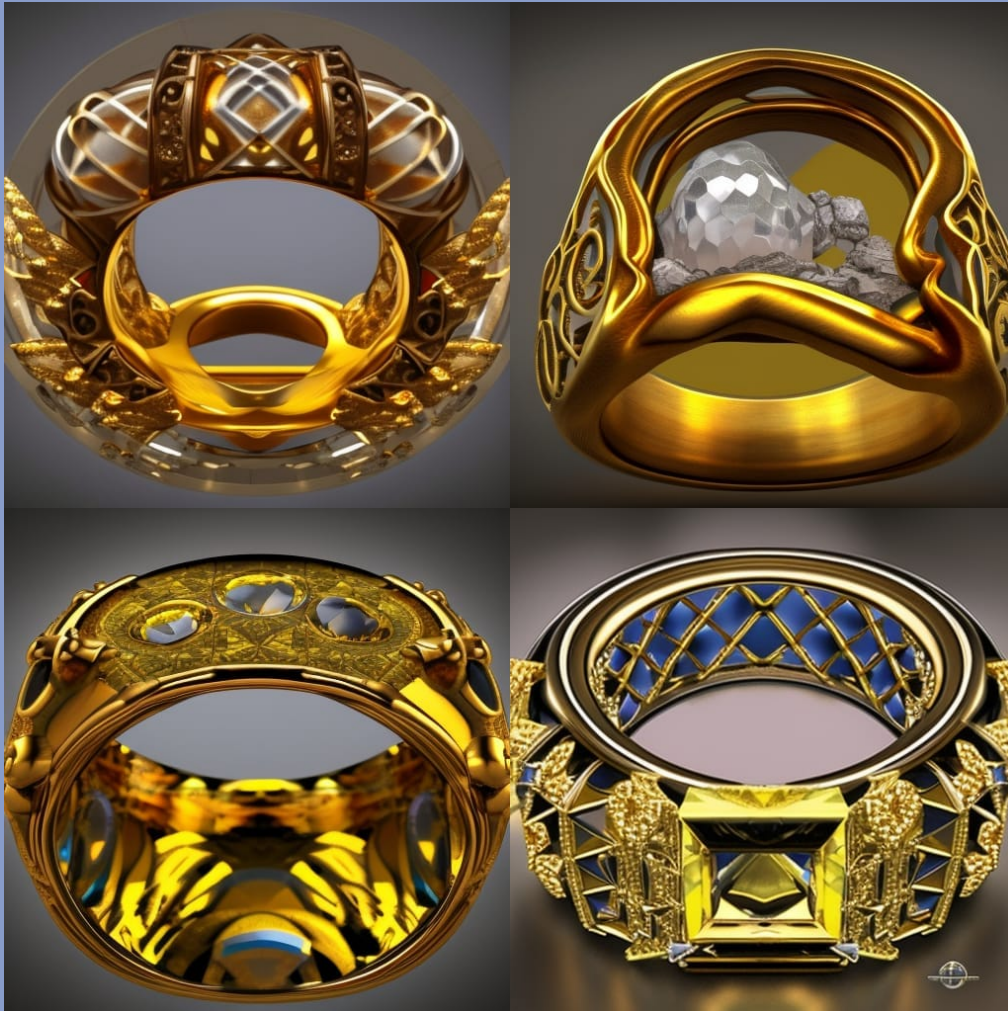


Brief 3

3d model of a 2 tone ring with the citrine and DNA pattern closer to the stone.

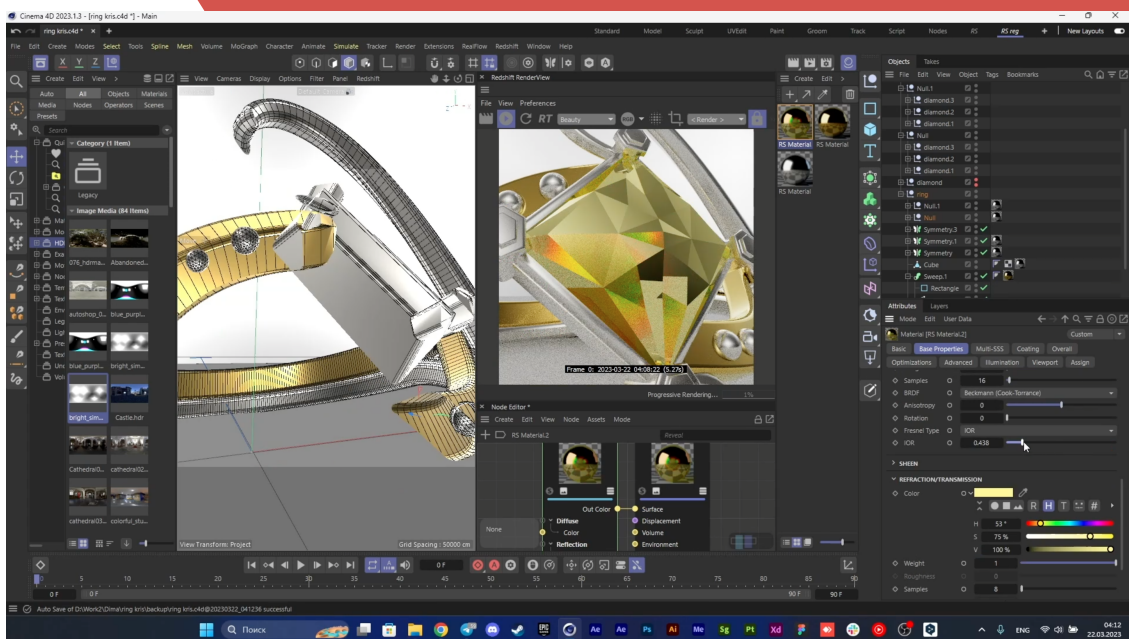
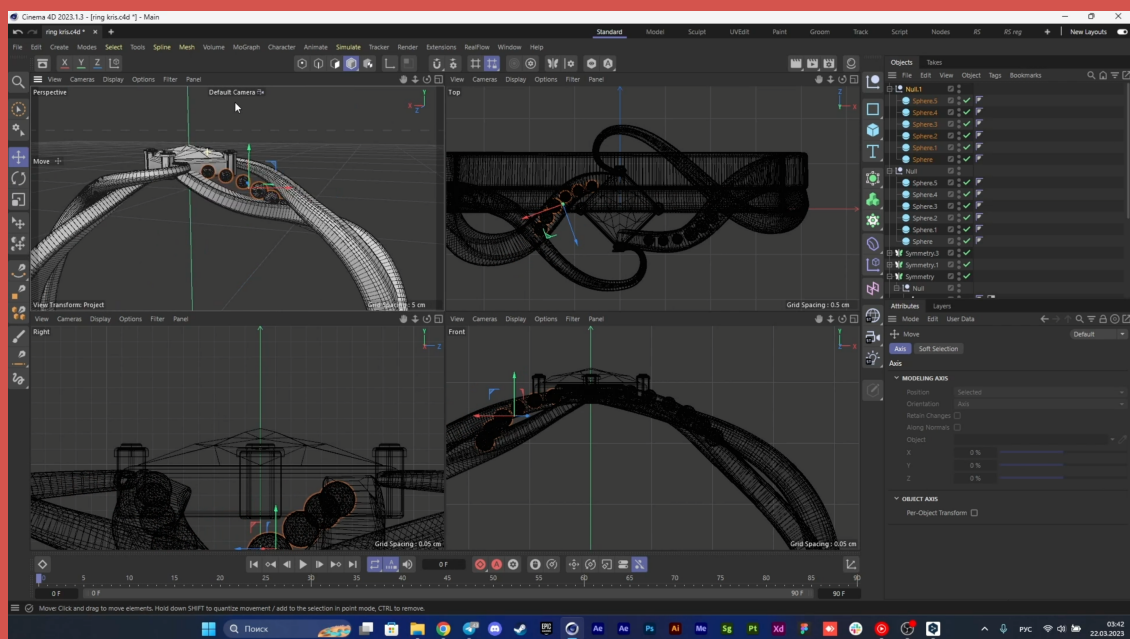
AI wasn't able to understand what we need and it was just giving us really strange 'rings'. We've spent more than 2 hours to get the best final result.











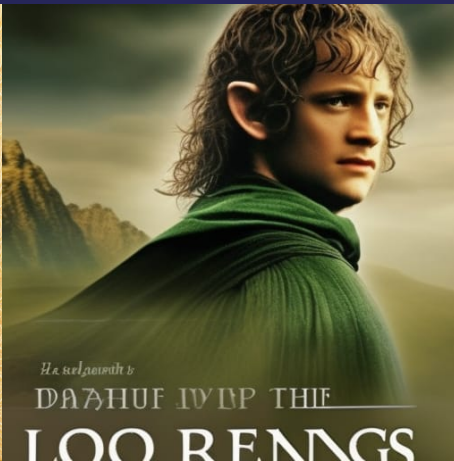
For the designer it took 1.40 hours to get the final result.



Brief 4

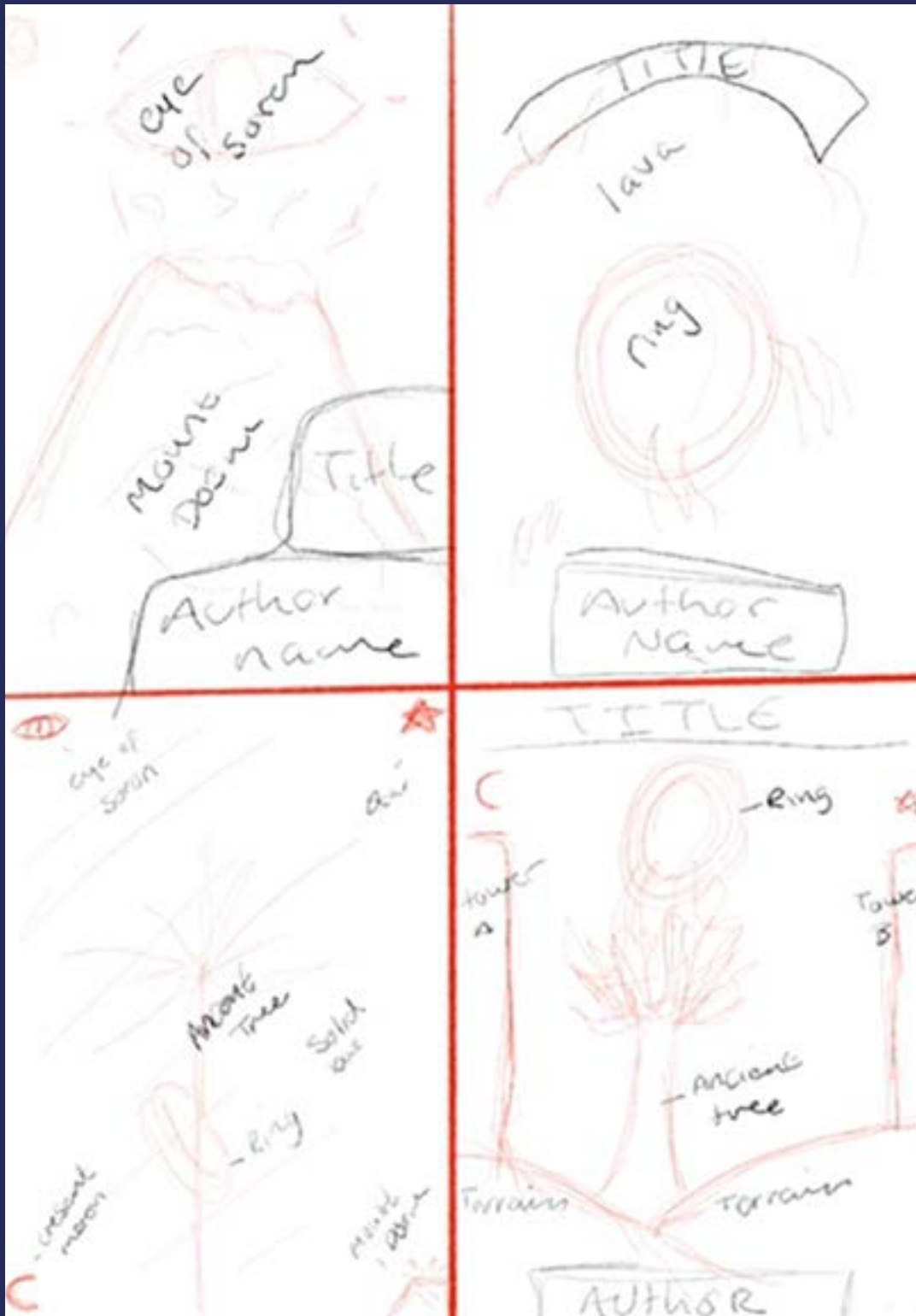
For this brief, you are to design a new version of the book Lord of the rings. This version of this design should be made to help attract a new audience of readers to enjoy this book as well as still attracting the older fans of the book. The book cover should stand out but still make sense to the book itself, showing some kind of element of the book such as key details or common themes throughout the book.











Bee Hewitt also worked on a cover for this brief, hers drawing upon more abstract imagery from the series rather than relying so heavily on images of characters or moments, and matching more closely with previous interpretations of the series.



THE LORD OF THE RINGS



J.R.R. TOLKIEN



AI vs Artist – Writing

One of the many fields in which AI is starting to make its presence known is in writing: this might be surprising to those of us who remember AI chatbots as primitive things that can barely hold a conversation without non-sequiturs and strange conversational tangents, but AI can have whole – very odd, yet surprisingly pertinent – conversations now.

A specific AI chatbot of some interest is ChatGPT – known for, amongst other things, being so good that it can write people’s essays for them (yes, really!). It’s also well known for being at least moderately good at writing competent – if not especially innovative or exceptional – creative works. So in order to test out ChatGPT against human ingenuity and creativity, we pitched this paragraph to the AI and to Jed T. E. Rhodes, Goodwin’s resident sci-fi whiz and author.

“Write the first quarter of a short story about a space battle between a Starship called the Indefatigable and an alien warship of immense power. The captain of the Indefatigable is a woman named Mara Bourne. The Indefatigable’s primary weapons are particle cannons and concussion missiles, and it is protected by defence fields. The alien ship has plasma weapons and defence fields.”

This version of the story is what the AI came up with.

Captain Mara Bourne stood at the helm of the Starship Indefatigable, her gaze fixed on the hulking alien warship that loomed before them. She had never seen anything like it before - it was easily twice the size of her own ship, and bristled with an array of weapons that made her particle cannons and concussion missiles seem like toys in comparison.

“Red alert!” Mara barked, her voice carrying over the ship’s intercom. “All hands, battle stations!”

The crew of the Indefatigable sprang into action, rushing to their posts as the ship’s defence fields hummed to life. Mara watched as the alien ship fired a barrage of plasma bolts, each one sending shock-waves rippling through the Indefatigable’s shields.

“Return fire!” she ordered, gripping the ship’s controls tightly as she manoeuvred the Indefatigable into position. The particle cannons fired, lancing out brilliant blue beams of energy that slammed into the alien ship’s shields.

The two ships circled each other, locked in a deadly dance as they exchanged fire. Mara felt a jolt run through the ship as a plasma bolt struck home, but the Indefatigable’s shields held firm.

“We’re not making a dent in their shields, Captain,” reported the ship’s weapons officer.

Mara gritted her teeth. She knew they were outmatched - the alien ship’s defence fields were too strong for their weapons to penetrate. But she refused to give up.

“Launch the concussion missiles,” she ordered, her eyes never leaving the alien ship.

The missiles streaked towards their target, exploding in a bright flash of light as they impacted against the alien ship’s shields. Mara held her breath, waiting for the shields to falter.

To her surprise, the alien ship began to retreat. Mara watched in disbelief as it disappeared into the depths of space, leaving the Indefatigable alone.

She let out a sigh of relief, but couldn’t shake the feeling that this was only the beginning. She knew they hadn’t seen the last of that powerful alien warship.



The segment is 325 words long.

It's worth noting that, although it is a short story, the AI has assimilated the information provided and woven it in reasonably well. It has also extrapolated things to include in the story based on other information it has been provided. Of especial note are the references to "shields" rather than "defence fields" (though the AI uses the provided term "defence fields" as well), as well as the use of the phrases "red alert" and "all hands, battle stations!" – both of these are turns of phrase used in the series "Star Trek" and its various derivatives.

It's clear, therefore, that while the AI is capable of making competent writing, said writing is in and of itself derivative and full of clichés. It's also worth noting that the AI was asked to write "the first quarter", but wrote an entire short narrative. This was done by the brief writer in order to give the AI a fair chance, as ChatGPT has a tendency to write short pieces of narrative rather than full ones.

The following is a human-written version of the story.

There was pandemonium, which ought not to really have been a surprise.

"Proximity warning."

"Set scanners to maximum."

"Comscan has sporadic contact."

Walking onto the bridge of her ship, Captain Mara Bourne found herself wondering whether she ought to have stayed in bed. The alert lights were flashing, the proximity warning was blaring from the klaxons lining the corridors, and her crew looked panicked as they dashed about their stations, trying to figure out just what the Solarin Empire Starship Indefatigable had come to encounter.

"Report." This one word passing from her lips seemed to shake the crew from their panic. Her Comscan Officer, Harrison, snapped to attention.

"Sporadic contact on scans, ma'am," he said. "Never seen anything quite like it."

Bourne frowned. 'Never seen anything like it' was probably her least favourite turn of phrase when it came to serving aboard a starship, and Harrison's face – pale and sweaty, eyes wider than they ought to be – wasn't making her feel any better.

"Have we tried hailing? Making challenge?" she asked, moving to her command chair and checking the readouts on her armrest panel.

"Nothing." Harrison's voice was shaky.

"Are we within visual range?" Bourne asked, looking up at him.

"Uh..." Harrison moved back to his station, checking the readout. "Yes, ma'am. We are."

"Put it on viewer then," she said, turning to the viewer at the front of the bridge. And then she stopped, her breath momentarily catching in her throat.

The ship was huge: easily dwarfing the Indefatigable, with black, claw-like spikes that curved around the front of the vessel, making the great shape look almost angry, like it was bearing down on whoever looked at it with a great rage. Bourne took a deep breath, steadying herself as best she could.

"Comscan, check for weapons," she said.

"Checking." Harrison's voice was quiet, the sight of the ship obviously affecting him as well. "I don't... I can't read anything that looks like traditional weaponry, ma'am."

"But?"

"But there is a lot of power centred in what look like particle cannons." Bourne glanced back at Harrison, not-

“But there is a lot of power centred in what look like particle cannons.” Bourne glanced back at Harrison, noting the frown of consternation on his face. “They would produce... way more output than our standard cannons, ma’am.”

“Wonderful.” She couldn’t quite help the biting sarcasm that leaked into her tone. She turned to her weapons officer, a woman named Lane. “I want defence fields raised now, and standby on weapons. I don’t want to be caught on the back foot.”

Lane nodded without saying a word, inputting commands into her console quickly. She looked back a moment later at Bourne with a sharp nod, and the Captain turned back to the unknown ship on their screen.

“Try hailing again,” she said. “Make challenge – warn that ship that if they remain in Solarin space, we’ll be forced to engage.”

Harrison didn’t reply at first, but a moment later he finally spoke, his voice sounding oddly strangled. “Aye, aye, ma’am. Sending now.”

There was a tense minute of silence, punctuated only by the sound of various computers beeping. Suddenly there was a flash of light on the muzzle of the great spacecraft facing them.

“Contact, incoming fire!” Harrison yelled.

Bourne gripped her armrests. “Hard to starboard!”

The ship lurched out of the way of the incoming salvo, but shook as some of the peripheral energy struck their defence field.

“Report!” Bourne snapped. “What in the hells was that?”

“Some sort of plasma-based shot,” Harrison replied. “It’ll drain our shields and damage the hull if it hits us!”

Bourne scowled. “Well, that seems to be their answer, Mr Harrison. Lane, target that ship and fire. Helm, prepare evasive manoeuvres!”

The helm station was manned by a midshipman Bourne didn’t know the name of, but he nodded, quickly inputting commands. Behind her, Bourne heard Lane’s console beeping as she set their weapons to work – a moment later, a hail of particle fire lanced out from Indefatigable, striking the unknown ship head on.

“Any effect?” Bourne asked Lane. The other woman only shook her head, and Bourne cursed under her breath.

“Some sort of energy fluctuation seems to have occurred,” Harrison said from his station, “but I can’t tell if that means our shots did anything we’d recognise as damage.”

“Fire again,” Bourne said to Lane. “This time, concentrate fire on one spot – and target concussion missiles on the same spot. If their weapons aren’t like ours, maybe their defence fields aren’t, either.”

Lane nodded, her hands already dancing along her control panel. The Indefatigable fired again, more red particle beams lancing out and impacting on the alien craft. This time, a hail of concussion missiles followed, contrails of propellant flowing as they lanced into the craft’s port side. There was a moment where the ship seemed to slow, and then it turned away, as though wounded.

“Did we get ‘em?” Bourne asked.

Harrison was frowning. “I... can’t get a clear reading. But the hostile is moving to disengage.”

“Should we pursue?” the helm officer asked.

“No.” Bourne shook her head. “Let ‘em go.”

Her ship had been lucky – they had wounded the beast. But that meant nothing: Bourne had a feeling that, had the engagement been more protracted, her ship would have been doomed. She let out a deep, hissing sigh.

This was not the last they would see of that ship.



There are obvious structural and technical improvements in the human written story: it is longer (875 words long as opposed to 325), and so it is possible to see more detail, including the names of the bridge crew of the ship and more preamble leading into the battle.

There is also a more concerted effort to make the prose “stand out”, including dialogue sentences with no description and efforts to build tension. There is obviously also more detail in the world building, and none of the world building errors present in the AI-generated story.

All that being said, with art an entirely subjective subject, it is difficult to say which is truly “better”. It is also worth noting - with whatever degree of concern you wish - that the advent of technology may well lead to AI being more capable of creating stories like the latter in a short space of time.

Fundamentally, AI-generated stories present a new dimension to writing. Whether that dimension proves to be a positive development, giving writers inspiration and raw material to work from, or whether it proves to be a negative development, hurting art and artists alike, remains to be seen.

THE
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WHAT IS SCROLL

Scroll Magazine is an online and print magazine made by artists for artists. The magazine aims to highlight a variety of small local artists in the Hull area. Scroll is a platform that intends on helping smaller artists gain exposure and promote their own artwork. From writers, to photographers, to artists, the magazine is a collection of works from a large group of influences and backgrounds.

To apply for future issues, email us your work at:

scrollhull@gmail.com

www.thescrollmag.co.uk

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