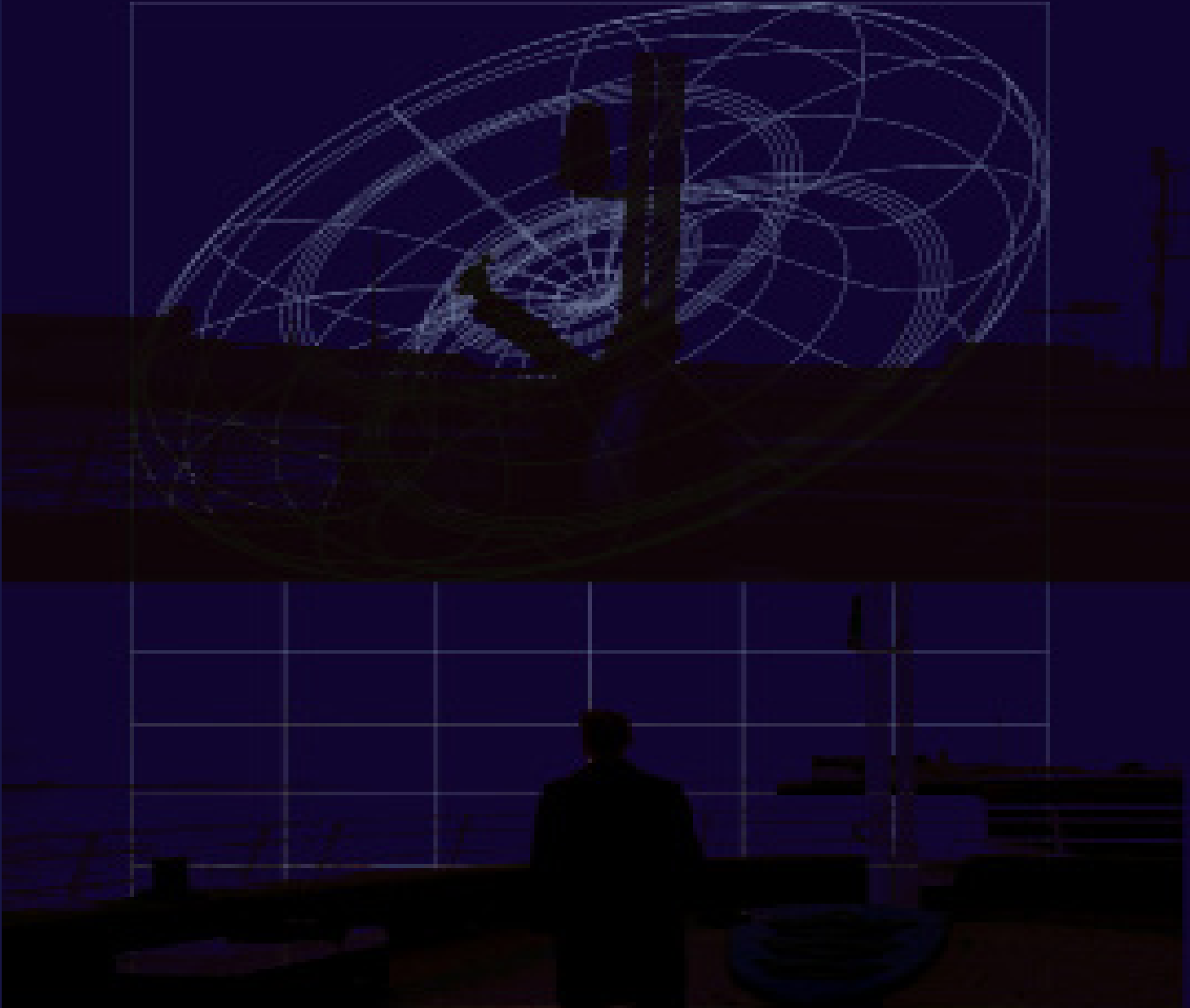


THE
Scroll.
MAGAZINE



**JOIN
THE FANTASY
UNIVERSE**

Timefort Edition
◆ ~ ◆

CONTENTS

- ◆ **Introduction pg 1-3**
- ◆ **Context of South Blockhouse pg 4-7**
- ◆ **Goodwin's Gaming Past pg 8-11**
- ◆ **Timefort- Well What Is It? pg 12-15**
- ◆ **Sprite Art-pg 16-21**
- ◆ **The Monsters Are Coming! pg 22-29**
- ◆ **Lights, Camera, Action! pg 30-35**

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.

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

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

scrollhull@gmail.com

www.thescrollmag.co.uk

  @TheScrollMagazineHull

**YOUTH
ARTS
TAKEOVER**



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



EDITORIAL

“Your city is under attack. The world as you know it is under attack. Only you can save Hull’s past and our future.”

Wow, that’s evocative, isn’t it? We’ve done creative and game stuff for a long time here at the Youth Arts Takeover – as regular readers will know! – but there’s something special about the TimeFort project.

This issue of the Scroll Magazine is dedicated to “TimeFort”, a multimedia project spanning three distinct pieces: the RPG Maker MV Video Game “TimeFort 1555”, the tabletop game “TimeFort Aeternia”, and the TimeFort short films made by the short film company Handmade Rockets to promote the games.

This project is a massive one, and we’re really excited to show you more of it in this issue!

Cheers,

The Scroll Team.

**Do you want to be part of
the next edition of**



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

What is the South Blockhouse?

In 2022, the Humber Field Archaeology team revealed part of a vital monument of history, that sat beneath our city's nose for centuries. With the assistance of the Goodwin Trust and other organisations within the city, they held a large-scale public dig to investigate the 16th century building. Their main aim is to preserve the remains of the South Blockhouse and use its location as a tourist attraction, to reinforce the importance of our history.



Arwork By Gabrielle Harrison

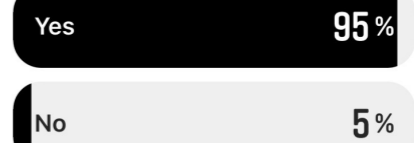
But what is the South Blockhouse?? This building was built in 1542 under Henry VIII's command as part of country-wide defences. With Hull having a dock, it was an easy spot for invasions, encouraging The King to commission a defensive system to uphold our safety. There were two identical cloverleaf shaped buildings protecting the river Hull, with three sides loaded with armory, and the other having an entrance to a square courtyard.

What's The Public Say?

I asked my personal instagram whether history was worth preserving for the city. Out of 44 participants, 42 said yes, as shown in this poll.



is it important to preserve monuments of history for the city?



Photograph Credits- Hull City Council



Digging Further

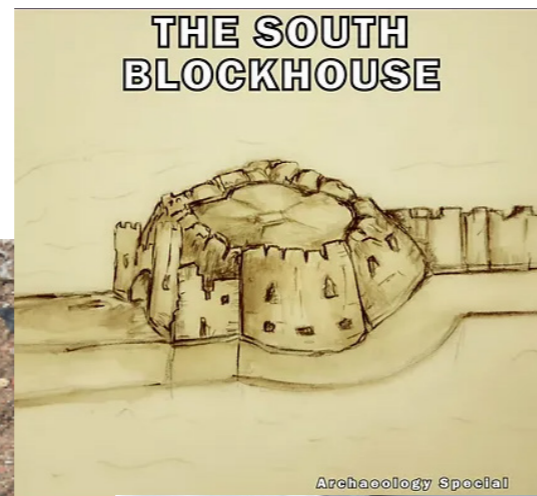
I wanted to know more about the South Blockhouse excavation that took place over the summer of 2022. Humber Field Archaeology, with help from Goodwin Trust and other partners, held a summer long dig to help the residents of Hull get their hands on their history. The gradual recovery of the South Blockhouse revealed well preserved archives of the past, hoping for it to become a tourist attraction for decades to come.



@<https://humberfieldarchaeology.co.uk/>

The Youth Arts Project has previously designed and curated an edition of Scroll purely surrounding the South Blockhouse excavation, an archaeology edition. If you want to read more, visit the Scroll website

@thescrollmag.co.uk/archaeology-special



Photograph Credits- Hull City Council

As Answered By Peter Connelly

Archaeology Manager of Humber Field Archaeology

1. Firstly, how did you come about finding this historical piece and what was your initial reaction?

We (Humber Field Archaeology - HFA) knew where the South Blockhouse was because we had carried out little digs on the site in the past. Our huge surprise came when we opened our big trench and saw how well preserved the inside of the building was – being able to immediately step down on to a floor that was laid over 200 years ago was an amazing experience.

2. Why do you think, as a city, it's important to preserve monuments of history and what does it bring to the city?

Every city has a story to tell – who founded it, who built it, who lived in it, how it developed and changed over time. If you don't look after, and engage with, the monuments and historical places of a city then you are losing half the story. Hull has a fantastic, and internationally important, story to tell and it should be told for everyone to enjoy.

3. Did it feel rewarding accumulating a mass co-operation to help with the excavation and re-discover the South Blockhouse?

Yes, it felt extremely rewarding. Archaeology is not there just for archaeologists, it is there for everyone to enjoy and get involved with – to be part of the story! The South Blockhouse belongs to the people of Hull and the discoveries during the dig were made by the people of Hull – that, for me, is very rewarding.

4. Why did a game interest you to promote this re-discovery? Is this something that you would play?

I'm a gamer and have been playing games since the days of the Commodore 64 (I guess I'm showing my age) and I know that gaming is a great way to imaginatively interact with the past – just look at the success of games such as Assassin's Creed Origins. I thought that the slices of time captured in the South Blockhouse would make a good basis for a game. Of course this is something I will play – I love a good rpg.

5. What are your hopes for your future discoveries? What are your aims and goals as an individual and/or group?

I hope that we can continue to get the people of Hull, and its surrounding towns and villages, involved in all sorts of archaeology and heritage activities. Places don't build themselves; people build places and tell the stories bound with those places. So my big dream is to get as many people from Hull involved in telling all the different stories that are wrapped up in the archaeology and history of Hull.

Back To The Future...

YOUTH ARTS TAKEOVER

UNDERHULL

Goodwin has a history of making games with the Youth Arts Project, including digital games called UnderHull and Isolated Nightmares, to board games called Semerwater. Their hard work has been published previously, but I wanted to dive into that history, to understand their past of games.

Goodwin Development Trust makes games.

Well, that's a simplification. The Youth Arts Takeover project, as part of the Goodwin Development Trust's training and opportunities team, has provision to support learners to make video games and tabletop games, the former using the RPG Maker MV software, and the latter using... well, pens, paper, dice and their own imaginations!

The previous videogames made by our YAT team – staff and learners working in conjunction! – had very different tones to TimeFort 1555, but there's a fair bit about both that's helped to inform the creation of 1555, including focusing on the city, the importance of custom art assets, and the importance of gameplay.

The first game – UnderHull – was an exercise in parodic humour, poking fun at the conventions of game storytelling and gamer logic, whilst also allowing us to take a fun look at the city of Hull and poke fun at a great many of the different locations and historical institutions of Hull. Over the course of traversing the "Hull" presented in UnderHull (or, the "UnderHull" presented in UnderHull, technically), one had the opportunity to explore the Bonus Arena, the old BHS building, Queen's Gardens and more, all while encountering things as esoteric as pirates, exploding cats and strange monsters – oh, and fighting a four-armed version of John Prescott, did we mention that?

Isolated Nightmares, the second game made by learners and staff, was an entirely different – and we dare say more ambitious – project. Initially imagined as a game exploring four distinct genres of game story, the game was eventually scaled back to what is now called a "demo". Even so, the "demo" retains a lot of the vaguely comedic tone of UnderHull, whilst having almost fully custom art assets and characters, custom battle sprites and more besides. It also features the first example of fully custom music from learners, rather than staff, with a host of tracks composed by two learners on program. What makes Isolated Nightmares and the work done for it truly special, however, was that it was almost entirely made during the lockdowns of 2020-2021, with learners and staff working hard to create a unique and fun experience despite the obvious limitations of the time.

These two games both gave us the groundwork needed to make 1555, which as far as games go is a step above both in terms of scope and ambition: with entirely new sprite art, more custom tileset assets and more story!



Take control of these games, play them yourself @ <https://goodwinyouthartstakeover.itch.io/>



Get On Board!

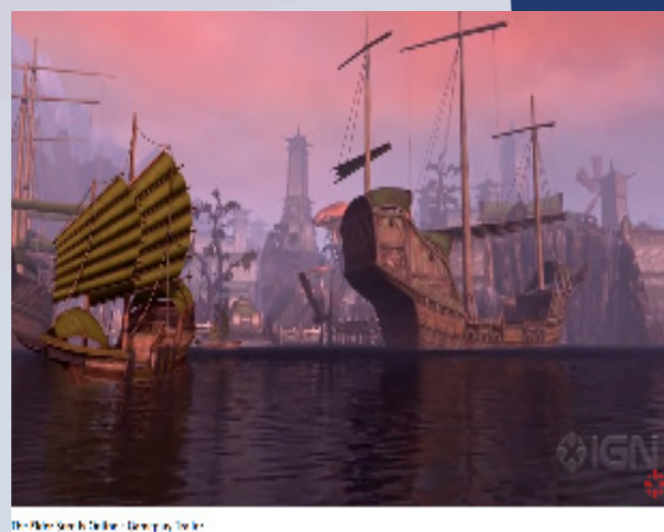
Asking Jed T.E Rhodes his own ideas of gaming

Where does your passion lie within gaming? What's your favourite games and why?

I've always been a fan of fantasy and sci-fi, and of role-playing games, so games like the Elder Scrolls series, Mass Effect, Final Fantasy and Dragon Age really excite me because of the massive potential of the world and also the massive potential of the characters. Being able to immerse yourself in a world – whether for a brief time or for hours on end – is an incredibly fun and fulfilling experience and I truly love the joys of finding a piece of content you may never have found before, meeting characters you might never have seen, and discovering intricacies you might never have appreciated. Games like that can, as well, offer immense replay value and can be incredibly rewarding for players.

I feel like if I were to pick a game that exemplifies this – whilst also being a fantastic example of the power of 2D Pixel Art storytelling – I'd choose the indie game Off from 2006: made in RPG Maker 2003 by a small team (chiefly Mortis Ghost and composer Alias Conrad Coldwood), it's one of the absolute best stories in gaming, with a surreal and dark edge that helped set the stage for a lot of games that came after it (such as the famous Undertale from indie developer Toby Fox). It's also interesting that its made in one of the earliest iterations of the software we use – it's fascinating to see the development in the software and the kinds of stories that can be told with that software from then to now.

Gameplay screenshot of the game Off- Developer- Unproductive Fun Time



Screenshot of The Elder Scrolls Gameplay Trailer- Publisher Bethesda Softworks

Where did your interest and love for games originate?

For me, it came from my tenth birthday, when my mother first bought The Lord of the Rings: The Fellowship of the Ring for me on Game Boy Advance (along with a Game Boy Advance to play it). That really kindled my love of gaming, of playing Role-Playing Games, and of exploring vast worlds within the medium – suddenly I was able to explore these vast worlds on the tiny screen of my Game Boy, able to fight monsters and explore caves and see what was out there! It was a truly revelatory experience for me, and shaped me as a creative and a gamer for many years. Even now, my own games take a little from the experience of playing that one.

Do you think the gaming community has changed overtime? Positive or negative?

I think as gaming has become less of a niche hobby for people over time there has been a broadening both of its appeal and of the demographics that get involved in the hobby. I think that can be both a positive and a negative thing, as it has lead to things such as the prevalence of toxic workplace cultures within the triple-A gaming industry, toxic cultures online (from various sources!), and the loss (to a degree) of the “safe space” that these hobbies provide for people. I think if one were a sociologist, one could examine the correlation between the advent of internet culture and the advent of toxic behaviours in hobbies such as gaming, and I feel like that would be a fascinating exploration to make – but it's also not my area of expertise and I would genuinely be afraid to dive too far into it!

On The Theme Of The South Blockhouse...

Why do you think it's important to preserve and rediscover Hull's history?

I feel like, especially with cities like Hull which have a tendency to be “forgotten about” by the country at large, remembering our history is an integral part of keeping ourselves hopeful. We are built on the backs of history – good and bad – and that history makes this city more than “just” the place people are born or grow up in. It would be my hope that, by combining that history and an exploration of it in creative media, that we are able to remind people that the city of Hull is, in its own way, an incredible special place to live, steeped in ancient, rich history, and full to the brim with creativity, art, and passion to help bring that to life.

TIMEFORT

SO, What is Timefort?

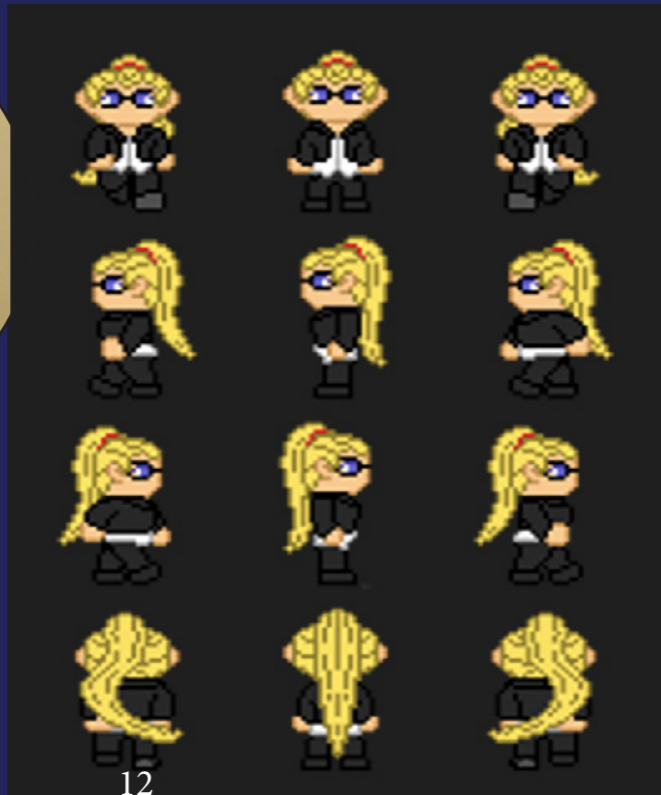
Can you briefly explain what the game is and what inspired this idea?

The umbrella title for the RPG Maker game, tabletop game and the promotional short film series coming out to promote the two is Timefort. This is split between Timefort 1555, the RPG Maker video game, Timefort Aeternia, the tabletop game, and Timefort the short film series. The basic premise of all three is that a rogue group of “time terrorists” from the future have come back in time in order to disrupt the focal point in history that the South Blockhouse represents, and there’s an organisation of “time police” (for want of a more precise term) whose job it is to prevent this.

The RPG Maker game sees the player character – a normal person from January 2023 – thrown back in time, and only with the help of these Time Police and their own wits can they survive! This idea was developed very quickly, working from the concept of including time travel and a “helper” character (who ended up being the character of “Midnight” and “Ark”, the game art for whom is attached), as well as ideas sourced from Peter Connelly from Humber Field Archaeology, who suggested adopting a tone similar to games like Final Fantasy VII, as well as including an “archaeologist” (which is where Ark comes into the story). The aim of the game is to defeat the Time Terrorists (H2O) and help set history back on course!



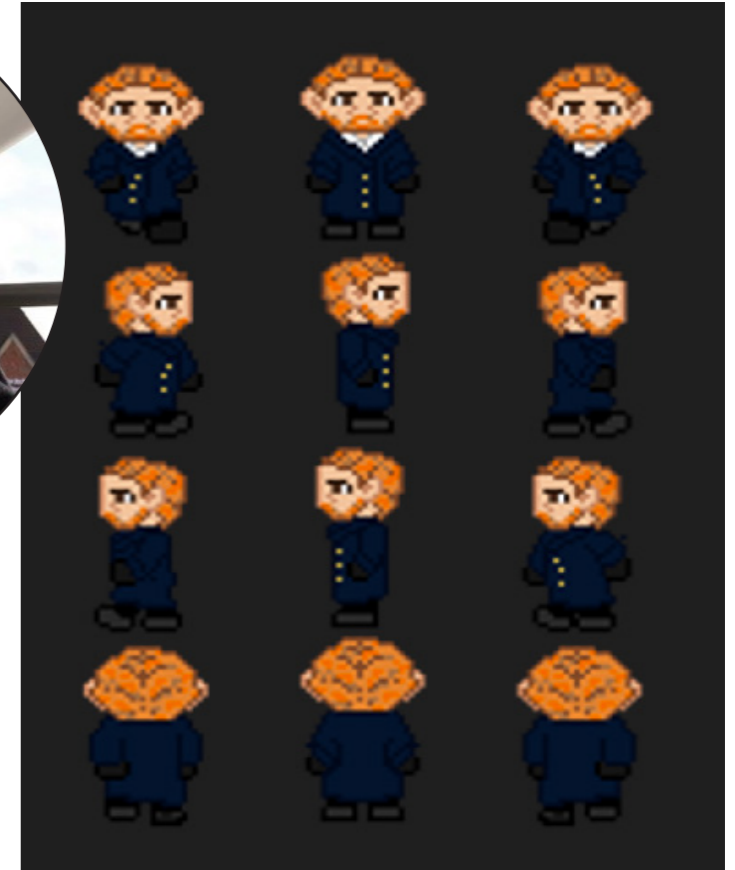
Character of ‘Ark’- both film and sprite version.



Sprite Art Designed by Jamie Revell



Character of ‘Midnight’- both film and sprite version.



Sprite Art By Jamie Revell

For the game ‘Timefort’, why bring in the fantasy element with the time travel and mythical creatures?

The stated goal of this game was to showcase the history of the South Blockhouse for the entirety of its service history – from the very beginning right the way through to its conclusion. Perhaps because I have a lot of knowledge of video games and science fantasy (including the seminal time travel show, Doctor Who), the need to explore these multiple time periods suggested the notion of time travel to me as the most logical means of exploring these time periods in an organic way, whilst keeping a consistent story throughout. Also, it was a short turnaround and it seemed like a very fun idea, so we (the learners involved in designing the game sand myself) took the idea and ran with it.

This also allows for more visually dynamic characters and enemies, rather than being limited to fighting or interacting with historical figures, and it allows for the game to intersperse historical lessons with more fantastical, exciting content. Ironically, it also allows for us to stick closer to history and not alter or exaggerate the events surrounding these eras, as instead of having to directly interact with exaggerated versions of historical figures, the exaggerated “game-y” characters can be the mythological and science-fiction based characters. This is good from the perspective of presenting history more “as it was”, which in turn makes the game more of a valuable resource from an educational perspective.

“Your city is under attack.”

These powerful words sum up one of the key and important elements of the “TimeFort” project – creating a multimedia project centred on the city of Hull – your city (assuming you’re reading the Hull-based arts magazine from Hull and that you live there, which are all pretty big assumptions in the internet age).

But we’re getting a little ahead of ourselves.

The TimeFort project started out after Goodwin and the Youth Arts Takeover’s successful partnership with Humber Field Archaeology, who we worked with on their South Blockhouse Excavation project near the Deep. You can learn more about that project by looking at previous Scroll Magazine issues!

After the success of the South Blockhouse Excavation – to put a long story short – they asked if we might be able to support them in creating “legacy” material, in order to keep up the good work of the project and maintain the momentum and awareness of the Blockhouse and what was going on with it. The result is this: a massive multimedia project, combining video gaming, tabletop gaming, and even short films into a single cohesive universe and narrative.

“TimeFort” refers to both time travel – the chief narrative device used to bring players back to the past – and the fortress itself, the South Blockhouse, which is a pivotal part of the story and, of course, the city’s history. The key goals of the various TimeFort games and pieces of media – including “TimeFort 1555” and “TimeFort Aeternia” – are to entertain players, whilst sprinkling in a healthy amount of historical knowhow, making the history of the city into just as much of an exciting world as any fantastical world players might visit in another game.

By creating three distinct pieces of media – a short film series to entice players and viewers (whilst playing on the history of Hull), the video game and the tabletop game, we cast a wide net for different engagement, allowing everyone to experience the history of this amazing city in a way they might not previously have ever had the chance to.

Hopefully, you get the chance to enjoy that right alongside us.



TIMEFORT
1555

The Designer...

Where did your passion come from? What inspires you?



Well, in all honesty, I have always loved video games. My first gaming console was a PS1 that my brother and I were given by my uncle at about the age of 8.

We used to watch my mum play game at first because they were a little too hard for us, then played them with her and each other, now we play them for her, it's come full circle!

I used to be only interested in playing games but when I started Interactive Media studies and learned more about how media in general was made, I became much more interested in the industry of games as a whole.

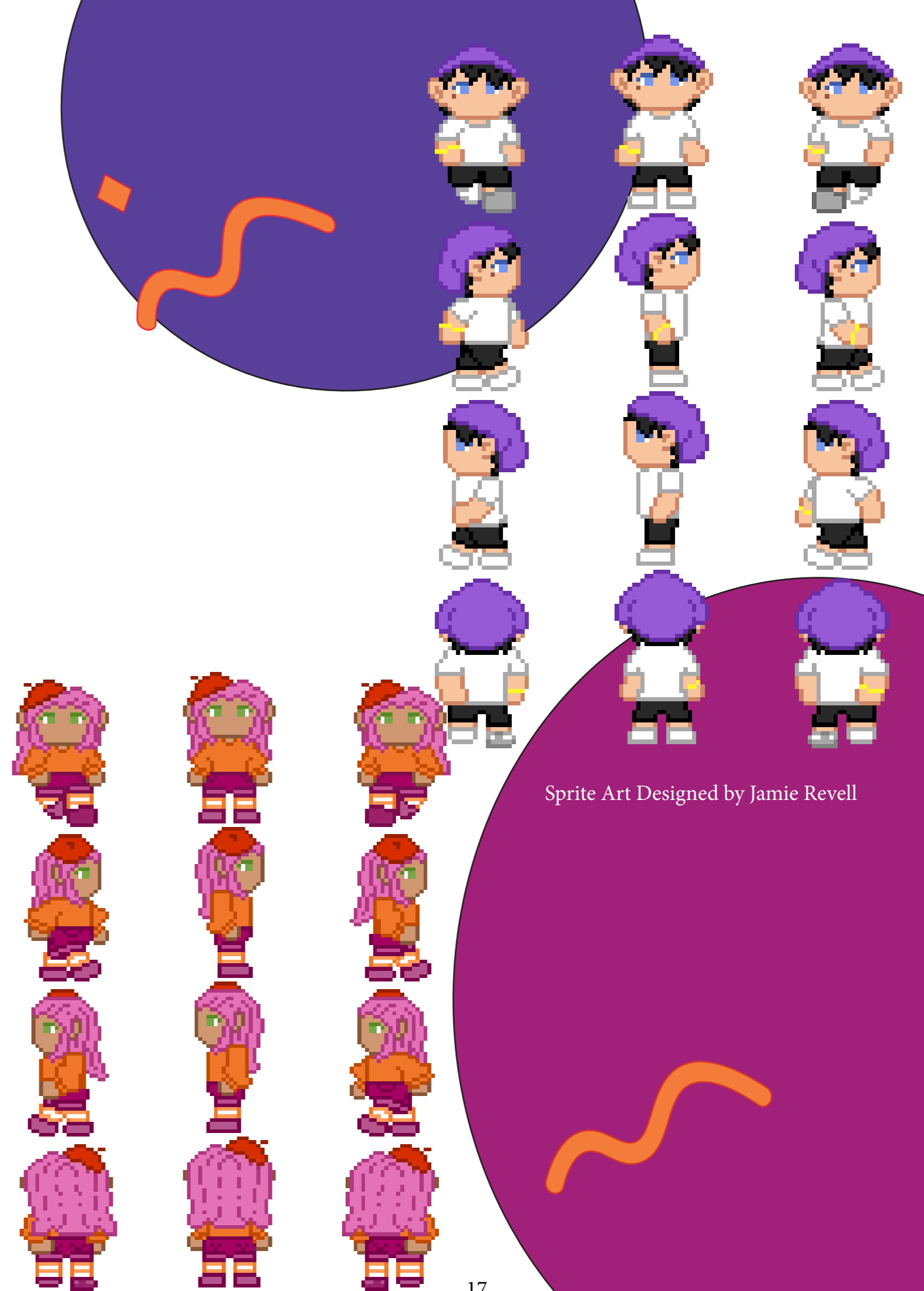
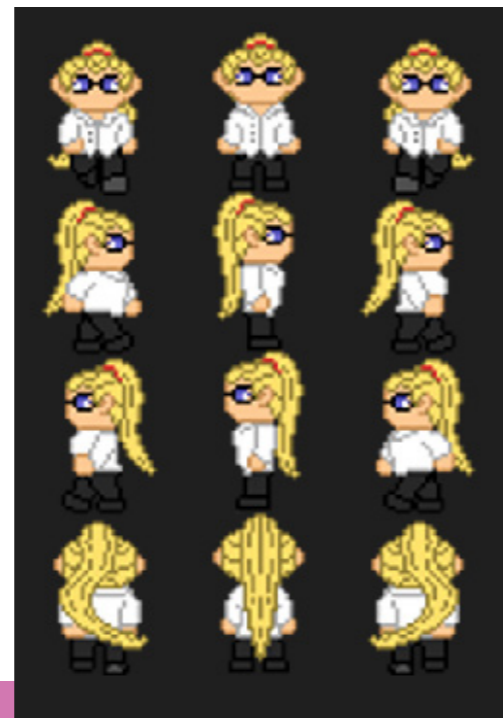
I completed a bachelors degree with honours in games design in 2020 and have been working on my art ever since, hoping to get a job similar to what I'm doing now, either creating assets or concept art.

I think a lot of things and people inspire me really, mainly my family, my brother especially! He has overcome so much and is always so willing to learn and it inspires me to do the same really.

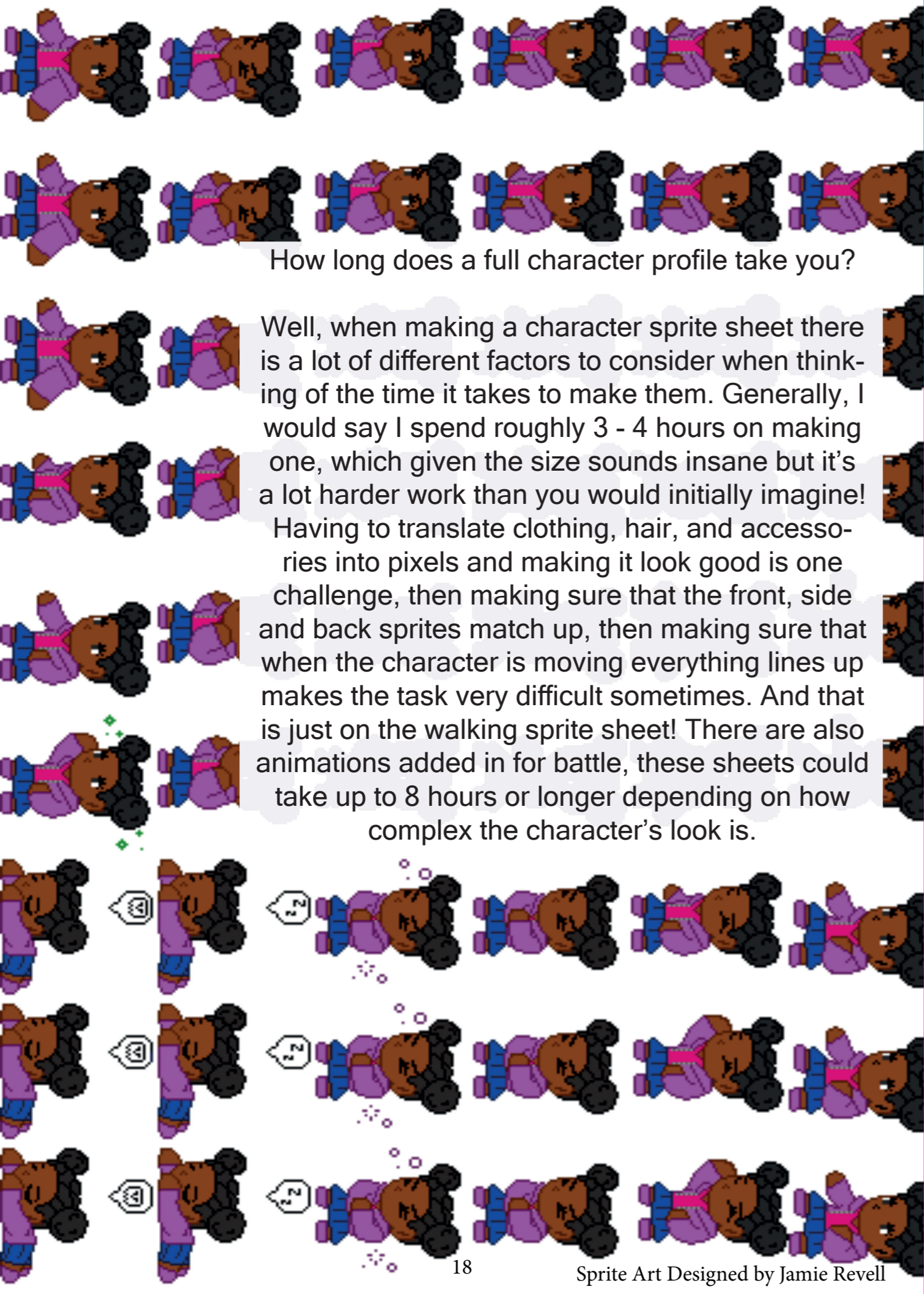
For more external things that inspire me, I love animation and movies so much, as well as games of course! I think a combination of all three media will always keep me inspired and give me new ideas.

How do you know when your artwork is finished? What deciphers that?

In terms of when I know a sprite is finished, it's almost like an assembly line, if that makes sense? Starting with the basic lines, picking the right colours to colour the whole asset then colouring the lines to make everything stand out more. I always check with my manager to see if everything is correct before counting it as finished though, even if I think something is finished it might look off in someone else's eyes and I always strive to produce the best work possible.



Sprite Art Designed by Jamie Revell



How long does a full character profile take you?

Well, when making a character sprite sheet there is a lot of different factors to consider when thinking of the time it takes to make them. Generally, I would say I spend roughly 3 - 4 hours on making one, which given the size sounds insane but it's a lot harder work than you would initially imagine! Having to translate clothing, hair, and accessories into pixels and making it look good is one challenge, then making sure that the front, side and back sprites match up, then making sure that when the character is moving everything lines up makes the task very difficult sometimes. And that is just on the walking sprite sheet! There are also animations added in for battle, these sheets could take up to 8 hours or longer depending on how complex the character's look is.

What interests you about Sprite art? Is this where your focus is?

I have always loved the style of pixel graphic games, so getting the opportunity to work on one was amazing! I love the way that with so few colours and pixels you can create such an iconic character or look for a game, take Mario for example! I love the different levels of detail that goes into different styles of pixel art too, if you look at a game like Stardew Valley you will see everything is so beautifully shaded and looks so lively! Then looking at a game like Earthbound, you see a much simpler style but everything is just as defined and pretty. Pixel art isn't my main focus in terms of drawing, I tend to drift to cartoony styles in my normal drawings.



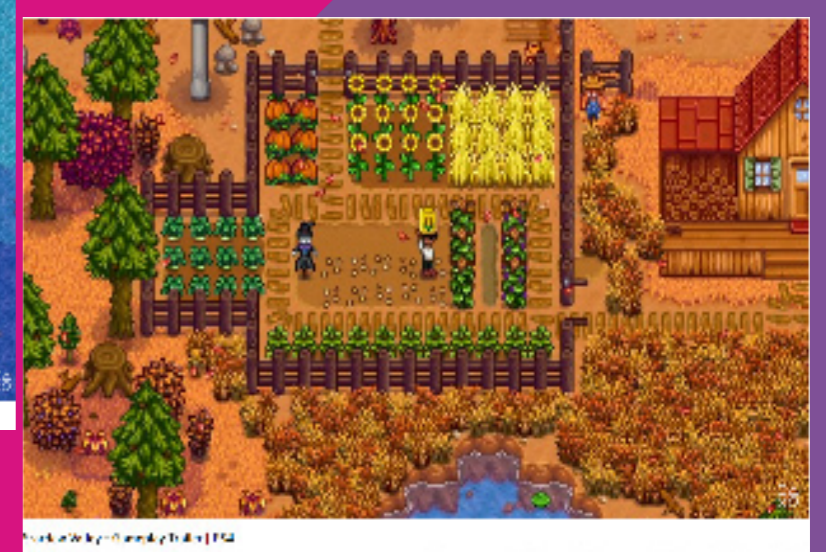
Screenshot of Earthbound- By Nintendo - A snapshot taken using a Super NES emulator



Screenshot of Earthbound
By Nintendo - Own work using SNES9x 1.53 via Retroarch



Screenshots of Stardew Valley- By Playstation, published by Chucklefish



Did you have full creative freedom on the characters or were you advised in a direction for them?

I have had a lot of creative freedom with most of the characters that I have drawn, yes! The player characters are completely up to me and I have had so much fun designing them!

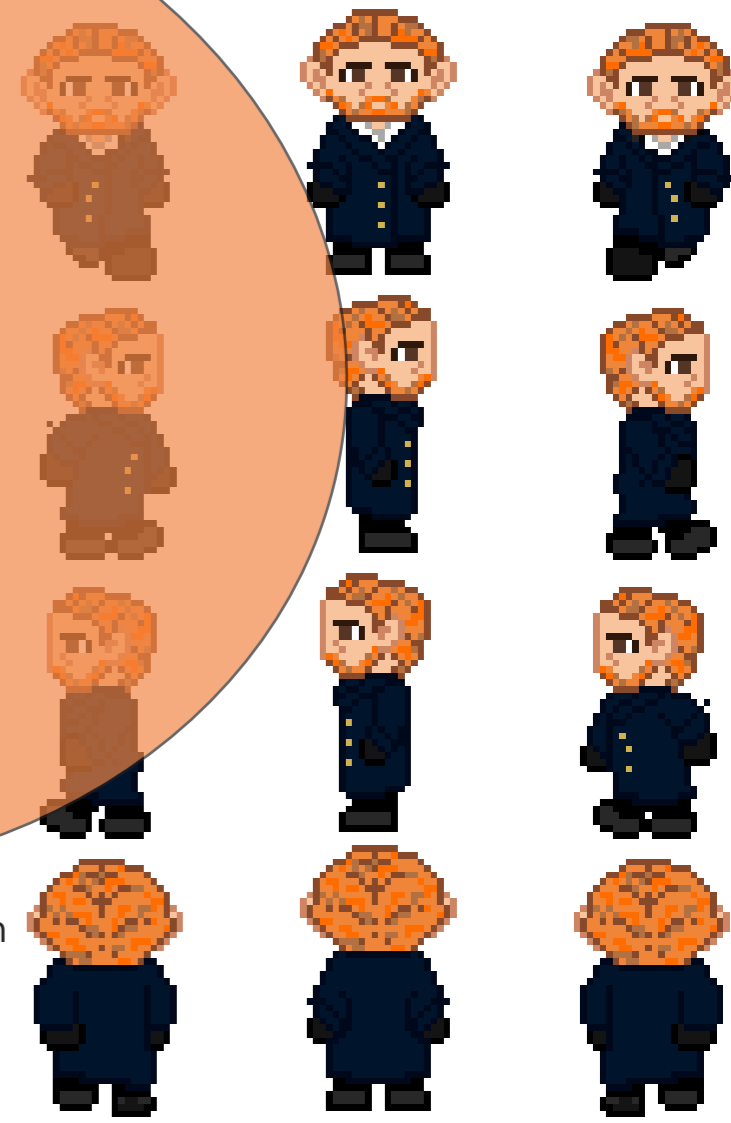
I had in mind to show a wide variety in the characters so whoever is playing the game can have a character that is a good representation of themselves.



Sprite Art Designed by Jamie Revell

Other characters like main NPC characters were given some more strict guidelines on how they should look as they are based on actors that will be in the game and the historical characters I had to also be very careful with.

Loving history myself, I wouldn't want to mess up any of the uniforms of the Redcoats and Roundheads. Though it's challenging making a pixel sprite look like an intricate uniform, I'm having a lot of fun with it.



Sprite Art Designed by Jamie Reve



Artist; Jackyll
@oddsockz



The progress art of a main character,
before and after colour.



Where did you find your inspiration for your characters and was it creatively challenging to create something mythical, that simply does not exist?

I found inspiration from researching. I researched the folklore and History of Hull and took some inspiration from the stories of creatures such as devil dogs , mermaids /sirens and werewolves. I also collected references on Pinterest of animals that inspired me such as sea creatures like sea slugs and peacock shrimps. It can be creatively challenging but also fun to create something mythical as you can take elements from one thing and mix them with another.

Out of all the creatures you found, why choose the ones you did? What made them stand out to you?

I designed them like I did because I had researched the history of Hull and picked characters based on that but also marine / underwater animals to fit with the theme of the game. I also mixed in Sc-fi elements such as guns , cannons etc to fit with the themes of time travel that happens in the game. I was also inspired by final fantasy , pokemon , D&D and Yu-Gi-Oh! for some elements of the characters design.

Have you always had an interest in art? What does it mean to you?

I have always been interested in art from a young age. I love exploring and experimenting with different mediums and different ways to create.

Why choose your method of drawing/ art media? How did you come about this art method?

I chose digital art for this project because it is a game project and it is the easiest to transfer the art into the game/make it suitable for the game. Usually my work is both a mix of digital and traditional art.

Why did you want to participate in creating this game- what attracted you to the idea?

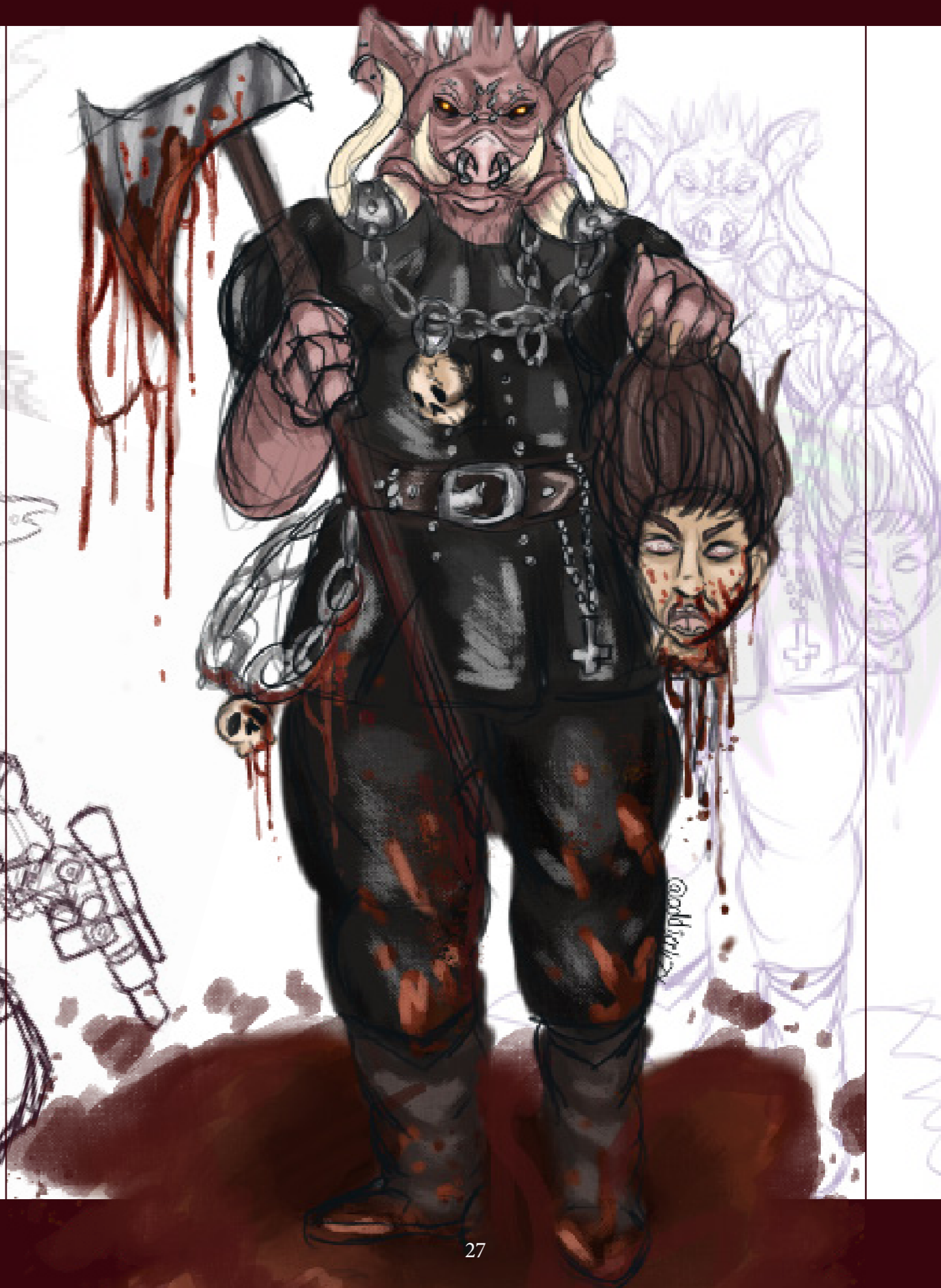
I wanted to participate in creating this game because It sounded like an exciting opportunity! I've never created art for a game before but I am always open to new opportunities and experiences within the creative industry. I am also a big fan of fantasy / sci fi based games/media as well as tabletop games such as Dungeons and Dragons.



Artwork By Jackyll- @oddsckzx on Instagram



The Big Bad Wolf



The Cavaliers Are On Their Way!



Who Would You Rather Fight?



Light, Camera, Action!

As well as a digital and board game, 'Timefort' has been developed into a short film created by the Handmade Rockets, an independent niche film company. I wanted to know more about the production and ideas behind the short film so I contacted A.K Treasure, one of the people who make this small independent company come alive!



What was the most complex part of creating the film?

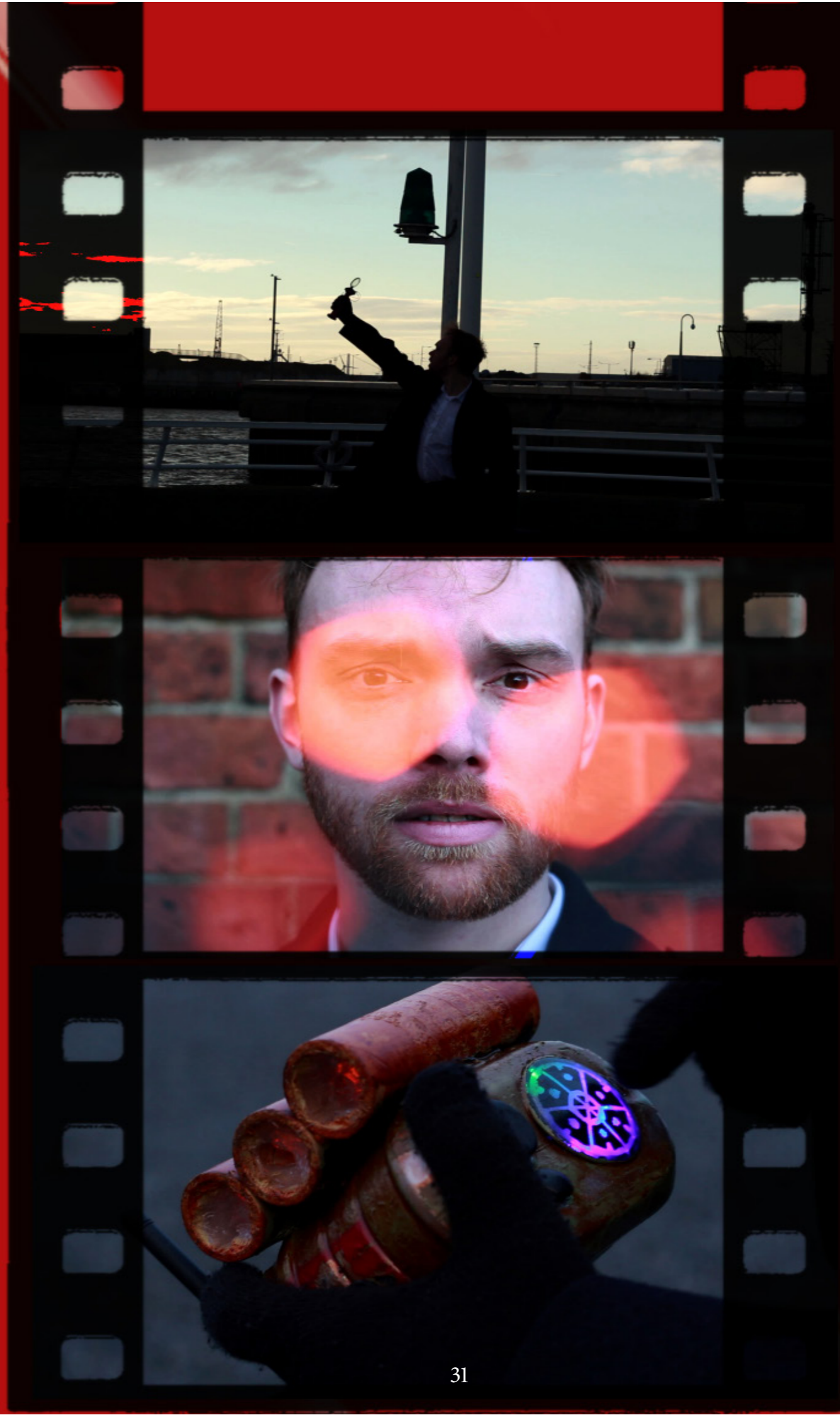
We work under the production name Handmade Rockets, and the 'handmade' part of that is always the most complicated as we literally do everything ourselves. Whereas a large production company would have teams working on props and costumes, camera operators being hired for the filming days and others composing the music, we at Handmade Rockets juggle multiple roles as necessary to get the job done.

What is the world of the film and how do the characters function in this world?

Midnight and Ark work for an agency in the future that monitors temporal anomalies in the past. Ark acts as an analyst, checking the data, whereas Midnight is a field operative, going where Ark sends him to gather information and act to prevent those anomalies.

Why is this specific genre interesting to you?

Very. I'm a lifelong fan of science fiction and fantasy genres. I live in the real world, so when I escape to the lands of fiction, I want to explore different worlds and ideas.



Keep the Camera Rolling!

Who is your specific target audience?

This project is multi-faceted, in that we aim to appeal to science fiction genre fans and film lovers alike, but also to show off the city of Hull and tie in with the multi media project being developed around the south blockhouse excavations. As part of that wider project, we want to shine a light on the history of Hull.

How long does a film like this take you roughly?

Interesting question as there are three main parts to filmmaking: pre-production (developing the script, building props, storyboarding etc), production (filming) and then post production (colour grading, editing, sound effects and music). This project had a fast turnaround, as it was conceived of mid-November, filmed in December to be released in the following January. Preproduction took three to four weeks, the actual filming was done over two full Saturdays for the exterior locations and two afternoons for the interiors, and as I type this we have about four weeks remaining before release for postproduction.

List of Previous Short Films Produced;

Midnight Oil (2018) (Short Film)

The Circle (2018) (Short Film)

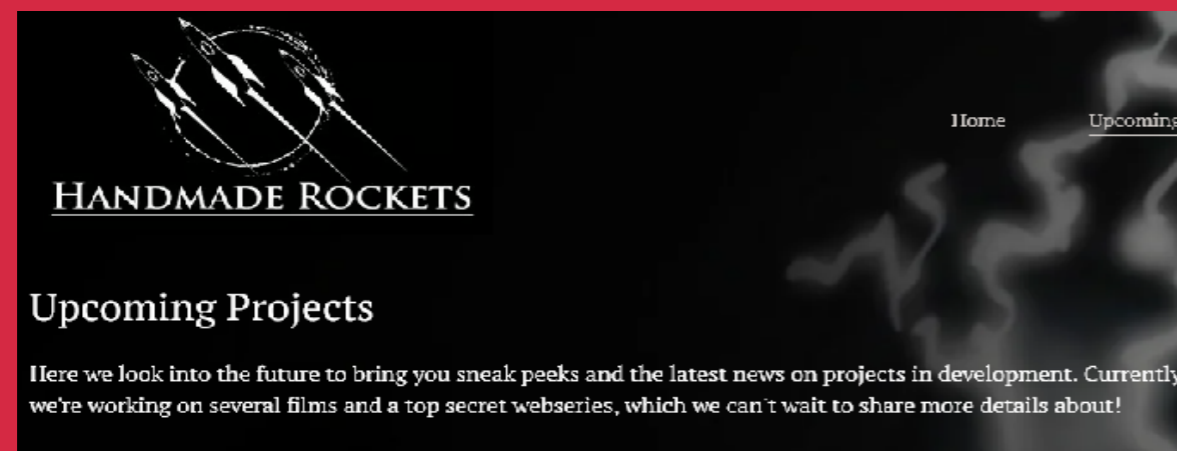
Alice, in the Alderman's Study (2019)
(Short Film)

Watch now; @handmaderockets.com
Youtube; @handmaderockets6710

What is your next step forward in your work as a group and an individual?

We have a number of projects in development at Handmade Rockets right now, and would love the opportunity to work with Hull council and the Goodwin Trust again in the future.

A screenshot from their website



What part of film making do you enjoy the most/ find most interesting?

That's very difficult to answer as I genuinely love the whole process, from developing ideas and writing the scripts to building props and filming. However, if I could only have one job it would probably be editing. Once you get into the editing suite you're dealing with the minutiae and really crafting the final shape of the film - that's when you can see it all coming together.

Are you happy with the final outcome?

Very happy. We haven't gotten to the final edit yet, but the footage looks great and the rough cut is coming together nicely.



Bonus Question; what's your favourite movie and why?

That changes on my mood, the time of day and my blood sugar levels. I'm a big fan of traditional cinematography - the way light and shadow is captured on film - and the use of editing to tell a story visually. I like films that try to be different, explore new ideas and don't just follow a formula. Films like Tusk, Mad Max: Fury Road, or the more recent Barbarian would make my top ten right now, but the order of the list would change constantly. My go to comfort film though would probably be The Rocky Horror Picture Show (and yes, I sing along).



Barbarian movie poster- Directed by Zach Cregger, Distributed by 20th Century Studios



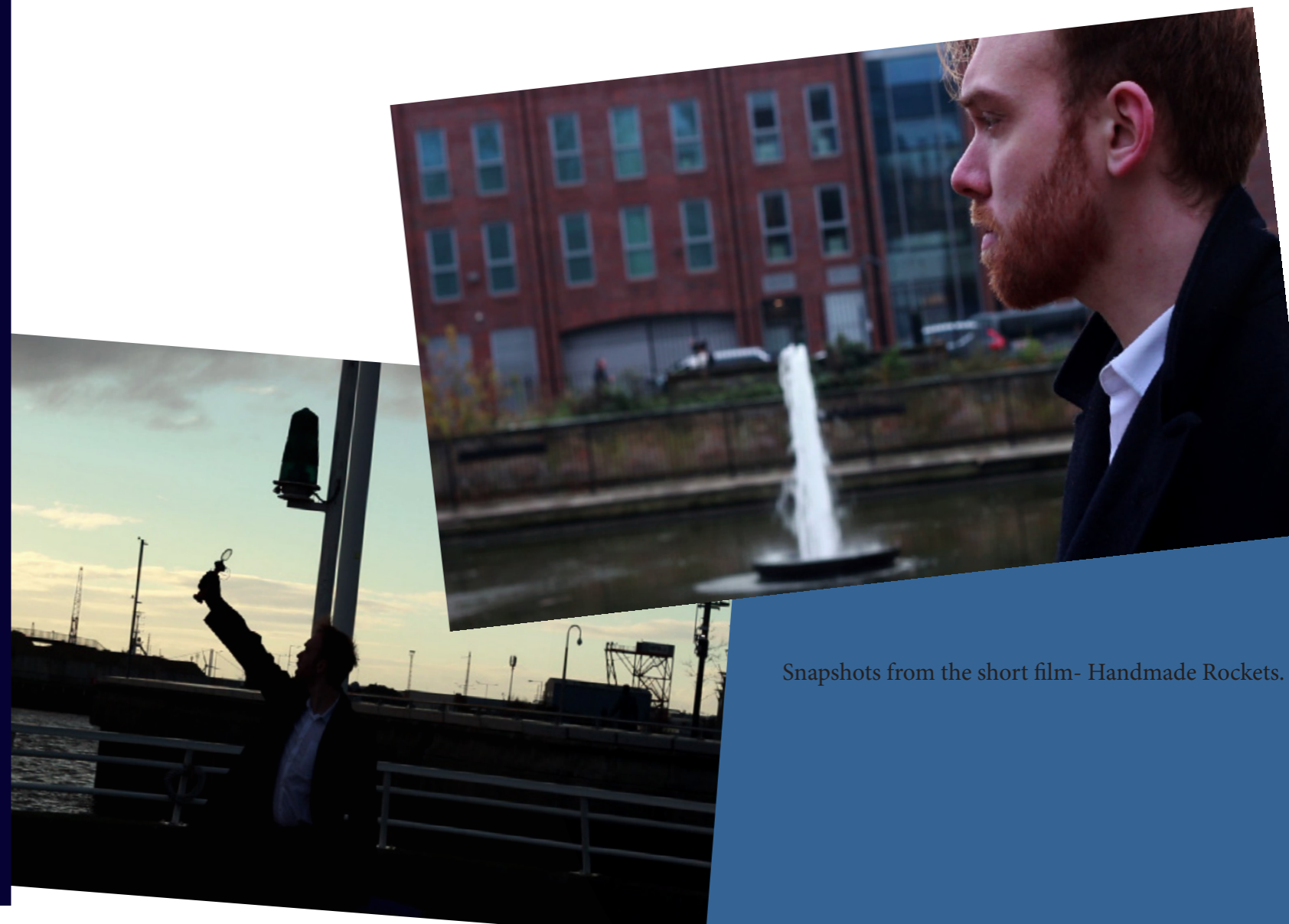
Rocky Horror movie poster- Directed by Jim Sharman, Distributed by 20th Century Studios



How exactly does one go about promoting a video game? Well, when one has the talent and the time, one does so by making movies.

There's a certain precedent in creating extended media to promote a game: even big companies like Bioware have had short films or mini-webseries to promote the story and world to players. Narrative is, after all, one of the big ways in which people are engaged in games these days.

"Handmade Rockets" are a short film group formed a few years ago, with a goal to explore fun and crazy ideas in the realms of sci-fi, fantasy and horror. With a smattering of short film offerings under their belt, and experience in the genre, the need to go to this small team for a short film to promote the "TimeFort" series seemed a no-brainer.



Snapshots from the short film- Handmade Rockets.

THE
Scroll.
MAGAZINE

Timefort Special Edition

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

Want to download the digital copy of The Scroll Magazine?
Checkout our social media and website.



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



**THANK YOU TO THE PEOPLE WHO ARE
INVOLVED**