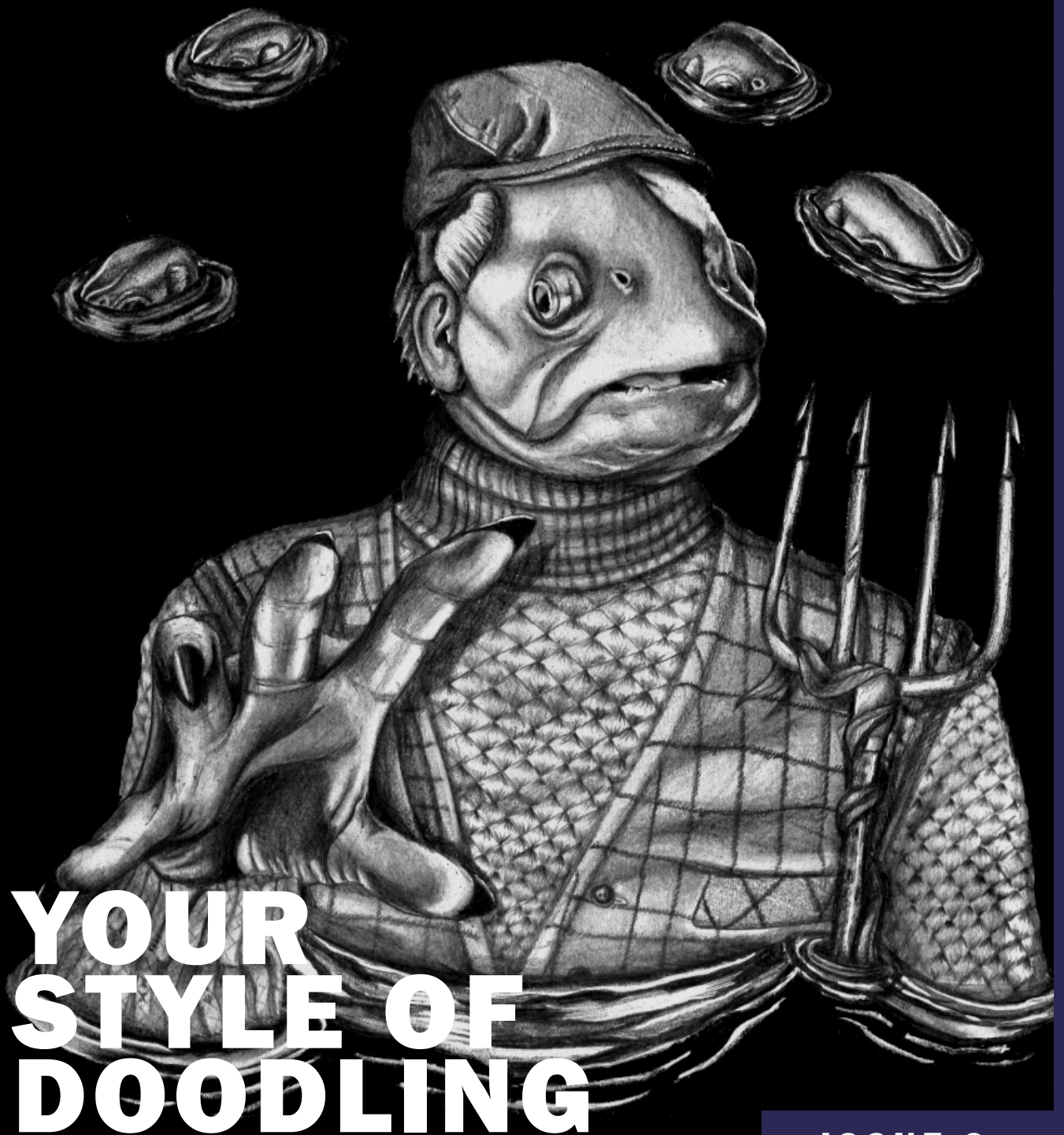


THE

Scroll.

MAGAZINE



YOUR STYLE OF DOODLING

Doodle Art by: **Johnathan Musgrave**

ISSUE 8



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INTRODUCTION

WHAT IS SCROLL

Scroll Magazine is an online and print magazine.

The magazine aims to repetitive 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**



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**ARTS COUNCIL
ENGLAND**



MAY SO FAR

A month of rain and little else.
bags in drains and pothole pavements.
so little sun he must be slacking,
refusing to flatter our pining hearts,
savouring instead his Sunday lie in.
the boughs are black and weepy week,
coiled tight and lockjaw rife.
greenhouse roofs offer tasteless tunes,
reluctant to be may's dreary muse.
This has been a month of rain,
a month of rain and little else.



BY BEN WHELDON

WHEN SHORT OF FOOT

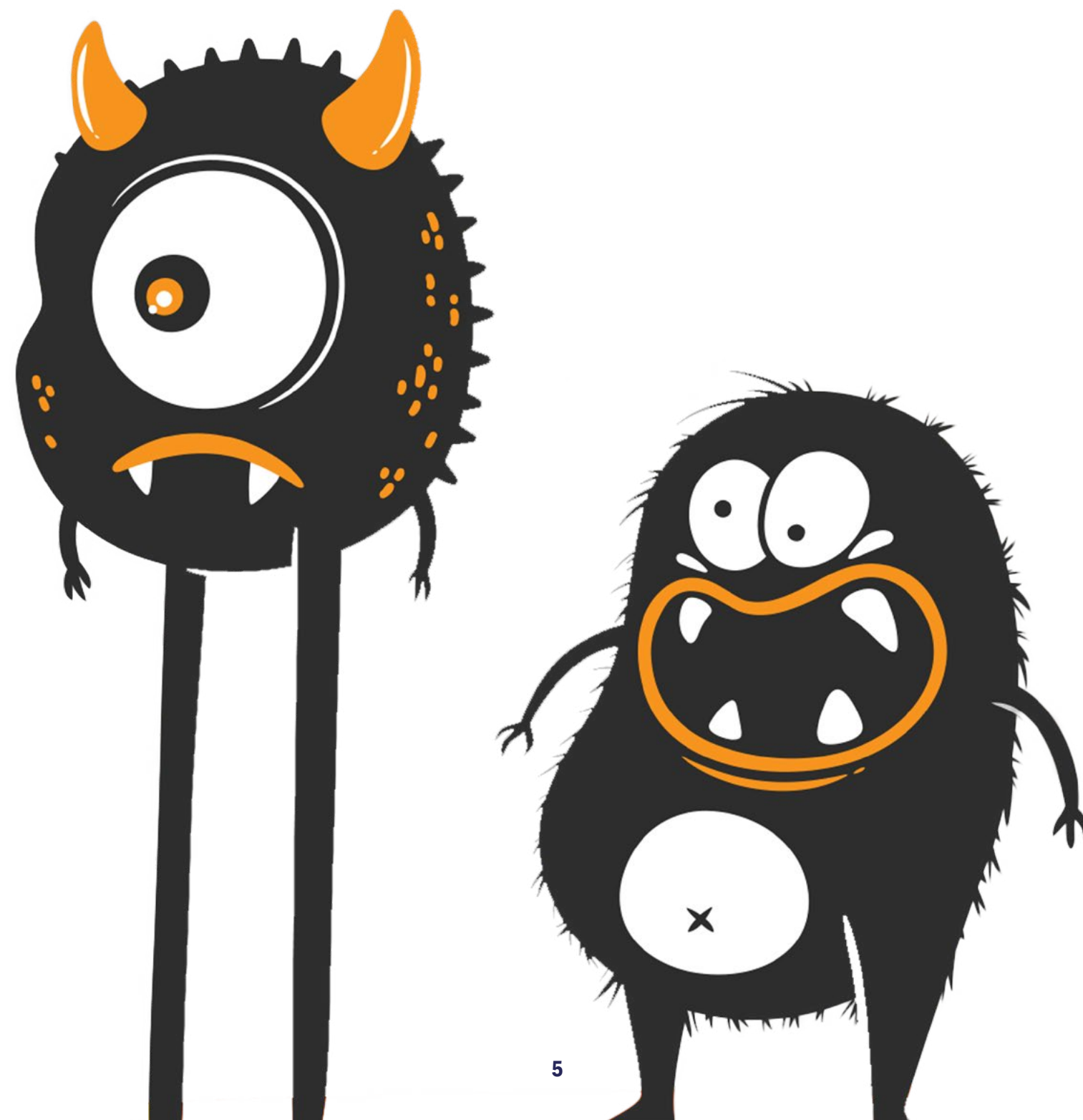
When short of foot and large of ear,
lowly of lone and all pimple bone,
come meet me here to hear,
my taily told, for ears young and old.

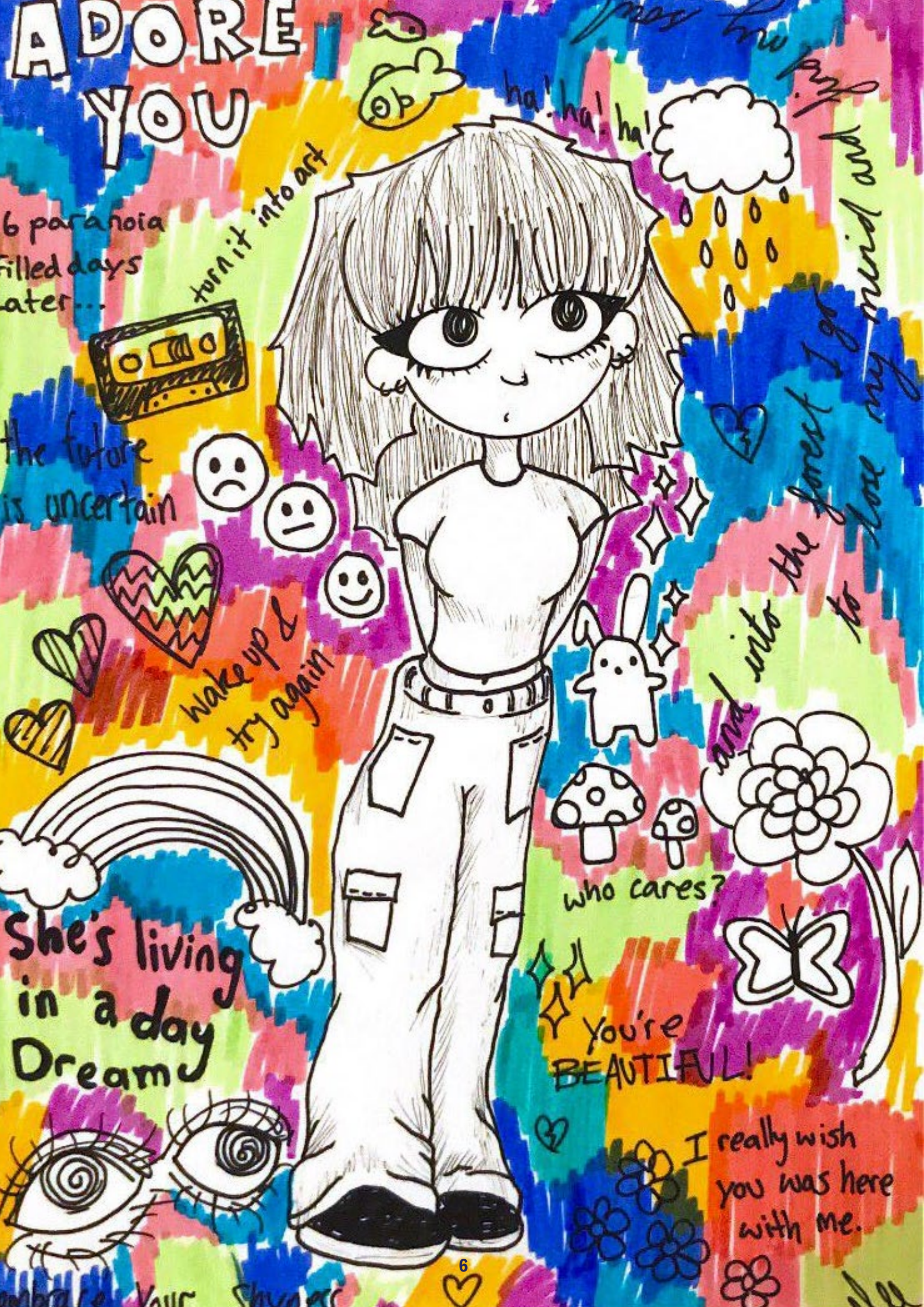
Moon or shine and may or brine, no harmflee fret may come.
wrinkle and wart you all may be, dreary and gort like the northern sea.
but worry not and save your lot, these miseries be phew,
and for you, better days'll be.

so, if short of foot and large of ear,
lowest of lone and all pimple bone:
come see me here and hear this taily told,
for ears both young, and old.

BY BEN WHELDON







DOODLE BY ELEANOR LEE



DOODLES BY ELEANOR LEE



Doodles: More Than Idle Scribbles

In answer to the question, ‘What is a doodle?’, I think it’s fair to say that most people would provide one or more of several different potential definitions.

Firstly, they might say it’s a drawing that’s done while a person’s attention is elsewhere, or while they’re bored. Secondly, they might say it’s a simple drawing – without much thought, effort or skill involved – or they might point out that it can be more random, abstract or complex. They might, interestingly, suggest that it’s the result of a challenge to fill a page or other blank space with drawings without lifting the writing implement before completion. And they might justifiably state that it’s the kind of drawing a young child would do, on account of weaker hand-eye coordination and lesser mental development – though few would argue that it’s an uncommon activity for adults. Finally, they would likely identify doodles’ most likely appearances: in the margins of exercise books belonging to uninterested students, or on the nearest scrap of paper during a telephone conversation.

Above all, connotations of the word ‘doodle’ are mostly unflattering. Its origins lie centuries ago in Low German words meaning a simpleton or a fool. Indeed, this is one of the intended meanings in the phrase, ‘Yankee doodle’, which was levelled at Colonial Americans by the British. The word came to mean doing nothing – or at least doing nothing important. Its narrower – and current – meaning was still somewhat murky in the 1930s, to the extent that Gary Cooper’s Longfellow Deeds had to explain ‘doodling’ to a New York judge in the 1936 film *Mr. Deeds Goes to Town*, stating, ‘That’s a name we made up back home for people who make foolish designs on paper.’ Two years later, ‘Spontaneous Drawings as an Approach to Some Problems in Psychopathology’ (vol. 31 of *Proceedings of the Royal Society of Medicine*) defined ‘doodling’ pretty much as we might do today: the ‘graphic results’ of ‘divided and/or diminished attention’ which are (tellingly) ‘without purpose’. It credited ‘a recent American film’ with popularising the phrase. I consider it likely that the consensus, in response to the question, would be that no matter their form or placement, doodles are inherently useless and little more than idle scribbles. However, if one delves into it, one finds that there’s a lot more to be said about doodling than the simplest interpretation. For one thing, it has associations with memory and learning; for another, it has mental health and therapeutic applications.

Personally, I find it somewhat encouraging that even over eighty years ago, the idea that there was a greater meaning behind doodles was already extant. Longfellow Deeds taps into it a little when speaking to the courtroom, albeit while defending his mental competency against a

rival for a large inheritance – including, bizarrely, having to justify why he plays the tuba. He says, ‘Almost everybody’s a doodler’, before asking the judge, ‘Did you ever see a scratchpad in a telephone booth?’ He may deride doodles somewhat by calling them ‘idiotic’, but Deeds deftly points out that everyone has something ‘silly’ they do, including his challengers and the judge himself (who during proceedings has shaded in the spaces of all the rounded letters on his booklet). Crucially, Deeds then adds the words, ‘when they’re thinking’. The strategy works a treat.

The sequence is played for laughs – with the courtroom a mixture of derision and people noticing their own tics and reigning them in – and I rather think that doodles are done a slight disservice in it by being compared to nail biting or knuckle cracking. Deeds is, however, right on the money when he says that while these activities may look ‘crazy’ from an outside perspective, they are perfectly defensible things because – contrary to the idea that they represent an absence of coherent thought – they help people think.

It seems to me, then, that the definition of ‘doodling’ probably ought to have changed; if we were aware that it was more than a waste of time back in the 1930s, then surely, we are even more so now. Sunni Brown, author of the book *The Doodle Revolution: Unlock the Power to Think Differently* (which by all accounts seems a fascinating read), wants to redefine doodling to mean, ‘To make spontaneous marks with your mind and your body in order to support your own thinking process.’ In an interview, available on YouTube, she jokes that she’s still waiting to hear from Merriam Webster.

Jokes aside, though, Brown’s point is a good one: this ‘small, seemingly trivial device’ is a ‘universal behaviour’ and ‘very powerful’, despite being underestimated. ‘In terms of education and in terms of allowing ourselves to learn in a variety of ways,’ she says, she’s ‘advocating for visual literacy for learners around the world’, having worked with many learners. Brown wants to flip the preconceived notions of doodling, and it’s with this idea in mind that I speak to a variety of people – including teachers, a psychology student, and more than one ‘doodler’, with an age range spanning nearly five decades – to find out just how much more doodles are than idle scribbles.

Age-Old Uselessness (or Usefulness?)

My personal take, for what it’s worth, is that much of what human beings do, if given choices, is pretty useless. If we only did useful things, we would probably live inside blank walls and pursue only adequate nutrition, procreation and medical care. We watch films, read books, play video games and kick footballs around not because they’re productive activities but because we enjoy them; we get something out of them. Humans have pursued every available avenue for entertainment for as long as we’ve existed; it’s in our nature. So it’d hardly stretch credulity to say that doodling does the same job as the aforementioned activities for some people, even if it gets less attention. To denounce doodling as pointless after having read the fifth *Harry Potter* book or watched one of the *Pirates of the Caribbean* sequels seems like a harsh judgment, to me.

What might individuals get out of doodling, then? The simple answer, says 20-year-old Charlotte – who has just completed her degree in psychology at the University of Hull – is that it helps distract the mind from things. Charlotte points out that this is a major reason why adult colouring books exist, for example. Whereas colouring books are normally seen as the reserve of children – for meaningless entertainment or practice – their adult counterparts have a much stronger connection to mindfulness (in the therapeutic sense). They are good for ‘destressing’.

As Charlotte says this to me, I suddenly remember having recently seen a couple of adult colouring books in a charity shop’s window, alongside a book called *Star Wars Doodles*. When I get the chance, I go back to take a look – at the latter in particular. It’s an unused item, with all its original blank spaces unblemished. It’s not something I’m tempted to purchase, not just because I’ve no interest in using such a book, but also because the famous *Star Wars* scenarios it contains are already mostly finished, with doodlers supposed to just add, for example, the absent Greedo into the Mos Eisley cantina. It’s certainly interesting to take a look, but I’d rather satisfy my curiosity further by asking someone who actually makes use of items similar to these.

Lyn is 67 years old. She has a variety of adult activity books, but when I ask her about the colouring books, she laments that she barely uses them, and that only ‘the odd one or two pics’ are coloured in. This, she says, is because of how busy and intricate their pages are, and she typically doesn’t have the patience for them. However she immediately offers that she gets much more enjoyment out of her large-print dot-to-dot books for adults. Her

reason for this? They keep her occupied and are ‘easy distractions which don’t take a lot of thinking about’; she can stop, and pick them up again, whenever she wants. This is especially helpful for her when she can’t sleep or is ‘in need of a bit of relaxing’; she can’t always concentrate on reading and electric lights cause her problems with small or light print. Lyn also adds that she finds the Usborne magic painting books very relaxing, on the pages of which she will often do only a few sections in one sitting, rather than the whole picture. She can even do these in bed because she uses her water brushes, so there’s no need for a separate pot of water.

I am interested to know if Lyn is or was ever a doodler. Unsurprisingly, she answers in the affirmative. ‘Right from junior school I was a doodler,’ she says. ‘Loads of filling in around the edges of printed pages, for example – amoeba shapes which I would then fill in by going around the inside until I got to the middle.’ Further to that, some of Lyn’s doodles themselves featured dots, which she would then join up into various shapes and patterns. Knowing this, I’m not shocked when she mentions that dot-to-dots as we know them were common activities for her when she was as a child, in addition to lots of colouring books – and these interests resurfaced when she discovered adult versions. In her own words, when she bought one at a National Trust site to try, she was ‘hooked’, and it was ‘so much better’ than the ones she had as a child.

I would take a moment to nod to the fact that not everyone who might gain relief from restlessness or boredom through an adult activity book has to have been an artistic child. A volume in the *Wreck This Journal* series – which gives readers random daily instructions as to what to do in or with the books,

including painting, scribbling, ripping or even burning – saw one reviewer comment, ‘I never knew I was creative until this book came round.’ And if it seems I’m veering off track, especially when I have a quick Google of ‘Usborne colouring books’ – the first three images all have the word ‘doodling’ in the title. To me, all this crossover potential is already asking for its definition to be widened.

Lyn is proof that doodling, or any similar activity, has no age limit. If there is the sense that it is inherently youthful, then that might very well have something to do with how it naturally reflects young people’s desire for independence, expression, self-definition – or simply rebellion. But, as Charlotte says, ‘it might also simply be a stress-relieving technique that adults typically don’t have time for’. Many of us get up, go to work, come home, make and eat dinner, and then go to bed. Admittedly, there may well be some Netflix in there somewhere. I expect that broadly, doodling fulfils more needs than wants, and in Lyn’s case, the need for relaxation, when it arises, is fulfilled by a version of doodling.

Skeletons & Mindfulness: Needs Must

If it isn’t already obvious, when I say ‘needs’, I mean more than the bare bones; it probably goes without saying that humans need more than that. For instance, one day under lockdown, Charlotte did her makeup instead of doodling, despite the fact that no one was going to see it. That’s not to say that Charlotte doesn’t doodle – she very much does, and when she does, it takes her away from stress. So, why the makeup? Because not only did it give her the same kind of distraction and focus that

doodling can give someone, but it also made her feel better after having done it. For our own wellbeing, we need relief from stress and other negative stimuli, and doodling (or similar activities) very clearly provides it.

Sam, aged 26, is a prolific doodler who pretty much runs the gamut when it comes to the purposefulness of doodling. Ostensibly, he has ‘always enjoyed drawing’, and much like a typical doodler, he tends to draw the same things over and over. In his case, it’s a mixture of certain symbols, basic shapes, chequered squares and band logos, though one of his favourite things to draw is penguins. For someone whose biggest dedications are writing, music, and drama, the doodling – which Sam describes as ‘quiet self-expression’ – seems to have mainly been intended for his own amusement, although it frequently caught the eye of people nearby as well. One of his penguin series featured them wearing lots of different hats, and his friends and even a particular teacher would often suggest the next headpiece that should be showcased by the quirky birds.

Sam’s idle drawings amuse in more than one sense, as shown by a slew of recurrent characters that debuted during his early university years (in which his degree was BA Creative Writing & English). Among the images Sam has given *The Scroll Magazine* free



reign to use in this article, there's 'Fairy Princess Skeleton', whose macabre form is negated by a tiara, a wand, wings and a tutu; 'Sherlowlck Holmes', an owl wearing a deerstalker and sometimes holding a magnifying glass; and also 'His Holiness, Pope Spiderman I', who looks precisely as you'd imagine. These characters and others have, over the years, displayed Sam's off-brand humour, with one such occurrence being 'Piano Penguin' rebuking Fairy Princess Skeleton for not realising that the instrument is, in fact, a harpsichord. On social media, they are seen mimicking the Beatles' famous Abbey Road photograph, and burning 2016 (by most people's metrics, a horrible year) at the stake on the applicable New Year's Eve.



Sam naturally offers boredom as a primary reason for these doodles, though interestingly he also adds that they can occur because he's distracted. That is, his mind has already wandered, and the doodles are the manifestation of these new thoughts – which is slightly different to one actively deciding to doodle to have something to do.

The psychology behind doodling becomes more interesting the more I delve into it. Typically, the need that doodling fulfils is one born from a lack of entertaining stimuli, hence its association with boredom. Of course, this is only one manifestation: when we're talking to someone on the phone, we're not certain to be bored, yet that nearby bit of paper – or 'scratchpad', as Deeds might say – is almost certain to be doodled on. Charlotte says that this could well be the result of a need for visual stimuli while we partake in purely vocal communication. A related example Charlotte cites is her own inability to listen to a podcast unless doing something else as well, despite not having the same problem with music. Because the former requires more from



her, she wants to picture what's going on, which is not the case with the latter.

Charlotte also tells me that after every few bits of research or work, she sits back and doodles something. This, she says, is preferable to playing Grand Theft Auto or watching a film – unsurprising, given those activities are too stimulating (and let's face it, once you've begun on one of them, it's hard to stop and resume working).

'You've got to let yourself be bored, sometimes,' Charlotte says. The interesting contradiction that arises here is that doodling can both alleviate boredom and create it. It can be a sort of visual white noise, or what Charlotte calls the 'screen saver mode' of the brain. (One of my lecturers always told me I should stop writing every so often and 'leave it to the guys in the basement'; for me, that usually meant sleep, but perhaps I should consider doodling as well?)

As I said, the associations that doodling has with mental wellness are considerable. It's good for depression in much the same way as physical activity or something mentally engaging (both of which doodling can be, of course). Similarly, it can be good for fixations and addictions. When it comes to obsessive-compulsive disorder – which, as many will hopefully know, sees those affected having to find ways of assuaging intrusive thoughts – doodling may fulfil a need to always have something to do with one's hands, and thus provide relief. At this point, I wonder aloud if hypergraphia – the intense desire to write or draw – should be discussed, but since that would see us branching off into a new and messy area, I decide against pursuing it too far. It stands to reason, though, that if one has a need to write or draw – whether it stems from a diagnosable condition or is just the kind of tic Longfellow Deeds makes fun of – then doodling would fulfil that need, and likely aid one's mental health in the process.

Moving away from speculation and back into application, Charlotte says that while doodling is an absent-minded pursuit for many, a big reason for it to be done with purpose is therapy. Indeed, I had already given mild thought to the art therapy of film

and TV realities (stereotypically, pottery classes for anyone from criminals to the mentally ill to those with special learning needs), and considered that doodling must, surely, be part of that. However, while Charlotte extols the



meditative use of doodles, I hadn't expected her to bring up cases where some adults draw on their own skin to avoid self-harming, with the reason being that it can provide a distraction from or an alternative sensation to the harmful act. On top of this, it is Sam who tells me he once knew a teacher who worked with someone who had bipolar disorder, who struggled to express himself until he was encouraged to draw and write how he felt.

Charlotte backs up that anecdote by summarising that 'doodling is the personification of what's going on inside your head, much like writing is', and I find this ringing true not only with me – a writer who makes notes incessantly, even when he probably shouldn't – but also with Sam's doodles. It does so in the latter case because either through the doodles themselves or through the humorous descriptions he adds when he posts them on Facebook, Sam often lays bare his own state of mind. For example, in a drawing Sam has captioned 'How I'm coping with job hunting', Sherlowlck comes across Fairy Princess Skeleton and a hideous,

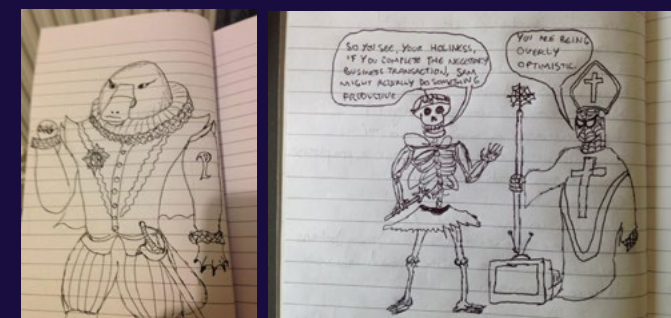


malformed creature that the former describes as a 'horrible, terrifying mess' upon seeing, saying, 'I have no idea what it wants', and adding that it makes him want to turn to whisky. Fairy Princess Skeleton has already named it 'The Graduate Job Market.'

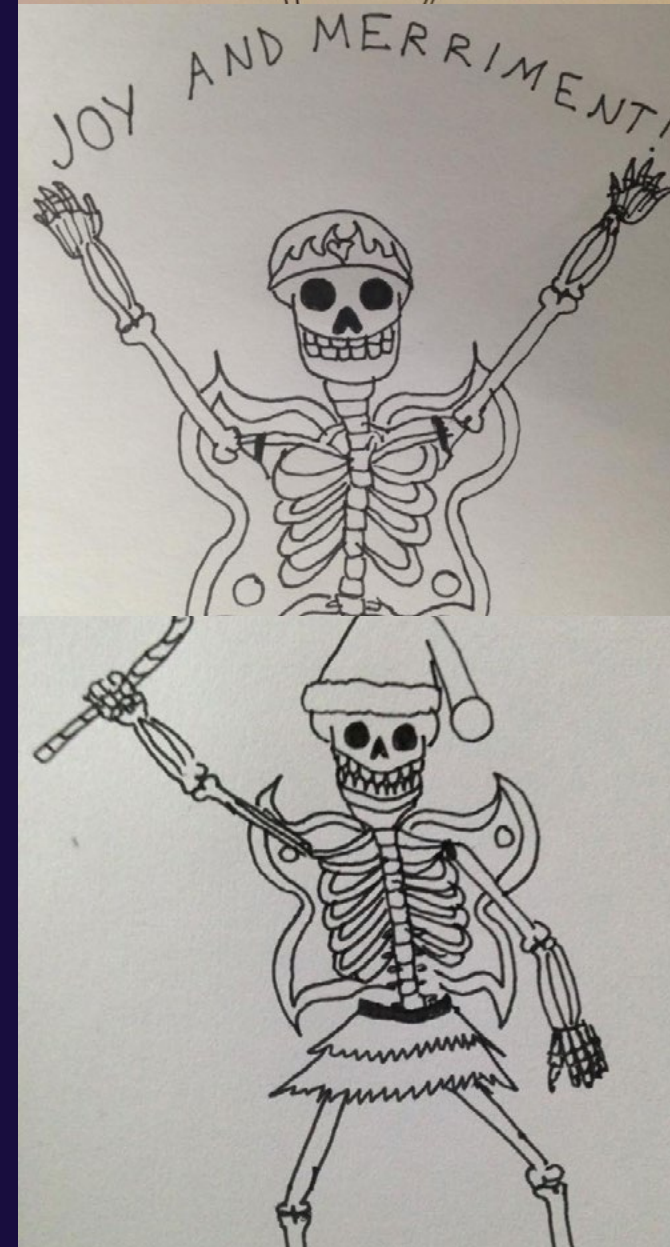
More overtly, at the end of a long description of the history and character of 'The Marquis de Platypus', Sam writes '#ihavegonecompletelyinsane', while the caption of another humorous, tell-tale drawing reads, 'Today on "Oh God my mind is falling apart like poorly assembled flat pack furniture": Fairy Princess skeleton attempts to flog a second-hand TV to Pope Spiderman I.' Sam's reflection on how doodling intertwines with mental health offers two considerations. One is that 'if the doodle is intricate enough, it can distract from something negative', which follows on from what others have said. 'At other times,' Sam says, 'it is directly related to the negativity.' When I consider the image of 'The Deadlines Monster' chasing Pope Spiderman and co. across the pages of a notebook, this is especially



obvious. Clearly one of Sam's methods of dealing with a negative stimulus is to draw it; ridiculing unpleasantness this way might not necessarily lessen it, but at least he isn't internalising it. Aside from his natural and often grim humour, Sam is genuinely trying to look on the brighter side of things – generally through Fairy Princess Skeleton. One such image is captioned, 'I've had enough of politics, death, and misery; so Fairy Princess Skeleton has decided to learn to play the hurdy gurdy.' In another, within the words, 'The world is burning, but at least we still have red velvet cake', Fairy Princess Skeleton stands holding a thick slice of the scarlet treat. Finally, in one of his simplest and most popular doodles of the skeletal Princess, floating above elatedly raised arms are the words 'Joy and merriment!' You may be wondering, why does Sam draw so many skeletons? He simply likes the process of drawing a skeleton – it's not morbid, in his mind. It's become, for him, a way of spreading positive messages. For example, during rehearsals for a play Sam was in (which I was also in and which, suitably enough, was the dark comedy Hangmen), one of the rooms used



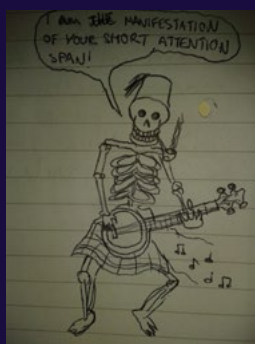
in the union building had a large, beckoning whiteboard in it. Sam promptly drew yet another skeleton, this time christened 'Boney Barry'. Alongside this, he wrote, 'Boney Barry believes in you.' All other errant doodles on that whiteboard – including the spider I drew – had been erased by subsequent users of that room before the next rehearsal, but Barry kept his post for months. The skeleton doodles reappear on particular occasions: Boney Barry has already been depicted on safari; birthday messages frequently feature him or one of his kin; and at the most festive time of the year, Fairy Princess Skeleton becomes Fairy Christmas Skeleton. Sam realised that amusing himself had turned into



amusing his friends, and particularly during recent times of (mainly political) strife, when people were broadly going through a negative time, Sam was promoting mental wellness through doodling. And skeletons.

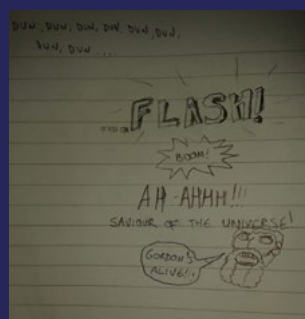
Classes and Annoyed Teachers

One other thing shown in Sam's doodles, which span pretty much his entire combined BA and MA tenure, is the guilt-free admission that they're not exactly helping in his English lectures. In that vain attempt to sell Pope Spiderman a second-hand television, Fairy Princess Skeleton suggests that if the sale happens, 'Sam might actually do something productive.' His Holiness is dismissive. Not only, then, do the doodles take aim at negative things in his life and do their best to draw out some humour, but they readily embrace the fact that they might be adding to the problem. The first skeletal incarnation – predating Fairy Princess – sings, 'I am the manifestation of your short attention span!' while dressed in a kilt and fez, smoking a pipe and playing a banjo. Sam's caption reads, 'Do I have attention deficit disorder?' and as if in answer, a drawing captioned, 'So, how's your essay preparation going?' depicts Sherlock next to a wantonly joyous Fairy Princess, and saying, 'Sam, you almost certainly have ADD.' The sheet



that bears the words 'Contemporary literature is increasingly concerned...' and pokes out, upside down, from underneath it – in an apparent lack of concern – is something I find particularly amusing. Sam tells me he usually doodled when the session was boring. In the literature-based

lectures for which he hadn't done all the required reading, the lecture held far less interest for him, and so he doodled. His Flash Gordon doodle and the self-awareness of its caption, 'When Sam got bored in a lecture', is quite



evident of that. Sam, of course, did not choose to attend university-level classes just to sit in them and doodle. He did not choose to feel, while attending a lecture at Cambridge, like so much information was being thrown at him that his brain wanted to jump out of his head. But because that is how he came to feel, what he did choose to do was draw it: a brain jumping out of a skull while crying, 'See ya!' – much to the amusement of one of his nearby peers. People switch off. It happens. Not everyone can be kept engaged all the time, though doubtless every teacher wishes they could achieve it somehow. Even with my inexpert understanding of either psychology or learning methods, I know that people take in information in different ways. I, for example, struggle to take things in when people talk to me, to the extent that you'd have to repeatedly say your name for me to remember it (though when I forget the names of my own friends, I wonder if that's just an age thing). I'm either a visual or kinaesthetic learner, or both, because I do astoundingly well at remembering pictures, faces and printed words, and if I wasn't making notes in lectures, I was almost certainly twiddling a pen. I did doodle a little, but writing and fiddling with stationery were – and are – my two biggest thinking activities, and bonafide doodler Sam says familiar-sounding things with regards to fidgeting or dismantling pens. The essay 'Doodling and the default network of the brain' by G.D. Schott goes into much more detail that I can, but one notable thing it says is, 'Doodling is a motor act' that 'alleviates' stressors like 'impatience, boredom, and indecision' on a par with fidgeting or fiddling with things. That not only sounds good on the mental wellness front, but if being unable to absorb information the optimal way for us qualifies as a stressor that a motor act might ease, then I daresay people like Sam and me could feel vindicated, even in the face of irritated learning providers. Charlotte says that doodlers who are visual learners might need the images

they're drawing in order to better take in the information, while those who are kinaesthetic learners might respectively need the physical activity. She adds, 'Working memory could be improved by doodling if it reinforces' the content, because this would be different stimulants at once. On top of that, she says, we're more likely to remember something if we've given ourselves 'a sense of accomplishment while learning it'; if one has done drawings to accompany the study, then one has 'not just copied, but created'.

All these assertions seem to apply to the multifariously creative Sam: his images, as he says, 'punctuated' his learning, with that established sense of humour sometimes aiding in his revision not unlike the witty-yet-pedagogical Horrible Histories. He tells me of a specific example from GCSE Design & Technology, wherein he learnt whatever he needed to about Scots pine by actually drawing a pine with the Saltire next to it, apparently saying something along the lines of 'See ya, Jimmy!'

'Some people learn better while doodling,' Charlotte says matter-of-factly – and there's documented proof of that fact. In a much-cited 2010 study on the effects of doodling on memory by psychologist Jackie Andrade, two groups of participants listened to the same monotonous phone call. One group was essentially doodling while doing so, while the other was not. Then, in a memory test of which the participants had no advance notice, the 'doodlers' remembered 29% more information from the call than the 'non-doodlers'.

I'm unsure how fast the field moves, but as Schott wrote in 2011, 'doodles have received little attention from neuroscientists'. Schott speaks of doodling possibly utilising 'the involvement of an intrinsic default network in the brain' and considers that doodles could be a key 'untapped resource' for studying and better understanding brain function. Ostensibly, the essay clarifies what we probably already know – that doodles are drawings produced while the brain is at least partly otherwise occupied – but it offers a very broad range of occupations that a person's brain can have while they're doodling. It's not limited to boredom, but includes leisure, meditation, indecision, concentration, expectation and impatience, and goes as far as to say that 'when an individual doodles, the brain may also be highly creative' in terms of maths problems or the arts.

The permutations seem to multiply, which doesn't make a teacher's job any easier. Whether doodlers and non-doodlers engage the 'default network' differently is unclear to Schott, with doodling being the only measurable output and one which is specific to the individual. The emphasis is on the word 'individual', here, for only the doodler can know their state of mind when they doodle – and even that may not be certain. 'For some doodlers, therefore,' Schott says, 'doodling may be crucial for creativity', while only providing relaxation or entertainment for people at the other end of the spectrum. I'm sure teachers would love to know, courtesy of Andrade's research, that doodling might actually aid concentration by reducing daydreaming – keeping someone in the moment, as it were – and so obstructing it might in fact worsen their focus. If only that were an absolute. In a perfect world, we would all know how we learn best, and be honest if always allowed to choose the optimal method.

The challenge for teachers, I imagine – apart from the feeling that their work is not appreciated and their lesson plan is being ignored – is not knowing which doodler is benefitting and which is being side-tracked. Or maybe I'm wrong: 'You can sort of tell which kids need it and which kids are doing it just because they're bored or don't want to listen,' a history teacher tells me. 'If they're doodling on a separate piece of paper, and as long as it's not distracting them or others around them, I usually let them get on with it.' Well, that's unexpected. I had assumed teachers just discouraged doodling, but I'm told by the teacher, 'It sort of depends on the teacher and the student. I haven't personally been told to always tell students to stop doodling. If there are small doodles in books, I don't mind, but I will write a note saying, "Please try not to doodle."' It being dependent on the teacher is swiftly backed up by the second one I speak to, who teaches maths. He says to me, 'For me, so far, the view from [my fellow] teachers has been "doodling equals a lack of focus."'

One good thing is that academic techniques have diversified. Teaching is not restricted to lecturing, reading and the wholesale copying of text as much as it was even when I was at school, let alone when older generations were, and the effectiveness of rote learning has been roundly challenged. The first teacher says, 'I try to incorporate doodles and drawings in my lessons once a fortnight to help

students remember the topic, because there's always a lot going on in history – but that's something that will vary in each subject.' She also tries other ways to keep her students focused, including 'standing up, shouting catch phrases together [and] making up little dances', so that as many as possible will remember the topic – including kinaesthetic, aural and visual learners. A third teacher, who teaches science, adds, 'It's usually good practice to have text that matches what you're saying and a relevant image to go along with it to try and encompass everyone! Easier said than done, of course, and I'm sure some students still slip through the net.' She then goes on to comment about focusing on singular tasks: 'For most students, studies show they take less in when doing two tasks at once – for example, writing and listening – so it's encouraged that we ask them to put pens down when an explanation is happening, then pause for note-taking time, so they can give full attention to both tasks.'

Andrade's assertion that doodling while working is unlike many dual-task situations – in that it can be beneficial – seems to fly in the face of that last comment. However, not only do psychologists and teachers obviously look at doodling through different lenses, but as we've already discovered, it's different from one individual to the next. 'There's one kid in my classes who doodles on everything,' says the history teacher. 'He is unable to focus on the lesson and on doodling at the same time. He just has a short attention span, so I always have to ask him questions to keep him entertained.' The science teacher then says, 'It's different for neurodivergent learners. At [one of my schools], certain students had an allocated doodle book they were allowed to draw in to keep their actual books neat – but that was only for students who it had been found to be appropriate for.'

I've never even heard of a 'doodle book' in this context, but it's good to know that if they're needed, they're permitted. The teacher says that the special educational needs coordinators (or SENCOs) that she knows 'are far more open to doodle books and fidget toys for those who need them' than when either she or I was in school. On a note of caution, though, the second teacher points out that 'you would have to have an arrangement with the school to allow a fidget toy or doodle book, so anyone who hasn't organised that in advance will be treated pretty harshly for [using] it.'

It definitely seems to be a case of doing what you can for the obvious exceptions. 'It's only a very select few who doodle to help them focus,' says the first teacher, 'but teachers can sort of pick up on this and let them get on with their own thing – as long as they're listening and doing well. If it's a doodle to genuinely help them remember, then I'll reward them by writing in their books "well done for trying to remember", but it's very rare.' I can't fault the everyday teacher for being selective with the benefit of the doubt – the job is hard enough as it is.

The teacher adds, 'The majority of my students who doodle tend to do worse in exams because they have a short attention span', which suddenly makes me think about something Charlotte had said to me. On the topic of memory, she had mentioned a study, by Harry M. Grant and others, into what she called 'matched environments'. It found that if you were to replicate, in a memory-based task like an exam, the conditions under which you were trying to commit the content to memory, then you would perform better in your recollections. For instance, people who study in silence are more likely to do well in exams held in silence, whereas those who often study with music on would likely do better in an exam in which they'd be allowed to listen to music. People who live in loud households find it easier to study in loud situations, which is a skill of which I'm a tad jealous, as I've sometimes had to remove batteries from clocks in order to read. This is a different process to creating original content, which I, for one, find so much easier with music, reflecting Schott's words: music can 'aid concentration and creativity.'

I wonder, then, given everything I've learnt, what might happen if doodles were permitted more liberally in taxing academic situations. Those who find doodling alleviates their stress would be able to relax more;



those whom it helps concentrate would be less likely to drift; for some, it would

reinforce the content itself; and those who doodle while studying would have their optimal circumstances replicated, right when it's needed most.

Admittedly, charming as it is, it would likely be hard to convince many that Piano Penguin is going to aid anyone's learning. Doodles are judged on their appearances more than on the circumstances from which they arise, and naturally, most teachers don't want to see workbooks defaced. Sam tells me he didn't generally doodle in his exercise books (something I cannot join him in saying), but once in sixth form, when one's notes became one's own, he 'enjoyed [his] newfound freedom' to doodle. In the lower year groups, he mentions that there was a space in each student's planner titled 'My Space' which, conversely, they were told was expressly 'not for drawing in'; he felt this entirely negated its alleged purpose. Come to think of it, I may have had the same thing.

Charlotte says that for students, since planners largely dictate their lives to them, it becomes more theirs once they've doodled on it. That would have to be the most obvious and understandable cause for doodling yet; desire for personalisation and identity are near-universal human traits, and as I've already touched upon, they're especially focused within youth. Obviously, doodling on one's own hand or pencil case is not uncommon, so it's not always about doodling on something one has no right to deface, but the latter instance obviously breaks down the sense of detachment. I expect many of us can empathise with Charlotte when she says she used the planner in which she was allowed to draw more than ones in which she wasn't, though I'm unsure to this day why my friend Harry drew on his own shirt cuffs once. His dad was livid.

Frustrating or nurturing the expressive process is clearly going to be one of the things that shapes the relationship between teacher and student. I've already spoken to one teacher who encourages cartoons and things for learning, albeit in a controlled sense, and there will be others. Charlotte's dissertation manager, for instance, encouraged students to do all kinds of diagrams and spider diagrams, even if for no immediately obvious reasons. Her sister, Frankie, concentrated less in lessons where the teacher was harsh on her for doodling than in the ones where they weren't.

As many of us have likely experienced, in the former case, it's often called 'graffiti', which has even

more negative connotations than 'doodling' does. That said, graffiti – which probably qualifies as a form of doodling – also has more to it than the first immediate definitions would suggest. Of course there is the errant thrill of doing it for mischief's sake, but it also usually commemorates something, even if few know what. Sometimes it's about leaving something behind, such as when teenaged me carved his name – and that of a lady friend – into a prominent tree (my sincerest apologies to all subsequent amblers who had to see that). Whether on page or wall, though, I think doodles can simply speak to a seemingly ingrained principle: that we think something looks nicer with our impressions on it. And at least one teacher probably won't condemn the marks her students make, as long as they're not 'drawing on themselves all the way up their arm and making their books illegible.'

Do Something Productive!

If doodling is only an idle and useless activity, then there must be a reason why many accomplished people have been prolific doodlers, even sometimes producing celebrated manuscripts of their work adorned with doodles: innovators and scientists such as Einstein, Tesla, Marie Curie and Steve Jobs; writers and poets such as Dostoyevsky, Becket, Keats and Plath; over half of all American presidents; and, naturally, the great Da



Vinci. Perhaps this verifies what Schott says about doodling while 'solving mathematical problems' or creating 'new works in literature, art, or design.' Charlotte says that doodling does not necessarily indicate intelligence, though artistic types understandably tend to doodle more than others, and creativity is one major form of intelligence.

All of that, though, stands apart from

the fact that productivity can come from the very doodles themselves. Stanislaw Ulam developed a method of visualising prime numbers – the Ulam Spiral – while doodling during a boring conference. He was in his sixth decade and was a long-established and prominent mathematician and nuclear physicist, having partaken in the Manhattan Project. An artist called 'Mr Doodle', whose often room-sized doodles are a curious blend of complexity and a sense of freedom, often in one bold colour but sometimes with little splashes of contrast, has nearly 2,000 posts and a whopping 2.7 million followers on Instagram. The self-proclaimed 'obsessive compulsive doodler' seems to have doodled on every conceivable type of surface, all over the world – even selling one of his pieces for a record \$1.2 million, which is definitely not to be sniffed at. A final uplifting example is that of a nine-year-old boy, Joe Whale (AKA 'Doodle Boy'), who kept getting in trouble for doodling in class, only to get a job decorating a restaurant with his drawings and follow that up with another commission. His story of being noticed and his skills being nurtured by an art teacher is well worth a read. Even Sam's doodles had a more tangible outcome, quite apart from causing him to be frequently called upon when people wanted things drawn. Those Facebook posts garnered a fair bit of attention, and people started suggesting that he do something with it all. He figured that if people liked his drawings, then they'd like them on mugs, particularly if the money went to charity. Fairy Princess Skeleton, Sherlowick and Pope Spiderman all went on mugs. The sales of his mugs raised £70 for Samaritans, a charity Sam feels strongly about. It

was, however, a one-off enterprise; it was quite the logistical challenge, even when not considering he moved back to university that year with over forty mugs. An added bonus, though, was when he was an extra in An Inspector Calls at Hull New Theatre; in the shared kitchen, he saw a 'Joy and Merriment' mug sitting in the drainer.

Again, for what it's worth,

I personally don't doodle to a noteworthy degree, so you're unlikely to ever see a mug with one of my drawings on it. I think, though, my need to make marks is fulfilled by my chosen path as a writer, poet and sometime artist, so I deliberately fill my life with the kinds of outlets prolific doodlers might lack. That said, in meetings, classes or rehearsals – if my near-constant notetaking took a break from filling in for doodling – I was never above drawing boxes around the punch-holes of a notepad or improving the empty corner of something with one of those short-lived spiderwebs.

To conclude, then: despite me having seemingly delved irretrievably deep into the minutiae of doodling, there is a great deal of further reading out there, if it's of interest. Psychology Today has a piece titled 'Doodling Your Way to a More Mindful Life', while Science Magazine has one called 'Drawing to Learn in Science'. Applied Cognitive Psychology is a great resource, having published both Andrade's study, 'What does doodling do?', and the one on memory and matched environments ('Context-dependent memory for meaningful material: information for students'). There are doubtlessly others in this vein, though in a more mainstream sense, The Guardian's article, 'What your work doodles really say about you', is far from being the only one of its kind, while Sunni Brown's book has almost universally positive reviews on Amazon.

With his traffic-heavy website, and plenty of articles on and interviews with him, Mr Doodle embodies an extreme and somewhat unlikely pinnacle of a doodler, but a simple image search for something like, say, 'doodle cartoon' will throw up countless results, most of which are, objectively, very pleasing in their aesthetic. Then, there's the tangent of street art – a proud and burgeoning world – which is probably asking for its own entire magazine, much less an article. After all that, there are far more things out there that facilitate doodle-like activity than I imagined – adult colouring books and dot-to-dots, Wreck This Journal – and it should go without saying that you should always let learning providers know that you may need some form of outlet, like a doodle book. Please don't suffer in silence.

Whether it's the psychologist who postulates, 'Providing pencil and paper to the anxious, the distressed, and the disturbed might have unexpected therapeutic benefits' (Schott), or the Brynmor Jones Library

telling its assessment-burdened students on social media that their Switch Off Zone has colouring and word searches, the need to sometimes idle for our own mental wellness is widely understood. That said, we now know that doodling can be so much more than a mere form of idling.



Hull Uni Library

25 May at 11:00 · 📍

Feeling the stress of deadlines and exams?

Come and take a seat in our new library Switch Off Zone!

Relax for a while with mindfulness colouring and word searches. Find it in the corner of the Reading Room, 1st floor from Monday 24th May.

#studentwellbeing #examstress #readingwell #mentalhealth #takeabreak #switchoff

@UniOfHull @HUUAdvice @UoHStdntWelfare @HullUniUnion

DOODLE ARTICLE WRITTEN BY ADAM CLIFTON



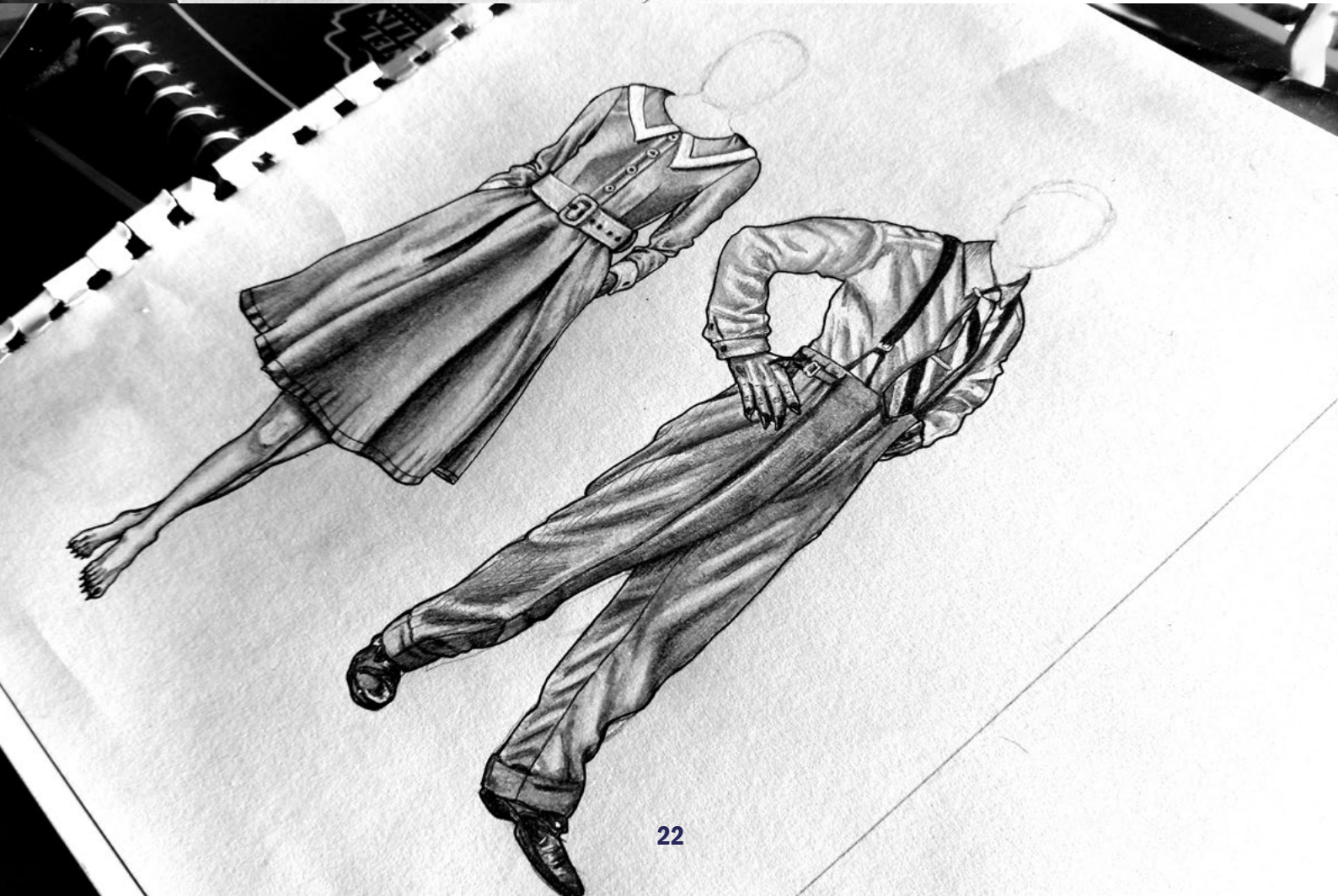
JOHNATHAN MUSGRAVE ARTIST

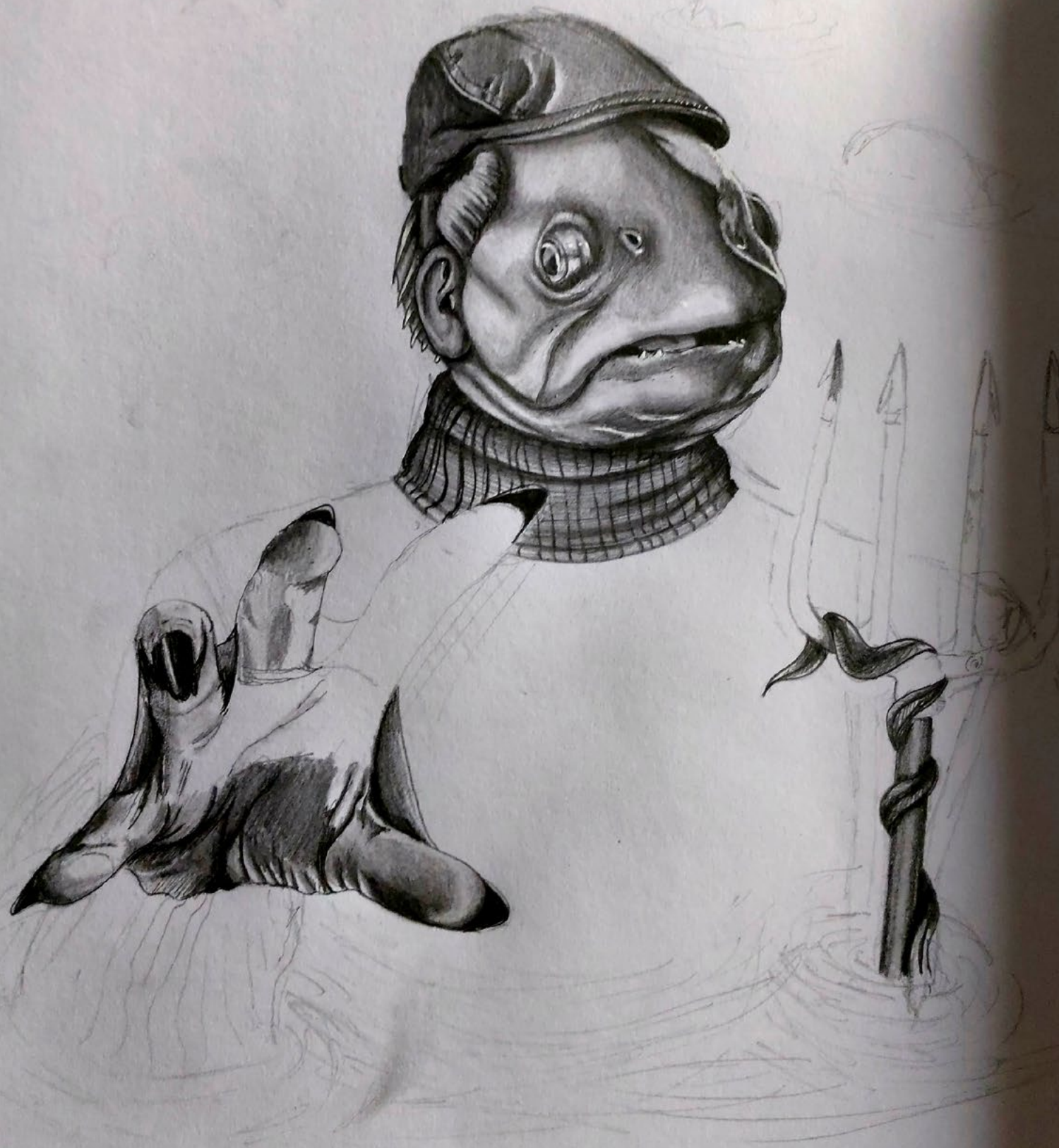


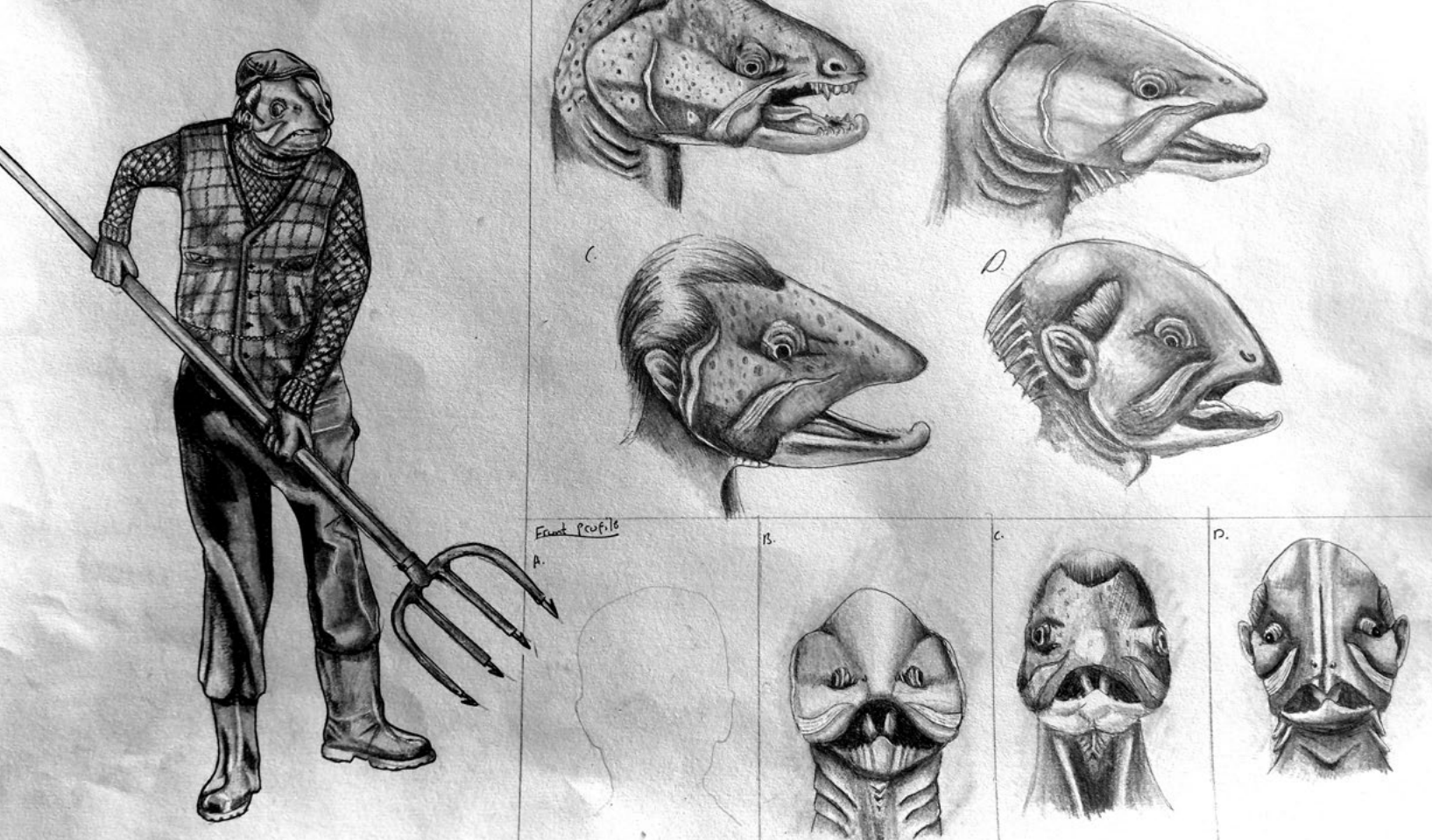
My name is Johnathan Musgrave, I am a 25 year old local Based Artist in Hull, For the majority of lockdown I've made use of the opportunity to get back into art and strengthen my creative skills, tackling some big projects and contributing to a charitable cause in Suicide prevention. Some would say I'm a perfectionist haha, but I say, I do what I can. I primarily work in monochrome, with graphite based pencils and charcoal and have a niche background of pop culture work.

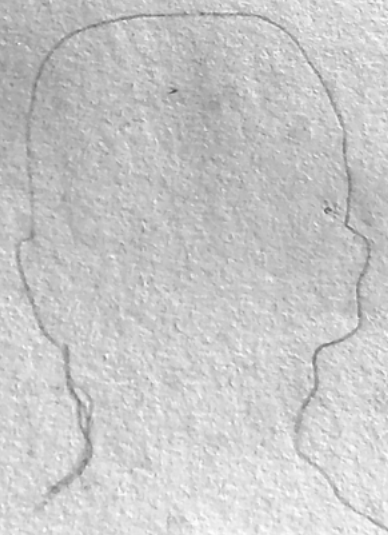
The work I've been doing on the behalf of the Goodwin Trust, has been exceptionally challenging and fulfilling as this is my first attempt at character design. I've found the process vigorously invigorating, working alongside a dedicated and passionate team, and I hope there's opportunity to work alongside them again, for me the biggest take away from this wonderful experience is that there's always a first for everything.









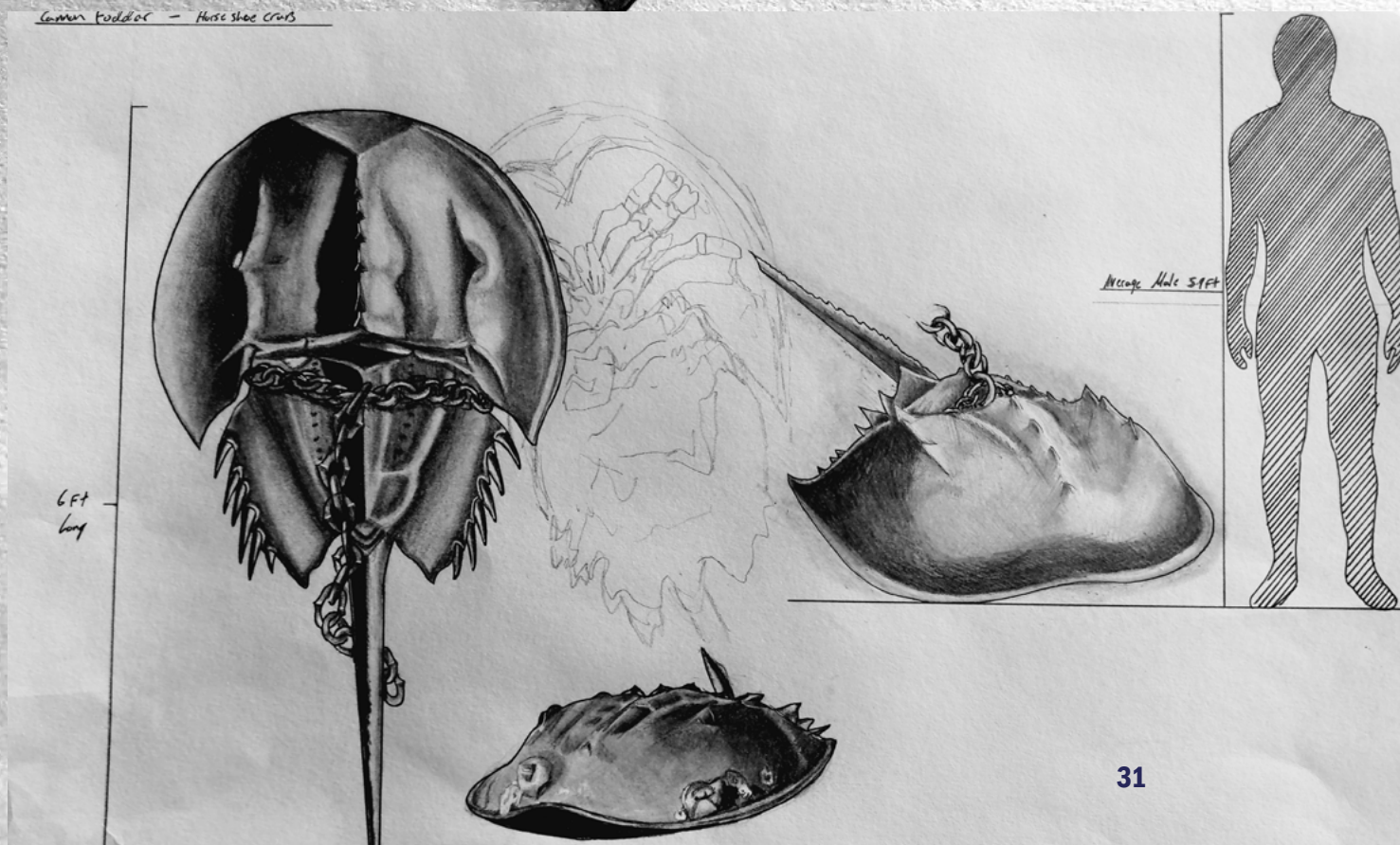


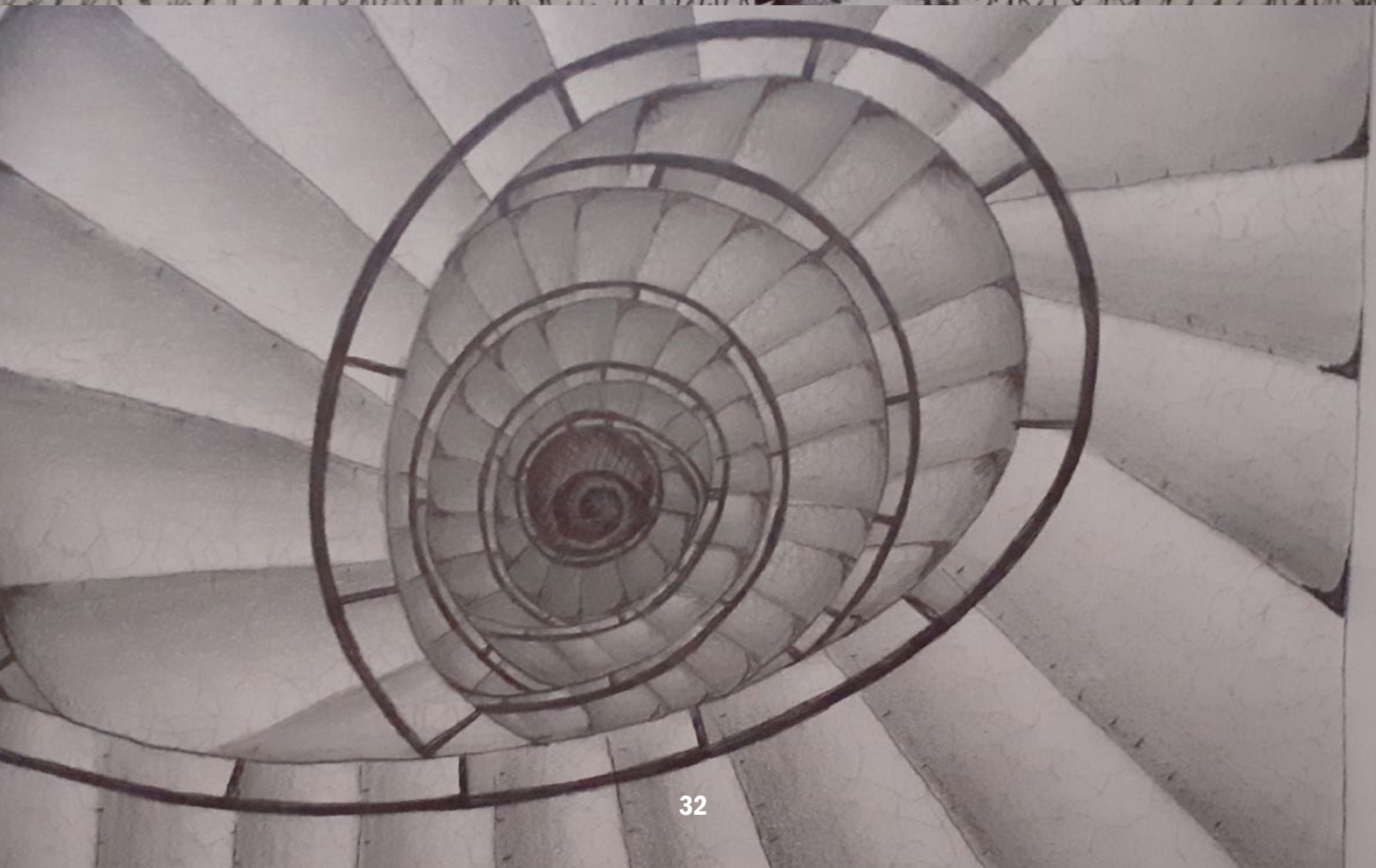
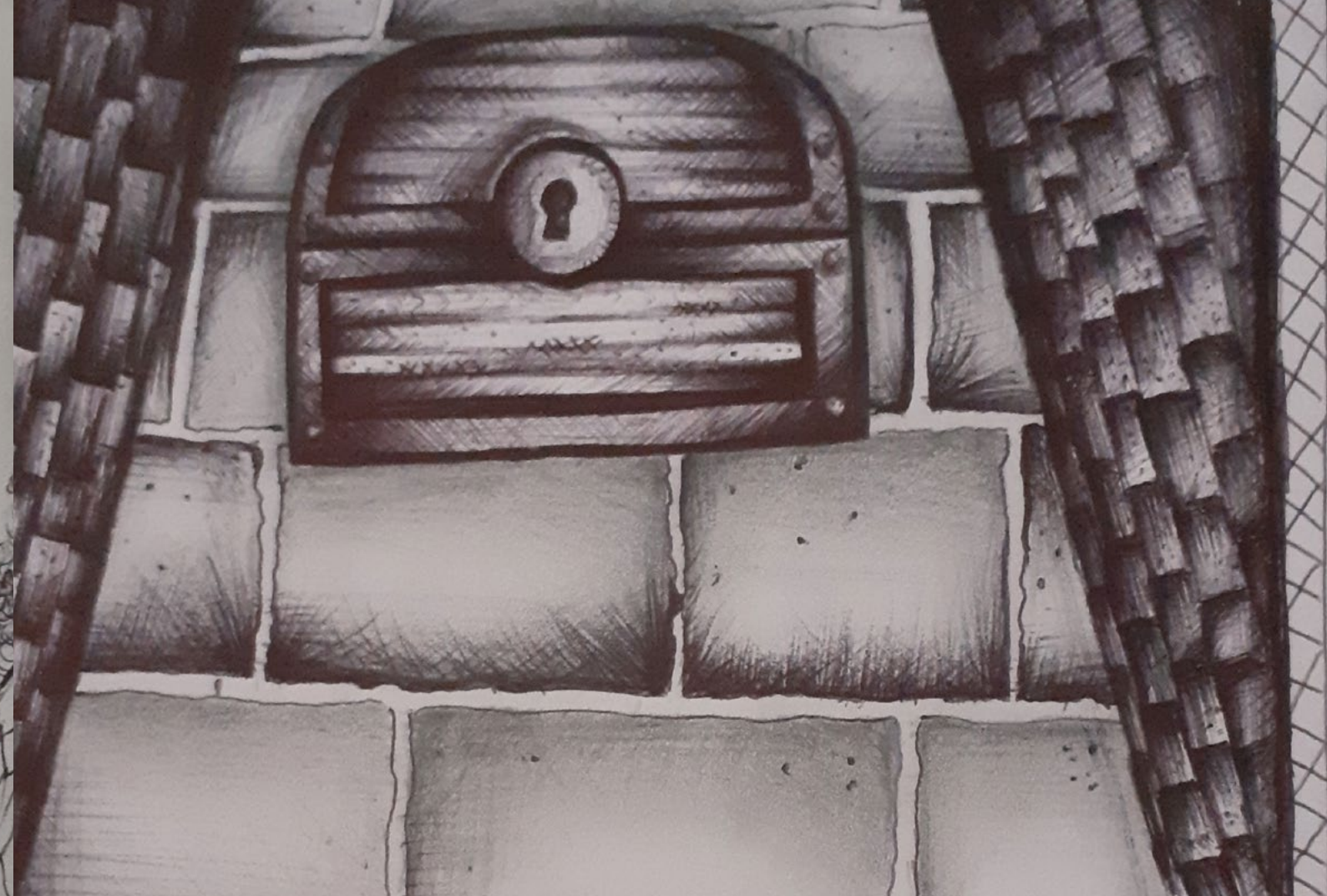
ART BY JOHNATHAN MUSGRAVE





Common Fodder - Horse shoe crabs





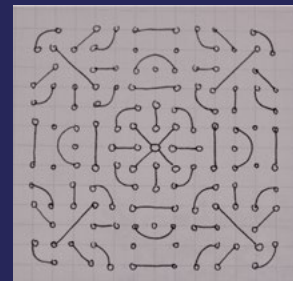
Why Do I Doodle?

Since before I can remember, I have always enjoyed art and craft activities. I went on to graduate from university with a BA (hons) in fine art, and my university experience helped build my confidence in my own creativity – at the same time as opening my eyes to the huge number of ways in which you can make art and be creative. Having the chance to experiment and try out many new media was amazing, but I still always ended up coming back to drawing and doodling. The simplicity of it, less rounding up of resources, and complete creative freedom all made drawing the perfect activity to do anytime I felt creative.

I am also autistic. Feeling all my life that I was somehow different and never quite fitting in anywhere was extremely challenging and I often turned to drawing to occupy myself while alone. It was also a way of capturing some of the beauty I saw in the world – in textures, patterns and nature – which others seemed to be missing. This drawing practice gave my hands and brain a whole library of images I could then incorporate into my doodles. There have been many times in my life where I have struggled doing what is expected so instead, I choose to doodle. I was not diagnosed until the age of 30, and even after the diagnosis I got very little extra

support – with the exception of a Facebook group for autistic people – and still had to get through things on my own. As I'd always done, I created my own strategies for coping with life's difficulties. The main difference after the diagnosis was that I now knew why I felt a bit different, and now I could tell the people who needed to know why I may struggle with something. The diagnosis also helped my husband understand me more and be able to recognise when I need guidance or the suggestion to go and do some drawing.

Doodling helps me calm down and be less agitated when there is a lot of noise or busyness going on around me. I also have ADHD tendencies and find that doodling helps me to sit still and concentrate by keeping

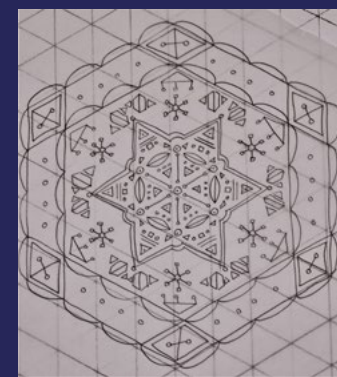
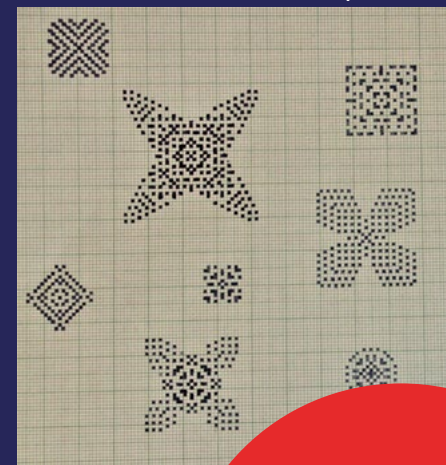
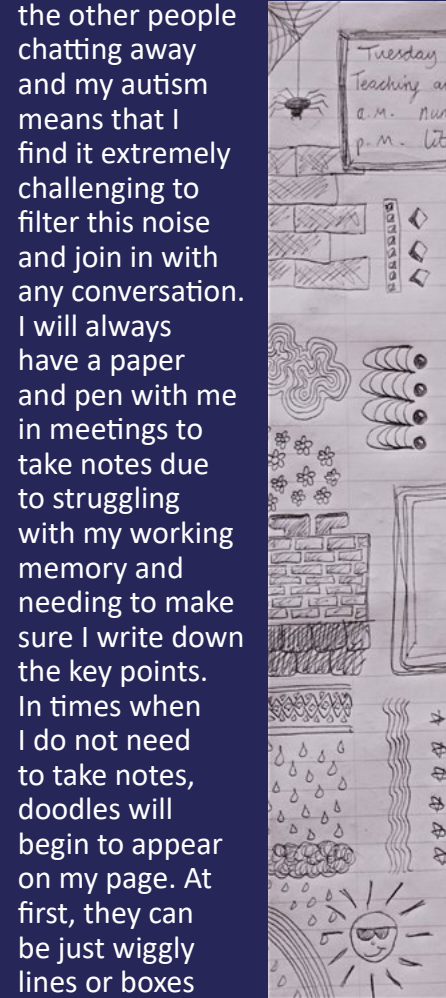


my hands busy. I like to escape into my doodling when life is too hectic or

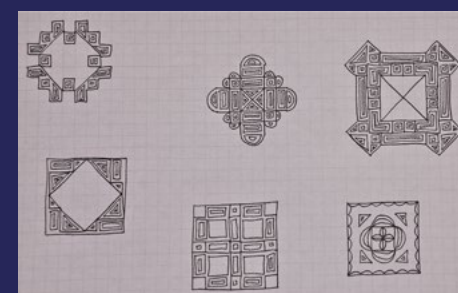
overwhelming and this has been of huge benefit to my mental health as it stops too many negative thoughts from circling round on repeat in my brain. Keeping myself occupied when I am unable to do something I want to do or while waiting for something to happen that is making me apprehensive has also reduced the number of meltdowns and feelings of panic and despair that occur when I am stressed.

Whilst doodling regularly occurs at home when I want to relax or wind down, a more prominent example of a situation in which doodling occurs is during meetings at school, where I work as a learning support assistant. While waiting for a meeting to begin, the room will be filled with the noise of all

the other people chatting away and my autism means that I find it extremely challenging to filter this noise and join in with any conversation. I will always have a paper and pen with me in meetings to take notes due to struggling with my working memory and needing to make sure I write down the key points. In times when I do not need to take notes, doodles will begin to appear on my page. At first, they can be just wiggly lines or boxes around key points I have written down, but they soon grow and begin to fill up the margins and empty spaces. These doodles tend to involve elements of all the different things I am interested in and there is nearly always a spider hanging from a cobweb on one of the top corners of the page. Staff who have seen me doodling often seem amused by the doodles but I have noticed that I am never the only one doodling in meetings! In the past, I have doodled and filled entire pads



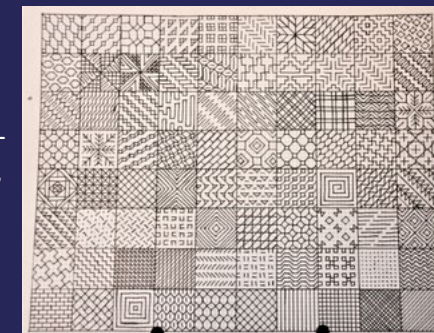
so I often doodle on lined, squared or graph paper and I have even made my own hexagon graph paper to use for some doodles. Doodles done on plain paper feel more loose and free while my graph paper doodles are more mathematical. I enjoy making these doodles as the lines of the paper guide my doodles to keep them neat and



organised, but at the same time I can make the design however I want so there is lots of freedom too. I

feel that the geometric and symmetrical elements to many of my doodles reflect a part of me that likes to have things organised while the more natural elements reflect my love of nature and the outdoors.

Just before Christmas in 2020, I was diagnosed with cancer. The world, which was already a challenging place to live in, became even more unsettled and confusing. The never-ending hospital visits and chemotherapy treatments turned my world upside-down. I became unable to concentrate on or enjoy any of the things I normally would so I turned once more to doodling. I doodled on post-it-notes as short, simple drawings to pass the time, which also gave me little tasks to do so that I would feel like I was accomplishing something. These doodles once more featured some themes from nature, alongside some more mathematical designs. Feeling so out of control meant that I needed some sense of order and predictability so these doodles also involve lots of repetition of shapes. Being autistic and in hospital a lot meant having a hospital passport, so hospital staff are

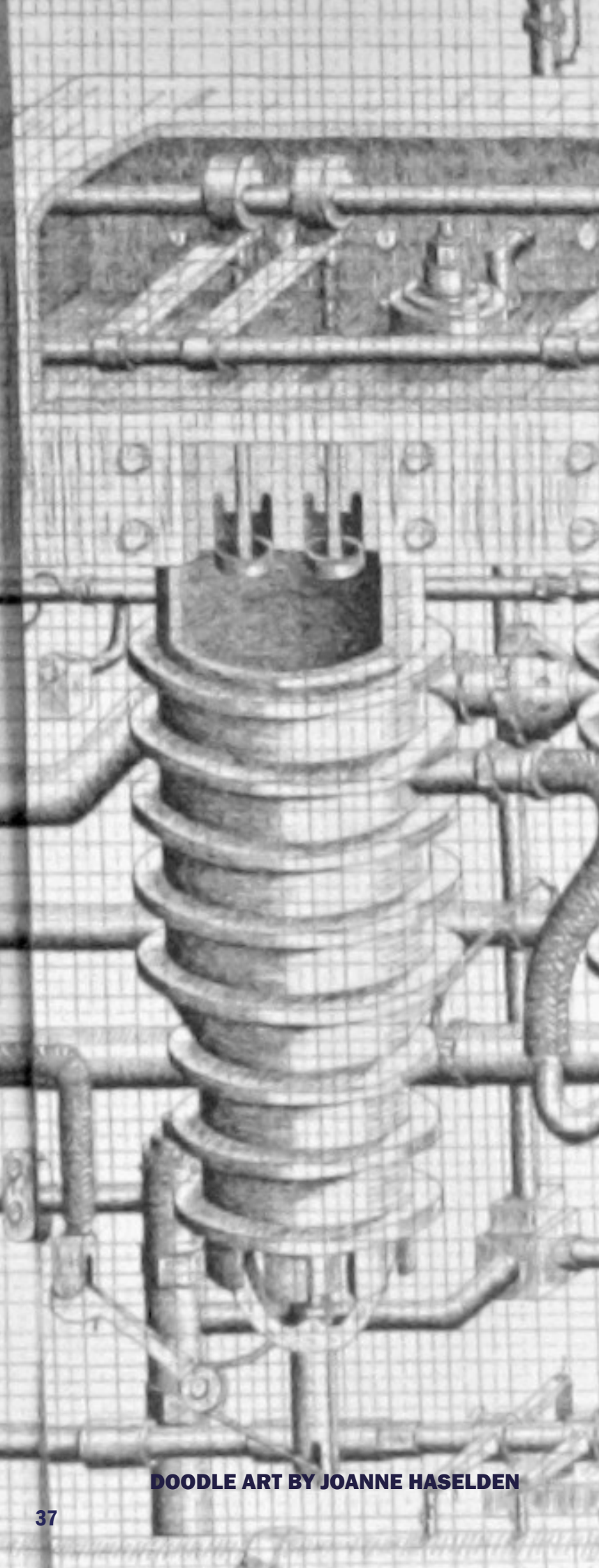
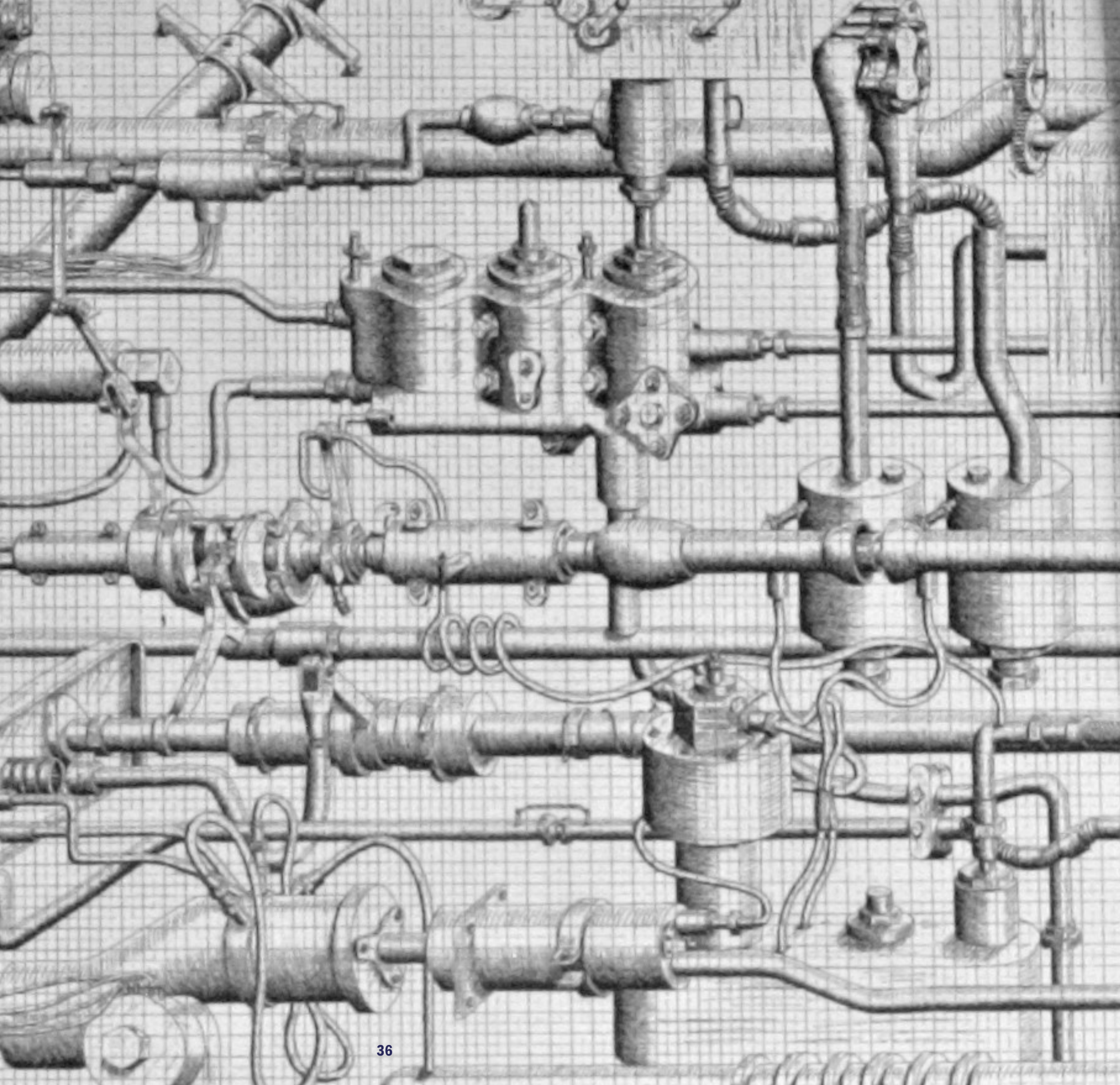


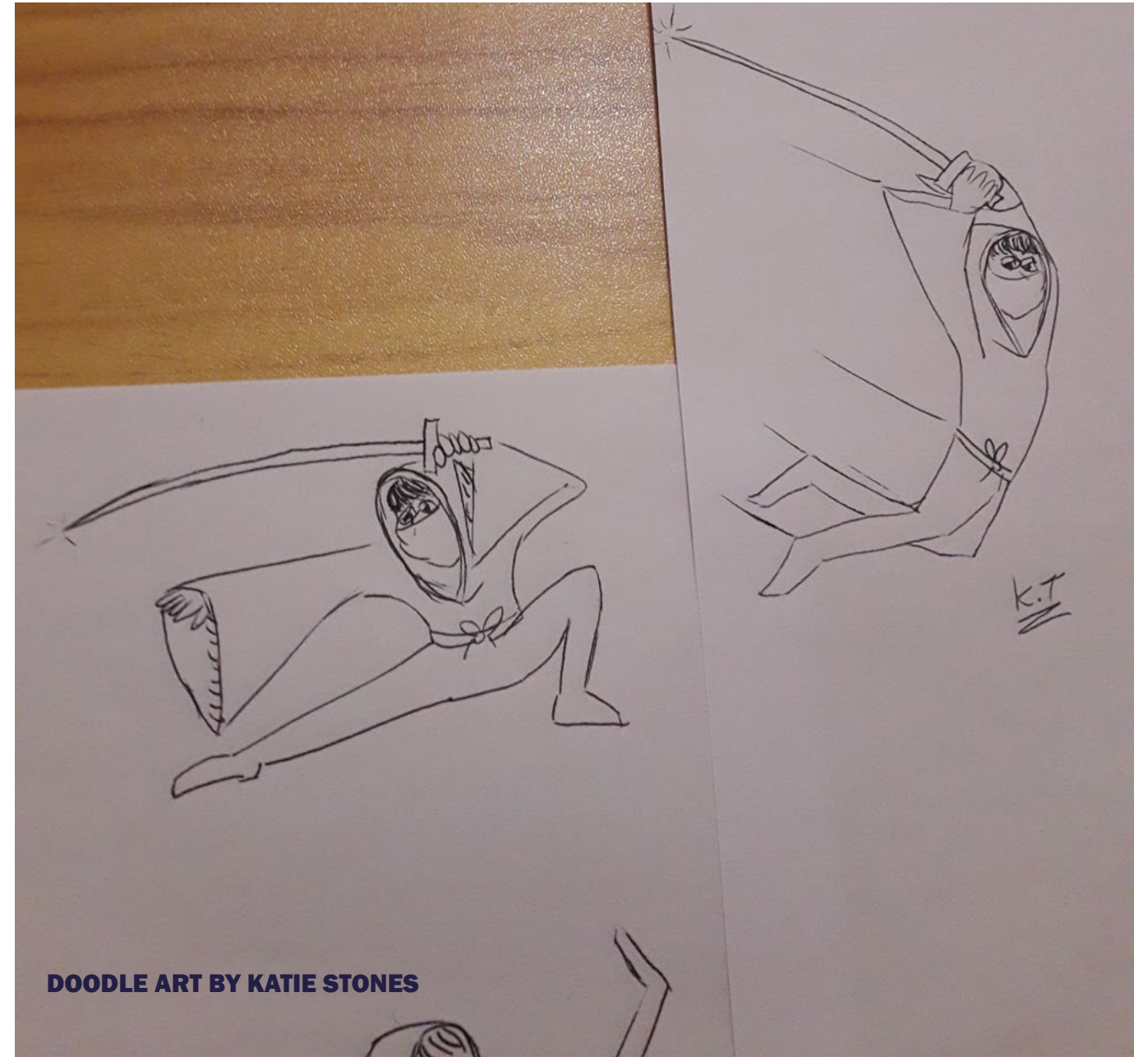
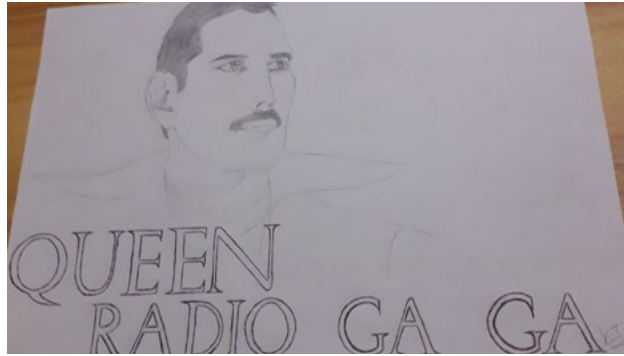
more aware and understanding that I may do things a little differently. Whilst going through the cancer treatment, I received lots of support from co-workers, friends

and family who all sent me art and craft supplies. One of the greatest benefits, however, was the series of hypnotherapy sessions I had with a volunteer from Macmillan. In these sessions, we worked on picturing things to help me be calmer and more confident, and I would often draw what I had pictured to help me remember it and to continue to use it when I needed to. I found that cancer forums were too overwhelming for me, as they were full of everyone else's difficulties and emotions which I would then absorb and be unable to let go of – adding to my worries. I preferred to look for groups that shared creative ideas to distract me from what I was going through. I discovered a group called 'Sew a Softie', where people shared simple creatures they had stitched. I also discovered Zentangle and Inktober: Zentangle is like doodling but more structured, and can lead to feelings of calmness and meditation; Inktober is a challenge to do a drawing or doodle every day throughout October with a word to prompt you each day. I found the Zentangling to be very therapeutic, as it answered my need for freedom of expression and movement, while at the same time providing structure and order.

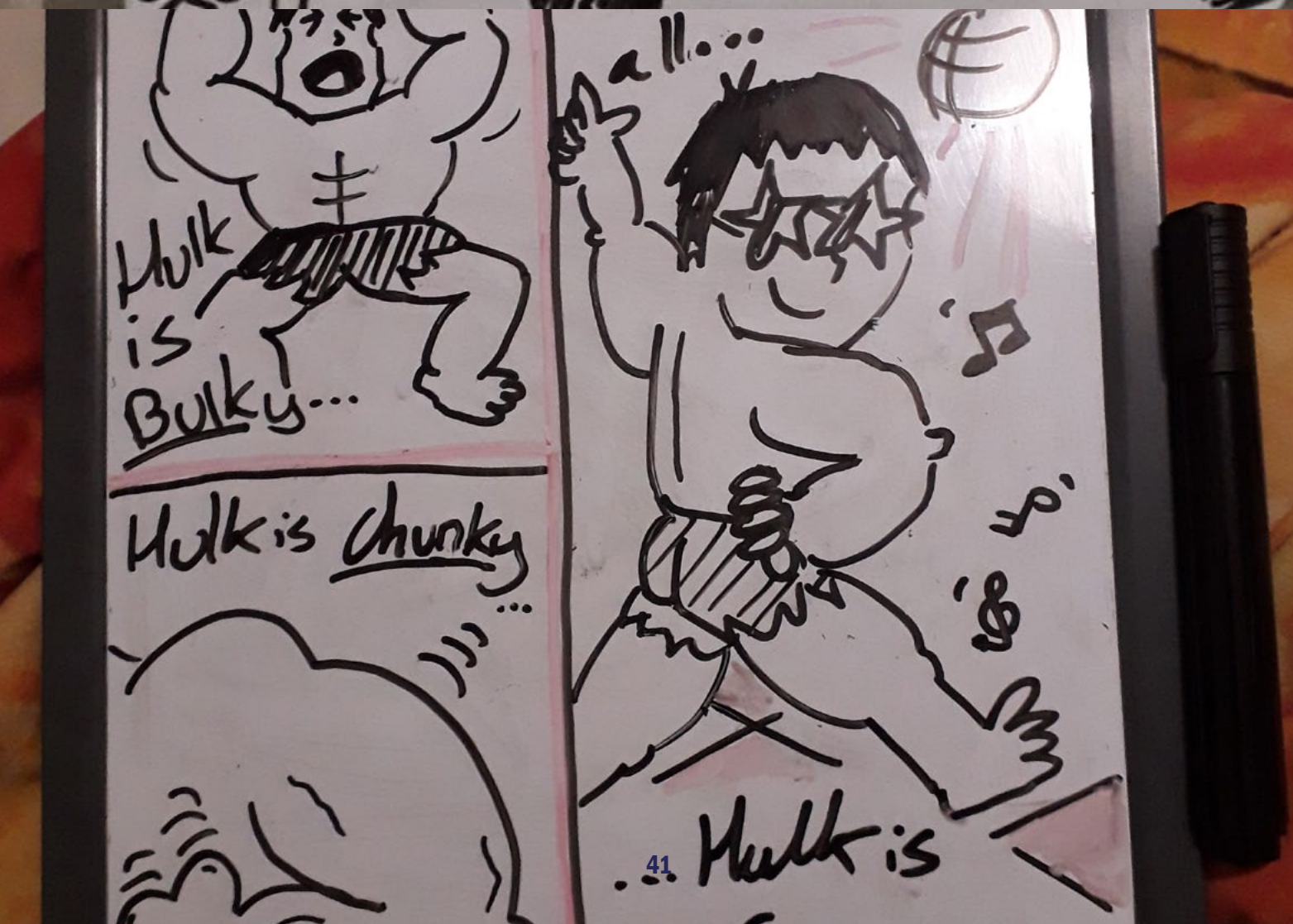
Despite the fact that I consider doodling to be about expression rather than about making art for displaying to others, I still often feel a need for my doodles to be neat and perfect – leading others to admire and comment on the doodles when they do see them. Doodling is how I express myself to myself and normally my doodles are not for displaying or showing off (although I do sometimes show them to friends or family); the doodles are simply an extension of how I am feeling at the time and represent a need to be busy and active whilst helping me to remain calm inside and help me to handle life's challenges. For my final degree exhibition, I designed a huge engine by 'assembling' a collection of sketches and doodles of engine parts and re-drawing them onto graph paper. This massive doodle took 5 weeks to complete and was over 6 feet long! It was the ultimate culmination of my love of drawing and doodling.

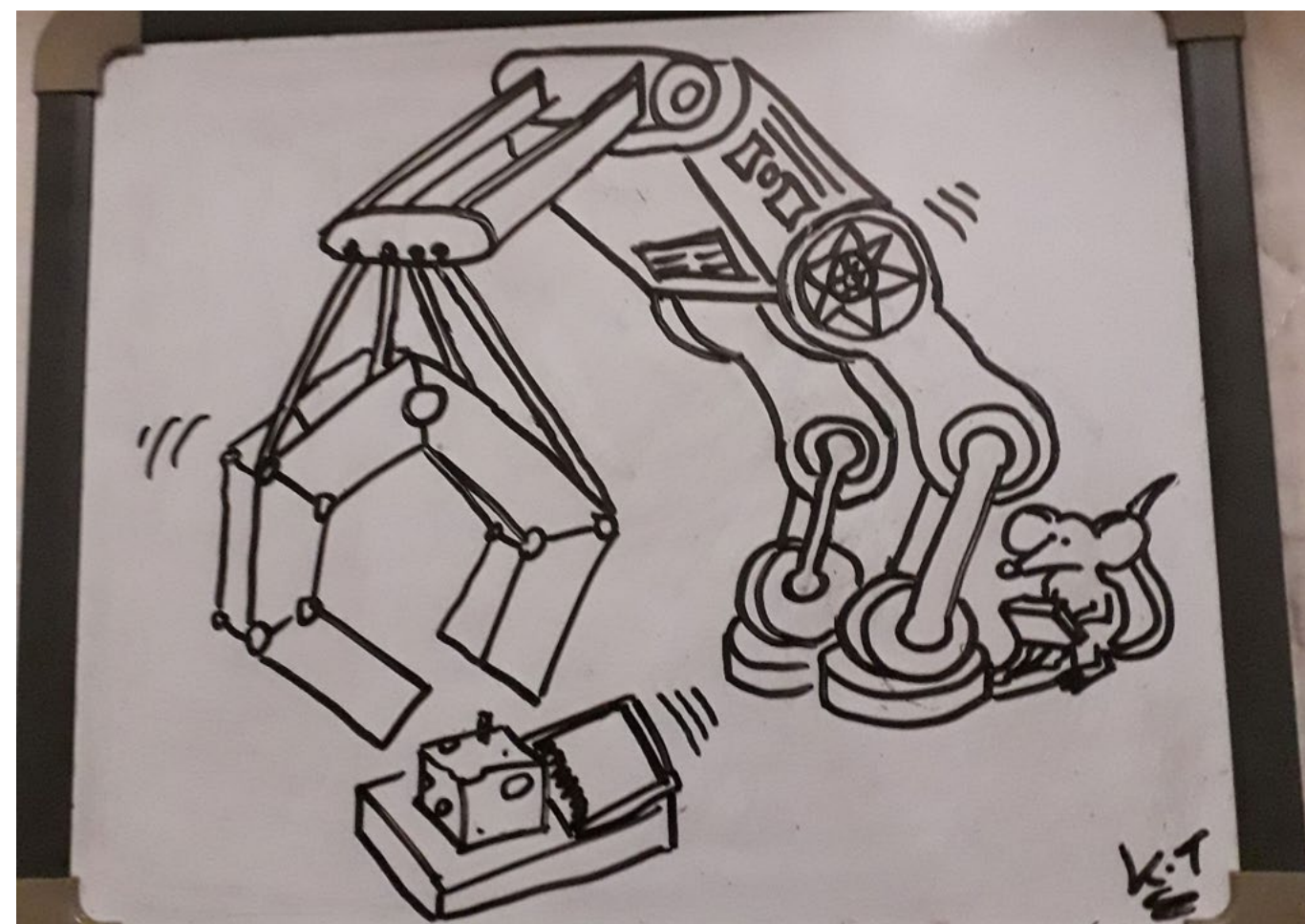
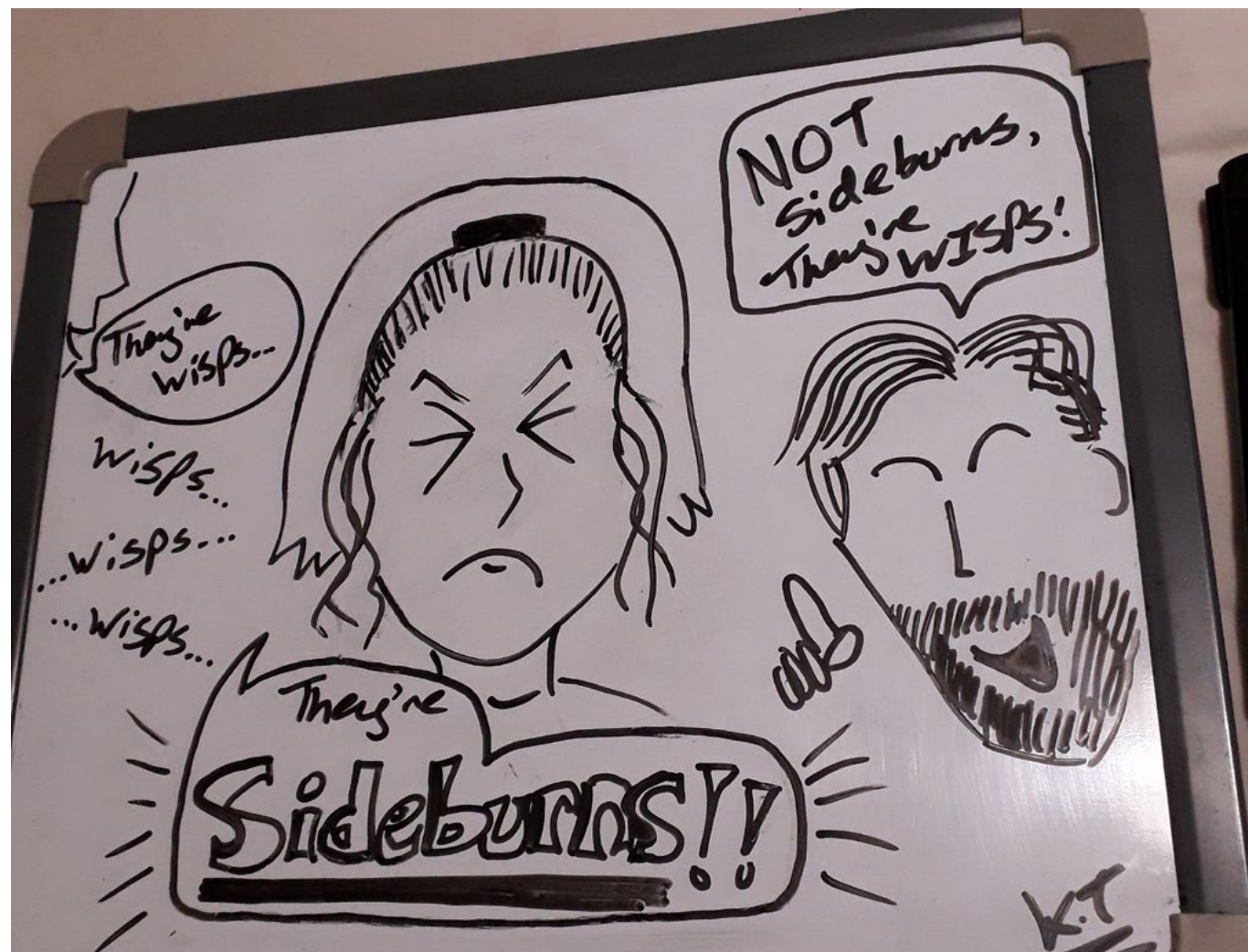
DOODLE ART BY JOANNE HASELDEN





DOODLE ART BY KATIE STONES





HEAR US LOUD

YOUTH ARTS TAKEOVER'S FLEDGLING PODCAST



Did you know we have our own podcast? Well, you do now. In the short period since it was set up, a small but dedicated team has been trying to get anyone they can to appear on their 'casual, chatty show', which, as they say, is all about the rich culture of Hull and showcases the many varieties of the arts that the city has to offer. To find out more about it, I pop in to meet the people behind it. When I pay my visit, the team are in the middle of preparing for their next guest to come in and speak to them, researching potential subsequent guests, and finishing off the posters and graphics. Each of them is happy to tell me a little bit about who they are, and how they came to be involved in Hear Us Loud. Brandon is 21, and a Hull local. He did drama alongside sound & music tech at college. He hopes, through his work with YAT, to be able to make contacts in these fields. He already sometimes works in theatre tech at a local college, and in his words, he's 'trying to do as much sound stuff as possible'. He would like to do the set-up for live music shows one day. When I visit Goodwin, Brandon is taking the lead in researching potential guests for the podcast, and appears interested when I start trying to suggest some. Elliot is 17, and is also local to Hull. In getting involved with YAT and the podcast, he's eschewing the school-to-apprenticeship predictableness that he feels is typical for people in his position, and doing – as he wanted – something more creative. As Elliot says, 'There's no rush to find your lifelong path' (a wise sentiment), and in any case, he doesn't want to be shoehorned into anything. He is part of a generation of young people whose most critical school years were significantly disrupted by the pandemic. Thankfully, he says that working on the podcast with Goodwin will give him experience and build skills, while he also finds it to be an accepting place. He describes it as being more like a workplace than college or anything similar, but equally, it isn't suffocating. (We are certainly glad to hear all this!) Notably, it is Elliot's voice that can be heard on the podcast itself, speaking to the guests. Zuzanna is also 17, but unlike the others, she is originally from

Poland. She disliked English lessons in school, but I think it's fair to say – in her four years in Hull – she has learnt it superbly; there's nothing I say that she doesn't understand. Zuzanna is responsible for the expertly drawn logo accompanying this article, which she finishes off during my visit. She likes to do lots of different things, but one of her favourite activities is drawing, which she often does by herself at home – chiefly 3D illustrations and portraits. Her parents are both artistically minded, and Zuzanna wants to be a tattoo artist, like her dad. I'd say she's got the ability to make that happen. So, then, this is the team that has helped shape Hear Us Loud pretty much since it started, which, when I visit, is only about four weeks past. Tom, who floats in and out of the room periodically, seems to be there to encourage proceedings but he says that the group have a lot of autonomy; they're primarily self-directed and don't require much nudging. He says that the idea for the podcast was already there, but the learners all took it up and ran with it. During my time there, they tell me about the guest they expect to be joining them soon, then tell me they potentially have a dancer lined up. Beyond that, they hope to find a graphic designer to speak to, perhaps, or maybe another performing artist. Of course, I probably ought to hear from the people making a podcast about the arts in Hull how they feel about, well, the arts in Hull. All three of them saw what the City of Culture year was like, and all are aware that they're living in its wake. Elliot saw the Made In Hull light shows and Brandon even got involved in an event. The consensus seems to be that City of Culture was good in that it highlighted parts of Hull to people – from both the city and elsewhere – who hadn't been aware or appreciative of them. However, there seems to be a little bit of disagreement about the state of the arts in Hull since it ended. Brandon feels we need to do a lot more to support local programmes and institutions that have seen something of a drop-off since the attention moved on. Elliot, meanwhile, thinks things are alright. He says the good thing about the local art scene

is it's more underground, and done by people who love it. His primary example is street art, which everyone – myself included – agrees is wonderful in Hull. There is such a thing as too much attention, says Elliot. Regardless of these different perspectives, though, the team are united in the purpose of their podcast, whether they feel it is following on from the City of Culture or picking up the slack from it: Hear Us Loud is here to tell you about the arts in Hull. More than a week before I met them, the team had already uploaded a short introduction to the podcast. I'm told it was recorded and uploaded within the hour. On it, Elliot can be heard saying, 'This podcast is all about the rich culture of Hull. In the coming weeks we will be chatting with various musicians and artists based in Hull.' I'm also told to keep a lookout for the first episode. Fast forward to 16th June, and the episode is online. In it, Elliot talks to Goodwin's Thomas Sheppard (a different Tom to earlier – Goodwin has a lot of Toms) about his work with the organisation and his own artistic interests. It is uplifting to hear Tom talk about how he started as a participant – just like Elliot, Brandon, Zuzanna and myself – and now has a place to live, a stable income and much-improved mental health thanks to ending up in a permanent role here. They then discuss overcoming barriers: 'Goodwin... doesn't see you as a problem to be fixed,' Tom says profoundly. There seems to be a lot of common ground between the two as they discuss music, learning to drive, and the differences between being involved in YAT and being at school or college. Tom gives the example of the podcast itself as being a perfect microcosm of Goodwin. It's about 'building relationships in ways tutors can't,' he says, before somehow bringing it back to Pokémon. 'You can always bring it back to Pokémon.' The episode is available here and on Spotify. If you'd like to get involved, by all means email the team at hearusloudpod@gmail.com. Hear Us Loud are also on Facebook and Instagram, where they can be found by searching 'hearusloudpod'. They look forward to you hearing from them.

THE
Scroll.
MAGAZINE

ISSUE #8



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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