

THE

Scroll.

MAGAZINE



ISSUE 15

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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

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

**YOUTH
ARTS
TAKEOVER**



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



EDITORIAL

The maritime history of Hull is heritage that lives on in the past, present and future of the city. To some it is a memory, to others a story of grandparent's lives, and to many the work that they continue to do and love today. The city is enveloped in maritime heritage; many people in Hull have connections to the maritime industry.

History is a strange thing – it surrounds us, sometimes defines us, and often disappears without a trace. Big or small, history is important. It influences our communities, our culture and our art. It gives us opportunities and helps us to reflect. That is one of the reasons why Hull Maritime have decided to work with us at The Goodwin Trust's Youth Arts Takeover Project, to design and develop 'TimeFort: Corsair', a modern iteration of the iconic fishing trawler which epitomises Hull's trawling past. We aim to celebrate and preserve our history, alongside creating opportunities for our future.

Join us in this issue to navigate the story of Hull's maritime heritage, exploring the history of iconic ships, the latest developments of the GamesMaker Project, and the future of the Hull Maritime Project. We hope you enjoy the journey!

- 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

  | @TheScrollMagazineHull

A Brief history of The Artic Corsair

The Artic Corsair, a renowned representation of Hull's once thriving fishing industry, now sits on the River Hull alongside the Street Life Museum. Her history within the Cod War conflicts of Iceland and Britain, contributes to her prominence, and epitomises the story of Hull's trawling past.

Conflicts of Hull and Iceland between 1958 and 1976 – branded the Cod Wars – were fought over restrictions on fishing zones prescribed by Iceland in the North Sea. The first, second and third cod wars, fought in 1958, 1973 and 1976 respectively, began in response to Iceland's extension of limits on fishing zones by 12, 50 and 200 nautical miles. Fishing trawlers from Hull, and other British ports, refused to comply to such limits due to the rich fishery of Iceland's surrounding seas. In response, Icelandic vessels resorted to cutting British nets and colliding with vessels to force them out of the restricted zones. Warp cutters – one of which is now part of the collection at Hull's Maritime Museum – were used to cut nets from British ships by Iceland, preventing vessels from collecting fish. Collisions and gunfire were also used to threaten British trawlers breaking the restrictions, which led to the Royal Navy's involvement in the conflict.

The Artic Corsair – Hull's 'sole survivor' of such trawling fleets – was damaged in the conflict alike many other vessels, colliding head on with Iceland's gunboat Odin in 1976. The ship had been a very successful trawler and in 1973 broke the world record for collecting the largest amount of Haddock and Cod from the White Sea. After conflicts in the Cod Wars, the vessel was reassigned and decommissioned multiple times, continuing to make record breaking catches in trawling. In 1988 the Artic Corsair was laid up for 5 years before being purchased by Hull City council in 1993.

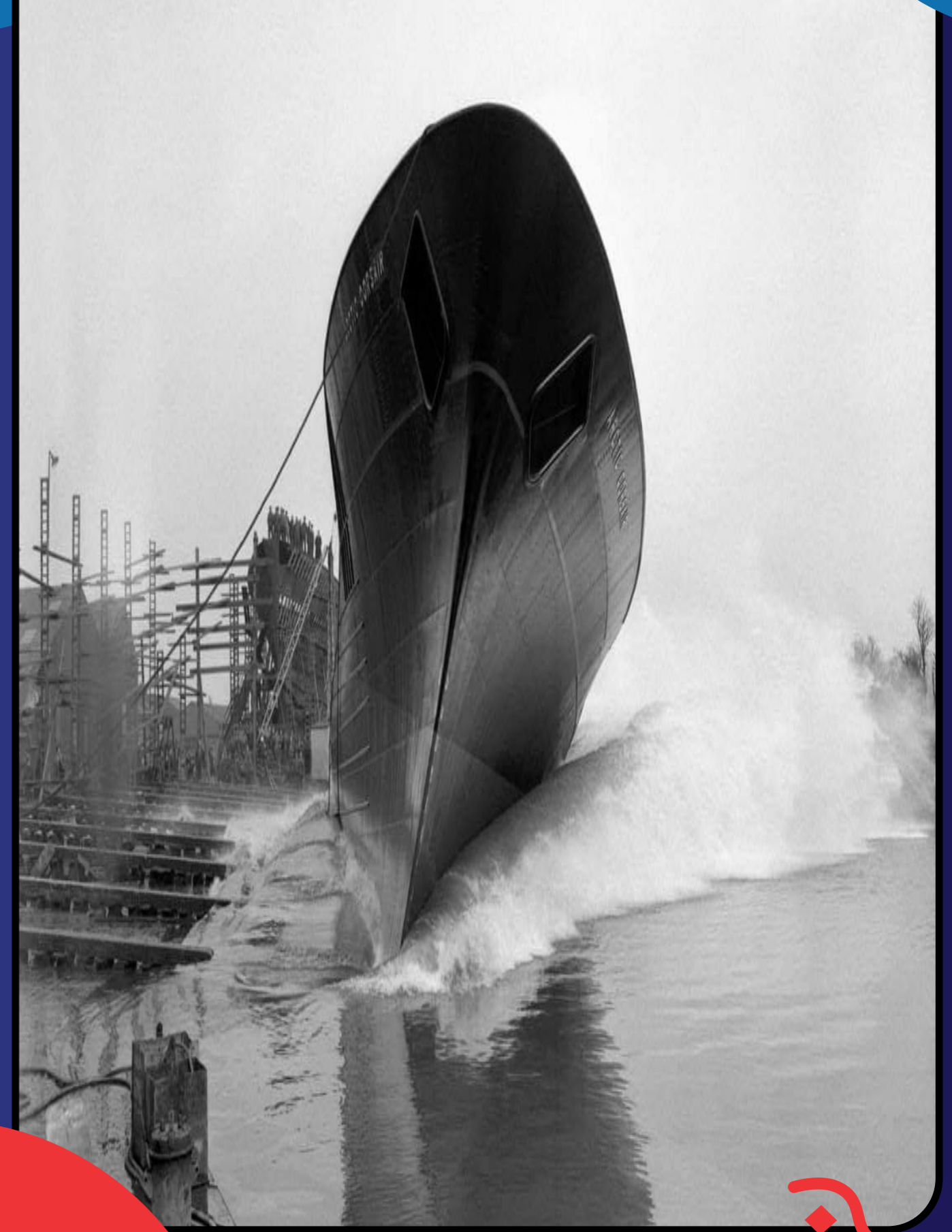
Included in the Hull Maritime project, the Artic Corsair is currently under renovation by Dunston's Ship Repairs and will be reopening as an accessible museum ship at North End Shipyard on the River Hull. Work continues on board currently, carried out by Dunston's Ship Repairs, with hopes to reopen the museum in 2024. Alongside the Spurn Lightship, the Artic Corsair is an existing physical representation of Hull's maritime history. It offers opportunity for many to learn about Hull's trawling past and the impact that this has had on the city today.

Corsair 1960s





Leaving the Docks



Arctic Corsair at sea

Dock Offices



5553 DOCK OFFICE, HULL. Poulton.

Chris Willmoth Hull Maritime Interview


We got in touch with Chris at Hull Maritime to talk about our collaboration on the 'TimeFort: Corsair' videogame, and the ongoing Maritime Project in Hull generally. Below, he shares his thoughts on these topics, and gives us some insight into the exciting future outcomes of the Maritime Project.

How did Hull Maritime initially get involved with the GamesMaker project?

Hull is Yorkshire's only maritime city, and the Hull Maritime Project is about engaging everyone with the city's maritime heritage. That's not just the people who normally come to museums, or normally come into the city centre. It's about everyone. And it's not just about History either. It's about maritime past, present and future. Places like Siemens and other industry along the Humber show how important that maritime presence still is to the city, and how it is going to play a big part in the story of the future as well. My job as Community and Schools Learning Officer is to find ways of presenting this history, this information about our maritime heritage, in a way that everyone can engage with it. Whether they be school children, young adults, families or older people. We do quite a lot of work with old people's homes and things like that. It's about reducing barriers for people who don't normally come in to experience that heritage.

One way that we looked at engaging people who aren't traditionally engaged with our heritage was through STEAM activities, which is the reason we got in touch with Goodwin. STEAM as an acronym stands for science, technology, engineering, arts and maths. That arts one is really important because it's about engaging with the science and maths type subjects, but in a creative way, which is where Goodwin came in. Goodwin had been working on a project linked to the Maritime Project, called the South Blockhouse Project. We had seen the work that they had done, and that's how we initially got in touch.





What is it that Hull Maritime would like to see out of the Maritime GamesMaker project?

The Maritime GamesMaker Project is about giving local young adults the opportunity to develop a videogame, providing them with an opportunity to learn new skills. A key outcome that we want to see, is that people taking part get to learn new skills. Whether it be technological skills, digital artwork, music. And then there is also the social skills side of it – working as a team, working collaboratively etc. We want to see that social benefit for people, whilst they also get the opportunity to engage with our heritage. Making the videogame is obviously the focus of the project, but in order to do that, they will have to do some research to find out more about the Arctic Corsair – the topic of the game – in order to be historically accurate. It's just a really nice way of combining the opportunity to learn new skills, alongside learning about the maritime heritage of the city.

You've touched on it a little, but in your opinion why is it important to showcase the maritime history of Hull?

As I said before, Hull is Yorkshire's only maritime city, it's got 800 years of maritime history. That history has completely shaped the city that exists today. The vast majority of people in Hull will have links with the maritime history of the city. Most recently with fishing, but also in the present day a lot of people work at the Siemens site, or at the docks, or port. It has played a really important part in our history, and it will continue to play a really important part in Hull's future.

I think that it is important that we don't forget where we come from as well. Most of the people who were involved with the fishing industry for example, are now getting older and won't be around for much longer. So for young people in the city, it is really important to engage with those histories, so that they are remembered in the future.

Generally speaking, with the ongoing project at Hull Maritime, what are you most excited to see finished?

As my role is Community and Schools Learning Officer, I do a lot of work with the schools. So once we've got our two new sites, the Hull Maritime Museum and the North End Shipyard, we'll have our own educational spaces and facilities, and we will be able to bring school children in to explore those spaces. That's going to be absolutely fantastic! For example, the Arctic Corsair, the fishing trawler on which the game is based, has been a museum ship for quite a while now, but it used to be quite inaccessible. Previously you needed to book a tour ahead of time to go on board, and we couldn't take school children on board. In its new home at North End Shipyard, it is going to be much more accessible, and we will be able to take whole classes of school children on board. They'll be able to explore the whole ship, go underneath it in the dry dock to see the size of it and see the propeller, etc. That stuff is what I am most excited to see!

In terms of the GamesMaker project, how do you think it will impact the ongoing Maritime Project in Hull, in terms of engagement or any other factors?

This project is targeting an audience we haven't targeted very much in the past – that young adult group. I see it having potentially quite a big social impact for those people and it's about that. It's not about hitting loads of numbers, it's about getting people involved, giving them a better opportunity in life, giving them something to do that they enjoy, but also giving them skills that they can take forward to their future.

What do you think about the mediums of videogames and tabletop games being used within the GamesMaker project? How do you think that will be successful?

I think it works really well. Firstly, in terms of engaging that audience, it's something that is popular with young people. A lot of people play videogames these days. People are interested in the process of making videogames and it's technology that will continue to be in demand going forward. From our point of view, there is the added benefit that a videogame is being created that we can then use with other people. For example, younger children might not be quite ready to be making that level of videogame, but they can enjoy it and play it, and then go on to be inspired to do that themselves in the future. So, it's got two benefits. We've got the benefits for the people taking part and making the game right now, but then we also have a product at the end that we can use to engage people in the future as well.

Do you enjoy playing video or tabletop games personally?

Yeah, I regularly play tabletop games. Once a month, I have a group of friends who go and play tabletop games and I videogame as well. With my family, with friends, with my children. So yes, I enjoy it as a pastime. It's really nice.

Did you have the chance to play or explore the currently available 'TimeFort 1555' videogame?

I have yes. We are of course linked with the South Blockhouse Project at Hull Maritime and so we've presented it. We had it on display, so that people could come and play it at the Humber science festival, which just happened this weekend at the University. I particularly enjoy the link between fantasy and real heritage. I think that the time travelling element for example, is quite a nice way to explore the heritage. The puzzle solving aspects are also something that I enjoyed. Puzzle solving tends to be why I enjoy games in general, whether they be videogames or boardgames.

With the upcoming 'TimeFort: Corsair' videogame, the latest edition to the TimeFort Saga, what are you most excited to see in this game?

I'm excited to see the artwork, I think it will be interesting to see how the heritage has been presented in the RPG artwork – the Corsair for example. I'm also excited to see the different ways that puzzles have been incorporated as well. I'm interested to see the music and soundtrack put on the game. There are lots of exciting things to see really!

Generally speaking, what other projects do you hope to see in the future surrounding the maritime history in Hull?

There is a lot going on in the future which I think is really exciting. Next year we will hopefully see our sites start to open – the Spurn Lightship, the North End Shipyard – and we will be running events around their opening. At the moment we're working with volunteers to put together object handling activities that will take place in our museums and at different sites, as another way of exploring our maritime history. We are also currently working with some volunteers to create an outdoor family maritime tour of the city. So there's quite a lot happening over the next few months.

So I can tell from your answers that you're really passionate about the maritime history of Hull. Why personally, did you decide to work for Hull Maritime, and what drew you into that as a career?

As a career I started off as a teacher, and education has always been my passion. I'm interested in all sorts of things, previously I was a scientist, but I've also worked for the museums for the last 8 years, so history is really important to me. I enjoy the challenge of trying to present information in an engaging way. In terms of the Maritime Project, it's just a really exciting project to be involved in. I've got a complete blank slate really, with the new education spaces and the new museums. We're creating completely new education spaces so that's exciting!

Personally, I don't have much maritime connection. I have family who were connected to the Royal Observatory in Greenwich, which is about as close as my maritime connections get. The Royal Observatory was created as a way to work out ways of measuring longitude, so that sailors were able to navigate – that's my tenuous link to maritime history. I just think it's a really fascinating subject, particularly in this city. It's about the people, so many people in this city have maritime connections. You can't help but be engaged with it.



You've touched on it a few times, but how do you think the Maritime history of Hull still lives on in the city today? It's been a huge part of the past, but how is it living on now and in the future?

Hull still has so much industry in maritime. We've got the ports, Siemens, and chemical sites along the river Humber, all of which use ships. We've also Trinity House which has huge maritime history, educating our young people. One of the projects that we are running as part of the Maritime Project, is the Maritime Futures Project. Within this, we are giving young people the opportunity to gain the skills to move into a maritime career in the future, which has been really successful. 70% of the people who have been on that course have now gone on to move into maritime careers. So that's why it's important really.

I also think that it's important because you've got to learn about the past to move into the future. You've got to understand the past to know which direction to go in the future.



Many thanks to Chris for speaking with me. We are very excited to be involved on this project with Hull Maritime and alike Chris, hope to inspire young people in Hull to get involved with the history of the city, and develop the arts skills that they are interested in for the future.

Conserving the Roof



Court Room

The Spurn Lightship, Hull's Floating Museum.

The Spurn Lightship – officially named Light Vessel No.12, Spurn – returned to Hull's Marina in March this year, her temporary home until she moves again to reopen near Murdoch's Connection in early 2024. After a 14 month restoration, the vessel is to become once again, a floating museum, showcasing the rich history of Hull's maritime past.

Exploring the history of the Lightship offers obvious explanation as to why Hull City Council decided to purchase and restore the ship to her original state, with the history of Hull's maritime prowess able to live on through symbols such as her.

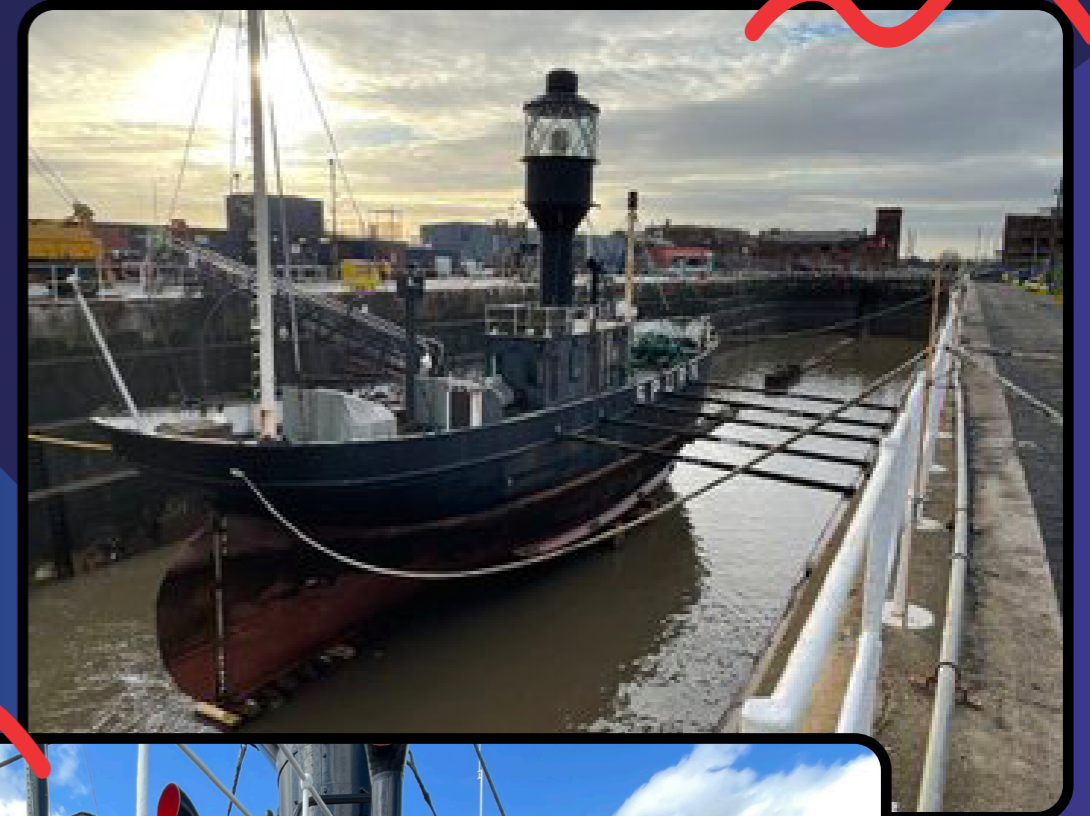
The Spurn Lightship was built in 1927 by the Goole Shipbuilding and Repairing Company, for use in the Humber estuary to guide ships into port. For 12 years she assisted ships in navigating what is considered one of the most treacherous waterways in Britain, aiding the import and export of goods. A small team of seven worked aboard the ship, ensuring the safe passage of many vessels along the Humber.

With the commencement of the Second World War, a necessity for river defence was created, and priorities were rearranged. The Spurn Lightship was armed, and the crew were trained in gunnery, air raid precautions and first aid. Throughout the war, the ship worked as naval defence, returning to her original home and responsibilities after the war in 1945.

For many years the vessel retained her original purpose and continued to guide ships along the Humber estuary but was moved once again in 1959 to become the Bull Light Vessel. The Bull Light Vessel was painted red, and the name 'Spurn Lightship' was passed to another ship. The Bull Light Vessel was decommissioned in 1975 after a total of 48 years of service. In 1983, Hull City Council purchased the Bull Light Vessel, and she was returned to her original appearance, with a fresh coat of black paint and her white 'Spurn Lightship' lettering restored. In 1987, the Spurn Lightship became a floating museum on Hull Marina.

As many locals will know, the Lightship was closed again in 2018 for further restoration under the Hull Maritime Project. Plans include building a permanent berth for the ship to become a modern museum, with a new interpretation that tells the ship's full story for the first time. As of now, 14 months of restoration is complete, and she has returned to her home in the marina once again. After 96 years, with various different posts and responsibilities, the Spurn Lightship will reopen again in early 2024. The vessel will become Hull's floating reminder of the city's maritime past, allowing locals and visitors alike to understand the importance of the Humber to this great city.





Fact: Built in Goole in 1927, was positioned within the Humber River to guide ships through the estuary. During World War II, became Naval river defence and was armed and trained in gunnery, air raid precautions and first aid. Decommissioned in 1975 and bought by Hull City Council in 1983. Berthed in Hull Marina temporarily.

Spurn Lightship

Built by the Goole Shipbuilding and Repairing Company

The future of the TimeFort Saga at the Youth Arts Takeover Project

The Youth Arts Takeover is part of the Goodwin Development Trust, funded by the Arts Council England, giving young people in Hull the chance to promote and develop their artistic accomplishments. Working across the arts, the YAT helps to put on events and also helps young people to learn or develop arts skills. As part of the YAT, the GamesMaker project is working with young people in Hull to design, develop and promote video and tabletop games. Many games have been developed, and many more are to come. The TimeFort Saga began to be developed in 2022 and new additions are being made continually. The second videogame of the Saga is the current project being run at the YAT, in conjunction with the Hull Maritime Project. From UnderHull – the first videogame created on the project, to the most recent addition – the TimeFort Saga – the learners at the YAT continue to produce incredible work, be it art, writing or music.



UnderHull was the first of many games developed by the young people at Goodwin, bringing to life a 'strange, disturbing new world, with custom art assets and music'. The game takes place in 'UnderHull' and follows the Thief – the main character – through a mysterious journey of the city, fighting various enemy characters, with the help of other MCs Juniper, Arnold and Thumple.

When developing initial ideas for the game, there was enthusiastic discussion surrounding the main characters, first focusing on how to create a character that was different from the typical gaming MC. The team working on the project decided to create a relatable main character, based on the idea of a young person who was suffering from the poor job market. Then came the creation of Juniper, the 'sardonic, eccentric, rude, and always entertaining' mage. This character was created based on a need for a mage within the game and is designed with a steampunk style in mind. The third MC, Arnold the Power Nurse, is the healer in the game. Again, the team working on the project decided to create the opposite of the typical feminine healer, often seen in video games, and create a more intimidating figure instead. Arnold, a suit of armour controlled by a spirit, became the final design for this MC. Finally, Thumple the Rabbit was created, an MC with increased attack, but limited defence. He is characterised by his 'violent tendencies and attack-happy attitude', contrasting the other MCs based on his rabbit form and high level damage. Concept art for each of the characters was drawn by Tom Kingston and Sasha Scarah, and all of the final sprite designs were created by Sasha Scarah.

The game is based within the city of 'UnderHull' and allows players to move around the city through various landmarks, such as Queens Gardens, The Deep and more. Enemies such as Pirates, an Evil Nurse and Ironskins are found all over UnderHull and the player is required to attack them, alongside Juniper and Arnold, for maximum damage.

Isolated Nightmares is the second computer game developed by the young people at Goodwin and was the first game to include full custom map designs, original character designs and a learner created soundtrack. Similarly to UnderHull, the game follows the MCs through a fantasy world filled with monsters, goblins and a dragon! The game was created in the 2021 lockdown and focuses on fear of isolation, reflecting many people's experiences at the time. Ideas for the game focused on people's mental health struggles generally, and as exemplified by the isolation experienced during the covid19 pandemic. The MC represents an individual struggling with anxiety, navigating isolation. The game development was completed virtually, and this game was the first with a huge focus on artwork. A discord channel allowed learners to share original artwork for characters and map design collaboratively. The game spans 6 different worlds, each with its own challenges and puzzles, enemies and boss battles!

Next, and most recently, comes the creation of the TimeFort Saga. This project was made in conjunction with Humber Field Archaeology and is based around the historical South Blockhouse site in Hull. The TimeFort Saga includes a tabletop game (TimeFort Aeternia), a videogame (TimeFort 1555), and a series of three short films created by the independent film production company Handmade Rockets (TimeFort). All of the projects were created with the Goodwin Development Trust, encapsulating various strands of the arts, such as music, film, drawing and digital art. The project continues to grow with the second videogame 'TimeFort: Corsair' currently in development.

Across the Saga, the story follows MCs Ark, Midnight, Stopwatch and Ponder, as they fight enemies to protect the history of Hull, specifically surrounding the history of the South Blockhouse. The characters work for the Aegis as 'time police', travelling back in time to protect the timeline of the city. They face and have to defeat many enemies and monsters along the journey who threaten this timeline. Collaboration with Humber Field Archaeology was a key aspect within the development of the Saga, as the story aims to retain historical accuracy of the city, alongside being fun and interactive for players. The project aims to teach young people about the history of Hull in an entertaining and exciting way and give young people the chance to develop lifelong skills.

TimeFort Aeternia – the tabletop portion of the current trilogy – is a print-and-play tabletop game in which players travel back in time to fight to save the history of the South Blockhouse, and Hull's future. The game allows four players and one DM to play as original or established game characters, fighting three enemies who threaten the history of Hull's South Blockhouse, and the city's future. During the development of TimeFort Aeternia, the game makers designed four characters – Ark, Midnight, Ponder and Stopwatch – all of whom encompass the different classes players can select in-game. Ark, a reader, is an archaeology expert who works for Aegis as a mission handler and support operative. Midnight, a soldier, is one of the most effective agents at the Aegis, working to deal with temporal terrorists. Ponder, a thinker, is a technology whiz, who cares deeply about the Aegis' work. Finally, Stopwatch, a sneaker, is one of the most capable agents at the Aegis, with excellent stealth and finesse. All of the characters have distinct personalities and motivations which affect their work and are often required to collaborate on missions. Enemies to these characters include The Queen of the Deep, The Big Bad Wolf, and The Headsman.

TimeFort 1555, the RPG videogame portion of the TimeFort project, was developed over many months by game makers, throughout the lockdowns of 2020 and 2021. It encapsulates digital art, game development, coding and more skills. The game follows the same story as the rest of the saga, with NPCs Midnight and Ark guiding the player through the game to fight various monsters and time terrorists. Sprite art for the characters in the game were created by Jamie Revell, with NPC characters based around the actors within the short film, and player characters created to represent a wide variety of players, allowing everyone to feel represented when playing the game. Humber Field Archaeology's Peter Connelly had input into the game, making suggestions surrounding the style and the inclusion of an Archaeologist character, which was taken on board and led to the creation of Ark. Again, the importance of historical accuracy was a very important consideration within the game design, and sprite design.

Finally, the TimeFort short film, released by independent film production company Handmade Rockets, is a three part series created as part of the Goodwin Development Trust's project. Characters Ark and Midnight are played by Katie Stones and Jed T.E. Rhodes. The films follow the canon storyline, showcasing visuals of the many places around the city with maritime links. Midnight travels across Hull, exploring the museum quarter, the South Blockhouse site, Queens Gardens and more.

With the success of the TimeFort Saga so far, the development of a new videogame, 'TimeFort: Corsair', is beginning to take place. This project is being made in conjunction with Hull Maritime and is based around the historical ship, the Arctic Corsair. The new game will take on the same structure as TimeFort 1555 as an RPG player but will expand to new sections of Hull's Maritime history – specifically focusing on the story of the Arctic Corsair. Alike 'TimeFort 1555', a focus on historical accuracy and learning will be important considerations within the development of the game, alongside the promotion and support of young people and their art.

Previous games from Goodwin's Youth Art Takeover

- **UnderHull – PC game**
- **Isolated Nightmares – PC game**
- **TimeFort 1555 – PC game**
- **TimeFort Aeternia – tabletop game**



Jed T. E. Rhodes Interview

We decided to speak with Jed, who leads the GamesMaker project at The Goodwin Development Trust's Youth Arts Takeover project, to hear a little about the partnership with Hull Maritime and the project generally. Sat in a meeting room at Goodwin, Jed coffee in hand, we start to discuss the project.

Could you give us an overview of the GamesMaker project that we are currently running?

'So, the overall project is a partnership between The Goodwin Development Trust, specifically the Youth Arts Takeover project, and Hull Maritime. The Maritime GamesMaker Project, which is basically a means of getting all sorts of people – especially younger people, to engage with the maritime history of the city of Hull in a fun and hopefully educational kind of way; like 'edutainment' but not quite as gimmicky. So, the gist of it is that there are going to be four or five parts of a longer episodic game, where each episode is basically all about time travellers travelling back to various points of the maritime history of the city to stop evil time terrorists or monsters from outside of space and time from destroying history. Because of course, the history of Hull is super important to the fabric of space time. One of the things that's been really cool about this project is just learning about how integral to the history of Britain Hull really has been. It's really exciting to get to bring sort of some of that to life in videogame form. There's also the boardgame element to it; we're going to be working on putting together a boardgame for people to try their hand at, which is going to be really exciting. We're probably going to look at doing some expansions on the tabletop RPG we did for the previous TimeFort project, and there's also Lego building, aimed at younger people. So we're looking to start some outreach sessions (to anyone reading this, hint, hint, we want to run outreach sessions), and we're looking to get young people to come in, building whatever they like with a vague maritime theme in Lego, which is nice and, before I forget, we might be building a replica of the Spurn Lightship out of Lego.'

Wow.

'Yes, you say wow. I say, I have to build that thing... urge to swear profusely rising. But it's going to be really exciting, really creative stuff. And it's the sort of stuff that's unusual and fun to do. It's one of the reasons I love my job. And it's really important – I could sit here and say really all day, it would not cover how really important it is, especially now – to be bringing this stuff to life, in this city especially. So yeah, I think that is a good overview.'



In general, why do you think the arts and using creative mediums to teach young people about history is an effective way of doing it, or an interesting way of doing it?

(PSA to you readers, since this is an arts magazine, the answer might seem pretty obvious. But it is great to hear directly from Jed the incredible amount of passion that runs through this project, and the opportunities it can offer to learners at Goodwin – Editor)

‘I think it’s both of those things, effective and interesting. I think, as a species, the human animal is creative. As a species we thrive most when we can do things in an imaginative and fun way. Even boring office graphics are still covered in creativity because that’s the stuff that get our brains to start firing off. And you know, if you reel off a list of numbers, about in so and so year this fortress was built, in so and so year this thing happened, nobody’s going to remember that, because it’s not quite as exciting as you know playing a videogame where you get to walk around a recreation of that environment, interact with the people, fight a sea monster. Like, me personally, I feel like using the arts to bring this stuff to life is so important, because it’s a way of allowing people to engage with the factual material, and have fun with it, whilst at the same time, still learning about all of this cool stuff that happened in this city.

But it’s also one of those things where, the arts themselves are so ridiculously vitally important. You know, showing people, especially showing people in Hull, that this stuff exists in this city, that those opportunities can exist in this city is... I could sit here and wax lyrical for hours about how important that is to young people in this city. It’s especially important from Goodwin’s perspective because the Thornton Estate, which is where we primarily operate, is one of the most deprived areas in the country. It’s on a statistic somewhere. But, you hear that, you hear how people don’t have the opportunity to engage with stuff, you hear how people don’t, sounds trite, but don’t have hope that they can be part of things like that, and that sort of lends a certain... almost gravitas to our work, where it’s like, I’m not just sitting here teaching a bunch of kids how to make videogames for the hell of it, I’m sitting here teaching a bunch of people how to make videogames, who might have never thought that they could do that and who might have never thought that those opportunities existed in this city. So much talent bleeds away down south, or bleeds into other industries, or just goes, because it’s not cultivated, there’s no funding, and because there’s no funding, there’s no spaces for it, and because there’s no spaces for it, there’s no hope for it. And to me, the key thing about this is by doing something fun and creative, you know, with a big group like Hull Maritime, we can show this city is special. Not only is it special because of this remarkable history, this pivotal history, like we basically started the civil war in this city.’

‘The thing is, speaking as a Yorkshireman died in the wool, Yorkshire in general, the amount of important stuff that has happened here, and when you look at how the North has been forgotten, and when you look at how all of the funding opportunities, the arts opportunities, the creative opportunities have bled down South, you know it’s so important that a big, high profile organisation like Hull Maritime is funding something like this. It is so important that big organisations like Goodwin are funding something like this. So that we can say this stuff is here. We can make this stuff happen here. That to me, is the most important thing about my job. I am helping to show people that this stuff is here. And the software we use to teach people to make videogames with is a software that’s been used for very successful videogames that people have made and sold. Every single person who comes in here, and is learning the software that we teach, has the capacity to take that and make a career out of it. I don’t want to exaggerate because obviously it’s a beginner software, but it’s a beginner software that has the potential to teach people how to make something that they can make a career out of. It’s a multilayered, interlocking, connected thing, where all these opportunities and all this stuff comes together and creates the chance for great things to happen. It’s all exciting, I’m excited!’

In the process of doing all of the work you have done with Hull Maritime, what is your favourite thing that you’ve learned about Hull and the maritime history of the city?

‘This is going to be a really specific thing. When we were doing the first TimeFort game with Humber Field Archaeology, which of course is a sort of subset of the Hull Maritime stuff. I have a filming colleague, he and I run a short film group, and we made three short films to act as a prequel to the first TimeFort game. And, while researching some historical facts to write into the script for those, I learned about something called the Cod Wars. And the thing is, I don’t know much about the Cod Wars, because all I had to do for the script was name check the Cod Wars, but just the fact that you can sort of look into the history of something like the Arctic Corsair, and go ‘Cod Wars’, and the fact that you can have a character name check that like he’s Obi Wan Kenobi, going you know, ‘I fought in the Clone Wars with your father’, ‘I fought in the Cod Wars.’

Hahaha!

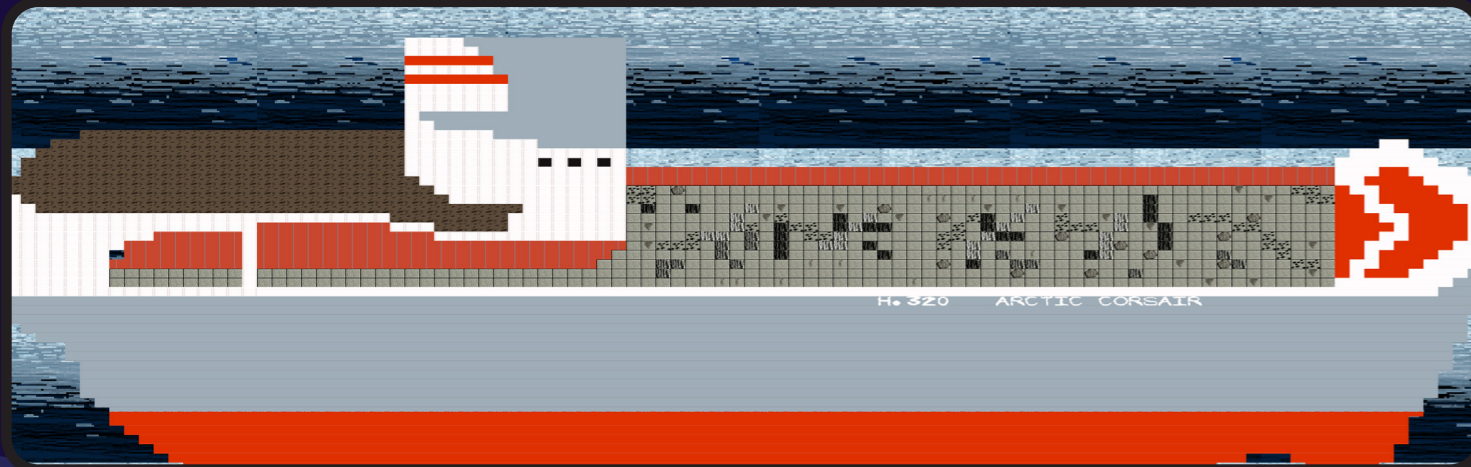
‘You know, it’s like, it’s the sort of stuff that like Terry Pratchett couldn’t write better than that. The fact that stuff like that exists, the fact that you can you know... the fact that we could put that in a game, we could put you know we could put ‘this was something that happened in the Cod Wars’ you know, is just... there’s nothing stranger than real life you know? It’s absolutely incredible to learn about just funny little tidbits like that. I mean, stuff like, for example, the South Blockhouse where we set the first game, there was no battle there during the siege of Hull supposedly, all of the battling was happening at the North Blockhouse; that is where the key siege-ing stuff happened, all the stuff that you’d see in the proverbial battles of Helms Deep. The South Blockhouse was comparatively quiet. So, stuff like when you’re writing a time travel game, a videogame, it’s more spectacular to actually have the battle and stuff happening there. So, you can have characters comment, ‘this wasn’t actually happening’, ‘I don’t care! It’s happening now!’ Stuff like that is really fun to do.

It’s been especially strange for me because I come from Pontefract, which is a small little mining town in West Yorkshire, and it’s very strange learning about the very parliamentary history of this city, when I come from one of the most royalist towns. So, the history of the town I grew up in is, we were the first to declare for Charles II in, so to sort of look at it from two different angles has been fascinating as well.’



In terms of the next game, 'TimeFort: Corsair', what are you most excited to see within that game?

'The ability to walk around the Arctic Corsair of course is a big one, and it's going to be really exciting to let players sort of experience that. It's going to be really exciting to just see what we can throw players into. We had a lot of very interesting monsters from the first TimeFort game. We're going to bring a lot of those back. This is one of the things that was interesting is the ability to connect these games together and say no, this is part of the same universe, so it's going to be very interesting to sort of bring stuff and characters back, and then expand on that universe a little, have more characters with different stuff going on. I'm really excited to sort of let players experience that.



I guess as well, because it's a lot more of a constrained environment essentially. TimeFort [1555], the only thing that's been released so far is the first section. There's meant to be four sections so we are still working on those (technical issues may have slowed us a bit *cough, cough*), but we are still working on those, so that's going to be released. But you know, the fact is that's a big fortress environment. There's an inside, there's an outside, there's multiple layers, there's like a tutorial section set in the future with the Aegis, the time police that you play as, so for a small game, it's still got a lot of fairly complex amount of stuff going on. Whereas having a smaller space with the Corsair, and the map of the Corsair that we've built is quite constricting in a way. It will be interesting to sort of pack more things into that smaller space, pack more story into that space. Make it more about walking around, make it more about experiencing things. Make it more about, you know, the space and the people there. If that makes sense.'

'Also, I am determined that we are going to have a giant enemy that's just a floating whale. The thing is, one of my favourite videogames made ever, in the first version of the RPG maker software, not the first, but one of the earliest ones, was a game called 'Off' and in Off, one of the enemies that you could fight was just a giant floating whale. And I want to fight a giant floating whale. I don't even care if anyone else wants to fight a giant floating whale, I want to fight a giant floating whale. I am making it, they're paying me to make it, I will fight a whale, gosh darn it.'

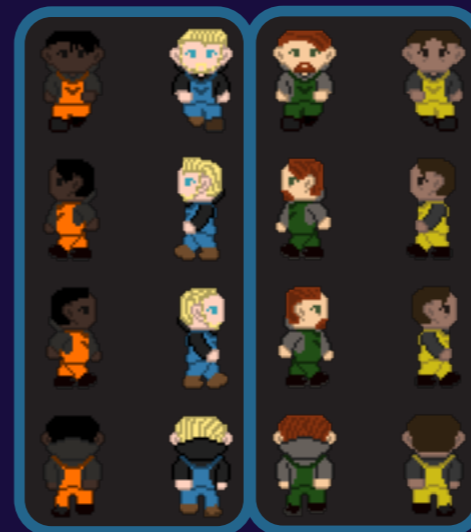
Looks like there is going to be a giant floating whale in the next game, get excited for that one!

What's your favourite thing about working with learners at Goodwin and doing this development with them?

'The social aspect is the most important. That's my favourite thing, because in a lot of respects, a lot of people come here and they're not focusing on making a game. They come, they learn the software, they like making stuff in the software, but they are also meeting people. They're also engaging with people who are into the same stuff that they're into and know the same stuff they know. And you know, we've had people come here who are anxious, who have anxiety, who have multiple various complex needs. You know, we have people who are neurodiverse, and they are always, always coming and engaging and having fun conversations. Just in today's session, there was a guy who when he first started coming here, he was really, really quiet, would barely talk, and now he's having long sustained conversations about shared interests with people which is not something I would have expected. But it's amazing to see. And to me, that is much, much, much more important than anything else. That's my favourite thing to see.

I mean, realistically... we're an employability place. A lot of what we do is geared around bringing people in, and then getting them progressed, which is the term we use, into other employment, other education. But my priorities and something that I'm very fortunate with, is that because of my job and the work that I do, my priorities can be just getting people to have fun. And that to me is a million times more important because candidly, there are very few jobs out there that these people will go out there and like, because work is not fun for most people. Most people do not have the luxury of going out there and getting the dream job. So, but they get to come here, and they get to have fun and socialise with people. You know, go off and discover new hobbies. You know, there's one person that we have who's started going to D&D sessions at a local gaming shop, basically off the back of meeting people here and getting invited to those sessions, which is nice. I really enjoy that, I really like that that's happened. That's the big thing for me.'

It has been fantastic to hear from Jed about the overall project, and some sneak peaks of what is to come in the new game, but also to hear about the desire to create change and to create an environment in which learners have opportunities to imagine things that they might not have previously. We hope that the latest game is going to be the best one yet, and that the social impact is going to continue to grow!



THE
Scroll.
MAGAZINE

ISSUE #15



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:

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