

THE

Scroll.

MAGAZINE



SEAN McALLISTER



EE
BRITISH ACADEMY
FILM AWARDS



ISSUE 7



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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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EVERYTHING STICKS

Ever heard the phrase ‘throw shit at the wall and see what sticks’? Well, from where I’m standing, it looks like nothing escapes the wall. Sure, things slide down eventually and end up a horrible messy substance on the floor, but it’s the walls that bear the stains.

It’s like when you’re a child and you set out to make a drawing that you’re gonna be really proud of. A drawing you’re going to rush to show your parents the moment it’s finished. A drawing that will go on the front of the fridge. Then you make a mistake and ruin it. So, you desperately scribble over it all in the hope that no one will notice it; as if they’d really care. But when you try to draw over what you’ve done wrong, it only makes things look worse. So, you keep drawing. Over and over everything. Until you end up with nothing but a page of scribbled lines with a multitude of colours all fighting for attention upon a tiny sheet of paper. It still finds its way onto the fridge somehow.

And that’s what life is like in many ways. We make mistakes but we try to hide them. We tell a lie to cover up an ugly truth. We say we’re sorry with flowers to overcome our stench of a betrayal. We cheat on our partners but ignore that fact while courting the next one. There’s no such thing as a clean slate. As soon as we starting painting the picture of our lives, the canvas can never be washed clean again. Our brushes will always carry the traces of success and failure.

However, like any good Jackson Pollock painting, there’ll be those who see a figure in the abstract. Who’s to say that we didn’t make our mistakes on purpose? What if our mistake helped create something beautiful? Could a mistake that helped make a portrait be still considered a part of error?

Maybe we tell lies because we know that the truth will have more substance when it’s inevitably brought to light? Would we ever have reason to buy flowers if we weren’t trying to make up for something? Was that act of infidelity deliberate so as to set us free to find the person we truly love?

There’s probably an answer to these questions. Somewhere. On this giant shit-stained wall there’ll be a reason. Nothing can be erased after all; everything sticks.

BY ANDREW GOOCH

MADAME PHANTASM

In sleep he’d sing to me,
In dreams he often came.
That voice which roused in me,
My secret shame.

Though he’d turn from me,
The nights I stood for applause.
He would glance behind,
To me his phantom fan.

My face a mask of bright shadow,
Lips puffed up beneath crimson lipstick,
My corset wound tight into bone,
Hair dyed a new shade every night.

All to catch his attention: my angel of music.
I visited every night, took my seat in the owner’s box.
Whispered along to every word he sung,
Our strange duet as I came to call it.

At aria’s end I would disappear into the dim,
Home to my lair, my candlelit chambers of the night.
The opera ghost, I heard them call me once.
A phantom that haunts the first act curtain.

If I were a spirit, my purpose was to possess him.
I wrote him notes, left them under his door.
After weeks of fervent replies, we came to our terms.
Twenty thousand francs was my price for the night.

Don Juan Triumphant was playing that season.
After curtain, I made my way to his dressing room.
Our secret rendezvous, hidden away in the dark,
He clapped eyes on me first from a reflection in the mirror.

His hands made their way for my body and I slapped them away.
Not here, not in the light I told him. ‘There are things,
Somethings you are not ready to see. And you are weak.
Never forget that my power over you grows stronger yet.

I led him from his room, to the rafters above,
To my secret home nestled in the attic of a Parisian opera house.
The managers have long sought to exorcise my ghostly presence.
Funny how a monthly sum is enough to tolerate my hauntings.

Now, here with the one whose songs help me take flight,
I begin my work to make music out of the night.

With a word he undresses and kneels at my feet.
How I love him, yet my mask cannot slip.

I lead him around the candlelit room of chains and binding,
I declare my world to him and his place in the order.
Until he can take no more and faints limp onto the bed.
Poor angel, he has no place to be in this hell.

His naked body lays unconscious on the red silk.
Dimming the lights I begin to join him in a state of undress.
Under the covers of darkness I present my body,
My detached womanhood silent positions itself over him.

My moans shake the lace chandelier hanging above our heads.
In passion I wrap a string of rope around his neck,
Raise his hand to the level of my eyes as our music reaches its climax.
Past the point of no return, my final scream brings the chandelier down.

Spent and satisfied I wander unclothed out into the darkened parlour.
I sit down at my dressing mirror and prepare the blank cheque.
I hear the sound of my lover coming to behind me, his groans are like a
song. For the first time I smile for my man as he approaches behind me.

His fingers begin to crawl toward my breast, hurriedly I return the mask.
‘Slave! This truth is not one you are worthy to see.’
He does not draw back however and instead lights a lamp.
Now he finally gets his wish and sees me bare all in the light.

My stretched skin no longer held in check by a corset,
The tell-tale scar on my stomach left by a child nobody wanted.
Yet it is my breast his eyes regard with horror,
Deflated, sagging and misshapen next to its fully formed neighbour.

He begins to gather his clothes scattered across the room,
I shall not be receiving any payment for my services he yells.
How dare I ‘take advantage of his generosity’, he calls it.
Only the unyielding lock of the door silences his anger.

‘Insolent boy, slave of fashion’ I say as he tugs again at the handle.
‘I do not do this all for money’. He begins to search for a key.
But that door will never open for him again. Not now,
Freedom is a choice far above his station.

I speak, the mask firmly now on my face.
‘You will save me from my solitude,
Start a new life with me as you learn,
That pretty faces do not make proper souls!’

BY ANDREW GOOCH

ODE TO OLD SCHOOL

Let us pay our respects to the classroom,
To the days when a lesson didn't need a broadband connection.
A minute of chatter for all those who lost the chance to learn,
Due to a faulty or troubled hotspot or maybe it's just a busy time?

Oh, to go back to the old ways,
Of teachers and textbooks, desks and detentions.
Rushes to the front gates rather than scrambles to log on,
Words on a whiteboard, real paper for them to be used on too.

We couldn't wait for those days to end,
No one enjoys it at that age, they always said. 'Only a few more years,
Then it will all be change, you'll be able to move at your own pace,
No more questions, just answers with details to be worked out in your own time.'

Are you still paying attention? Are you even there?
Hard to tell who listens and learns behind those little black squares.
No I will not repeat what has been said, that is why I'm recording!
Now we're fast running out of time before the virtual bell calls an end.

Does anyone have questions before we go?
Anyone wonder how we silenced disruption before the mute button?
Where we were sent if we failed to show our faces for the register?
How many hours were spent behind desks wishing we were home?

Can anyone even say what subject we're studying?
I thought not, we're all taught from a curriculum of ignorance now.
No need for studies when our education has no bearing on the outside world.
Good to know at least one thing survived the move online.

BY ANDREW GOOCH

HOPE

It could be a tedious task on a cold day—
direct traffic, ask people to remain
in their cars until five minutes before.
This freezing, sunny day at the centre was
vaccination day for the over 80's.

Same atmosphere as Christmas
but a gift with greater potential
for the only generation to remember The War.
They needed to get out for the first time,
it was dry, they could chat

queue in the cold, not so much
feeling the need, hopefully feeling the needle.
Inside – hands, face, space, clipboards,
a one way system out again –
hope first time in a year.

Thankyous and goodbyes shared
with us carpark volunteers.
How the world has changed,
how quickly it changes for the better.
Being done. First step to a post-lockdown life.

Clint Wastling's poetry has been published in magazines like Alchemy Spoon, Dream Catcher, Orbis and the anthology Geography is Irrelevant. Maytree Press published his poetry collection *Layers* in 2020. He toured his one man show *The Poet as a Geologist* and gives poetry workshops at events like Fantasycon. His novel *Tyrants Rex* is a post global warming fantasy. *The Geology of Desire* is an LGBTQ+ thriller set in North Yorkshire; both are published by Stairwell Books.

BY CLINT WASTLING

CRACKED (EVIL, EVIL),

Who writes the news?,
Evil, evil,
Who writes the daily mail?,
Evil, evil,
Mothers cried,
While fathers died,
The well runs dry,
Governments hide,
Governments lie,
Commercial tension,
Communication suicide,
Evil, evil,
Scaremongering,
Hearts do suffer,
Because of it,

And it's wrong,
There are not more pros than there is cons,
It's a con,
Gives you the kick inside,
Be more dead than alive,
You,
And the other ninety nine,
Cracked,
Evil, evil,
Cracked,
Evil, evil.

BY KANE MCKINLEY

LIVES IN THE CLOCK ON THE WALL,

In time I stand alone,
And laugh,
The dread has just begun,
And it's a lot colder in hell,
I've been so I can tell,
The metal evil smashed the heathens through the broken and shattered mirror,
Sideways into the next dimension realm,
And then the stars all fell upside down,

Faces of demons sprayed onto desks in corridors abandoned,
Tenfoots stained with mud and diesel and rust,
Time shakes from dinosaurs sporting electric transmitter cladding,
Resonates with ocular systems,
Taking control over heads of the unholy priests,
Turning the clock on the wall,
Lives in and turning the clock on the wall.

BY KANE MCKINLEY

FEATURED ARTIST

SEAN McALLISTER

1. Sean, take us back to the beginning of your career in Filmmaking. What made you want to get into making films and how did you make a start?

Well, I didn't really know much about films, and I never really watched cinema. I wasn't a film buff and I still aren't really. I'm not one of those people that grew up avidly watching cinema. I left school at 16 and worked in a factory in Anlaby Common. Then after 18 months I kind of managed to pull myself out of that, because I could see myself on a dead end road. It was 1983 at the height of unemployment and I went on the dole. And I think one thing that got me was documentaries. I remember being in the factory and coming home, exhausted and watching documentaries on the BBC, I think it was sort of the real people and then also in the factory, I used to have a crack with the lads, that were characters. So I got a sense of character from the workplace as well.

To start with it wasn't really ever a thing really, it sort of just became a time filler, I suppose, initially. And then I kind of got a feel for it. Celebrating kind of characters really but that primary 18 months in the factory was quite an instrumental moment really that's probably stayed with me for all my adult years. Every summer I worked in the city and picked the birdseye pea season and actually my first real documentary was in the Pea factory. And it was a film that was a 40 minute film when I eventually left the community centre and applied to Bournemouth film school, And when I

got placed at Bournemouth film school I'd dreamed to get to film school and by the time I got there it was very industry orientated and they insisted on working to a regime of like the industry norm, I suppose. By this point, I'd had time to explore my own voice in the community centre.

So I was 26 or 27, I wasn't going like a spring chicken to film school, I was like a serious kind of mature student by which time I'd set up at the Community Centre in Hull a voluntary video group with unemployed kids. And we made films about social issues connected to Hull. And we made films about toxic waste, we made films about the fishing industry and about characters on Hessle Road, And about housing conditions, and I think, they were quite didactic and they were quite what you would call hitting the nail on the head films that were polemical films. But I think what that meant was I got a system.

And by the time I got to make my pea factory film, I was already in my first year at Bournemouth. And I thought, wow, here I'd finally got to the dizzy heights of film school and I've left home which was like a fucking unbelievable ambition in itself you know. I'd managed to scam in one of the minimum requirements for film school which was mathematics....I managed to scam that with a portfolio of work instead. But then once I got in I found myself putting forward ideas for making a film and one of them said well what do you want to do at the end of your first year in Bournemouth? Well, two things dawned on me number one is that I'm skint and I need some money. And number two, I should film what I know. What about

filming the pea factory and they said that's a great idea. They said We'll bring down a crew, we'll bring down lights and jibs and dollies and all that and I thought nah that's gonna look s**t. And apart from anything I need to work the shift, and I need to make the film. And so I kind of like fell out with the film school, in the first year, because they said, if you want to make this film you have to do it like this and I'm like no no no, I want to work the shift, because I need the money. So we fell out and I contacted Sony and they lent me a little camera which was a 'video 8' and it was the advent of the single camera. It was like a soldier at war I went in, without permission. And I'd got a job in the factory, and I kept taking the camera and filming little bits on the shift. So in actual fact it was like, overcoming all the obstacles of filmmaking and breaking all of the rules that the industry tells you really.

That was a pivotal moment in my journey of authorship really and I think that's actually what it's all about you know at that point I wouldn't even dare use the word artist you know I was just a fucking worker, trying to scam it into film school, which I successfully did and since then just scamming it through Telly as much as I can scamming the next commission. And in a way I look back to that film and it was the strongest and most powerful learning curve of my life. I say to people now when I'm teaching filmmaking, you're as good to find a film with as many problems that you can overcome in the making, as to go to film school because that film can be your film school.

So with that pea factory film, it meant I had to say bye bye to Bournemouth which I'd spent so long trying to get into. And in the second year I went on and edited on my own with a little editing machine that they gave me in my bedroom. And I made the 40 minute film and I applied to the National Film and Television school and to cut a long story short, I embarrassed Bournemouth by being the only student to get chosen to go to the National Film and Television school.

I had four years where I could really find my filmmaking and find confidence. And I think the word confidence is an important thing, you know that we need to give people, so that's it really and then, you know, it doesn't necessarily all come on a plate. I've not worked since the last film for two years now I've been trying to get films commissioned so it isn't on a plate. The struggle continues.

2. Since Film School then, what's been your approach to documentary filmmaking and learning the craft?

I talked with Colin young, who founded the National Film and Television school in the 70s. And he said quite frankly and very upfront, don't be afraid to make mistakes, because if you don't make mistakes you won't learn. And the other film school Bournemouth was like, you're only here for two years, play it safe, make a nice portfolio and get a job. So it was a bit like having a taste of what the industry is about and then the next day, it was more about throwing yourself out there and being open to failing.

In a way I think I've taken that approach with every single film ever since really I take a challenge and everything's a real punt you know. You try to be as adventurous, and I suppose truthful to all that you're trying to do with every film. So I spend a long time when I'm making a film now, I find that I spend a long time looking for the character. So I might be in Japan or I might be in Syria or Yemen. But who do I feel what's the story, and what are those things that make you decide that is the

story for you. I mean there's a million stories out there but which one do you tell? That's when you start holding the mirror up to yourself. And that never changes every time you make a film, in a sense, it's like taking your clothes off and standing up in front of an audience naked. It doesn't get any easier, and the fear of f**king up is always there.

3. Do you think it's the time that you spent working in factories that draws you to make films about ordinary people?

I think it's useful to not make films about what you don't know. And I think celebrating the people that never really get a vote for me is important. And I think that the working classes in a way are the misrepresented generation, I would say.

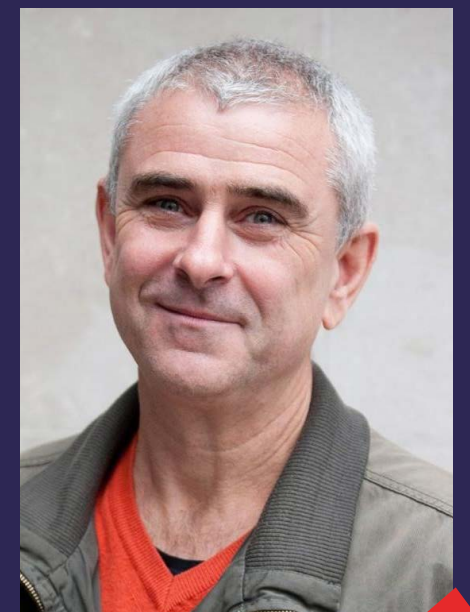
To some extent, you could say they're the Forgotten generation. People don't really master the complexities of working class life. And, you know, I've had the most interesting intellectual discussions in canteens with people that can switch from talking about the last porno movie they watched to something quite philosophical about how they feel about life, you know, and I think that there's that so it's just dispelling those things really But I also think when I make a film I like to take people on the journey, and in actual fact, give, give them a leg up that I think that filmmaking can do. But I've always believed from the beginning that you can enable and give back and that the film can be such a powerful platform for somebody. And I don't mean that it turns them into a celebrity.

We're in a situation that you can find somebody and give them a voice and by giving them a voice give them a purpose in life and the film can reinvigorate them. Then that film is shown. And actually what I get from the feedback is there's forgotten individuals across the world that see this person speaking so openly and honestly it touches them and talks to them and it awakens hope in other people. So it creates a kind of community of hope, It's not just a portrait of a bloke.

4. So when you meet people and as you were saying you get chatting to people, what makes you decide, or realise that they could actually have a great story that could be told through a film?

I think one thing that I look for is that we get on and that there's a potential to become mates because this is going to be quite a long ordeal. That's one thing. Another thing is whether they're really capable or up for it. Whether they've got that perseverance to have me sticking a camera in their face, 7/11 at the most inappropriate moments and sort of that they can take that because I'm quite full on when I get going. And I think Thirdly, you look for the third act that there's something that this is going to be a catalyst for something.

I mean it was an impossible dream to imagine the woman in Syria would be released from prison. At the beginning of the process I believed that at least I could shine a light on it, that might help, but she was released and then lots of other events happened. So then it became an even more interesting project, but a lot of filmmaking is commitments and you have to trust your instincts and you have to commit to your instincts and then go with it. It's a leap into the unknown. But I think a lot of it's instinctive you know really about the mechanics of it...



FEATURED ARTIST

SEAN McALLISTER

I have a couple of meetings, and then I maybe pretend to film a bit. I do a bit of filming and I come back and then we just see whether we can hit it off or not really. And then some films happen quickly, and then sometimes I go away for 10 months and come back to it. Because the stories that are happening are unfolding in the reality of people's lives, not in a five day or five week filming schedule. I'm not trying to pack it into my schedule. I'm trying to film out of the schedule of their life.

5. With that in mind, do you have any idea how long it's gonna take you to actually capture and tell someone's story?

Well with A Northern Soul for example, it was supposed to be delivered for the city of culture, it was commissioned by the BBC originally because Hull was the city of culture for 2017. So they said, well, the least we've got to do is put it on telly in 2017. Well in reality only certain stuff had happened. But I sensed that the legacy element of the story was going to be the most interesting. That's where your connection with the commissioners is key. Initially they said oh no no no it's got to definitely be in 17, you've got to deliver in 17 there's no other option. And then you just have to, you know, I think, filmmaking is all the time, lots of closed doors and your skill as a filmmaker is opening those doors.

Whether it's getting into Syria, whether it's getting in to the commissioning editors offers, whether it's getting the money whether it's getting the release form, whether it's somebody saying no, I don't want to be filmed just now but yes you do, whether it's all of those things it's about finding a way in. And

when somebody says no no it's got to be delivered in 17, you've got to then find a way of saying, actually, it's got to be delivered in 18. And I managed to do that, that's when the film really started to happen because Steve then gets the bus taken off him by the company, and you then start to see this dream start to dismantle. So yeah it's okay having a deadline, but I think you've got to be just realistic to the story so I don't want all films to take five years. The reason Syria took five years was because it took four years to get it commissioned. I was doing it without a commission for four years.

6. What sort of impact do you hope that your films will have on the audience when you set out to make a film?

One thing you have to kind of target is your audience. Who is your audience? The last film A Northern Soul that didn't do very well in the middle class festival world. But, it did incredibly well and, in fact, was seen by more people than any of my other films in community centres, and it was so satisfying to take it to communities like Steve's and like this community in Hull. What do I like to say? I like to see hope, really, but not in a Hollywood kind of way. I like to think that films can instil hope in people to find positive ways to solve their problems, and to empower communities to find answers for themselves really. And I think all of my characters that I tried to find are not hopeless, that they're people that are on the edge but they're not hopeless they're determined and they're trying to find ways through. I think if you feel that and see that you see the harsh realities of the places I

go, but somehow you also leave with a buzz about the people, but because of the people that you've had a great connection with hopefully. I'd like people to feel empowered at the end and with some sense of self belief.

7. What advice would you have for inexperienced filmmakers wanting to make a start?

Well I'd say take this (mobile phone) and start filming because it's what I've been doing recently. You can even film on 4k with them if you need to film on 4k. And that's disputable, but you can film on 4k on these phones. You can get great results, better than some of the little cameras I've been using. It's the ideas, it's the passion, but it's also difficult to do it alone so it's good to team up with other people to share a small community that can help each other, share ideas, really. I have an idea for a legacy in Hull which would be some sort of training centre potentially. Making a film, back in Hull...What a great legacy that would be to leave because the community centre that I started in has closed. So, to leave some sorts of space and legacy with some sort of funding support. And if I could be a part of it in any way what I could do is bring the kind of top world class talent that I know in London and around the world to Hull to talk to people here, and to connect with them. I think that's what I'd like to see and do possibly. To give to give a corner of the world, a connection to the world and possibly on the back of that even try and look at getting a scholarship and enabling some sort of scholarship that would give one working class kid a chance to go to film school.

8. Describe what it was like to be Creative Director of the Hull City of Culture Opening?

I remember telling my Dad that I'd been offered it and my Dad said to me, oh my god, I don't know, do you think you should do it maybe you shouldn't bother. And I mean, I remember when Martin Green offered me it and I just wanted to run away I thought no fucking way how can I do that. But then I thought about it and I thought, well, how can I not do it because it's not every day that you get offered this kind of thing. But that's what I mean I suppose about taking the challenges that everything's kind of a nervous step and stepping into the unknown a bit and to push yourself if you're lucky enough to get the chance to push yourself. I think that worked in my opinion because it wasn't trying to pretend to be anything it wasn't, it was drawing on everything organic to the city, it was drawing on the history of the city. It was drawing on the stories that they told me about the 70 years span that we looked at. The war, the fishing and you know the character. I said it's got to celebrate the character of Hull, it's got to have the humour of Hull.

In a sense I said it can't be arty f***ing farty. It's got to feel like a f***ing Hull fair ride and that's what we tried to do with Victoria Square. And you know you saw people coming out of Victoria Square, and it's as if they'd come off the waltzers or something, you know, they had sort of tears in their eyes. But it was more poignant because the tears were not tears from a Hollywood movie, they were tears from the Hull movie that was their movie which was their city, that everybody was embedded in that story that was celebrated on the buildings. Personally managing it was nerve wracking. It was scary, but I found a fantastic team of people around me that supported me from Rupert Creed, that local writer to Martin Green and all of the incredible staff that were around me.

9. Why do you believe that Hull was recognised as the UK City of Culture?

Because I think it was the crappiest city, and a lot of people saw the headline and thought, you know, genuinely it is the crappiest city it could do with a break. It was desperate wasn't it, and I think its success was because it was so desperate. It had so much more to climb and that's why it did so it went and succeeded beyond its expectations, I suppose.

The idea of culture in Hull seemed to be a point of humour whenever I mentioned it to people outside of the city. Even if I said the city of culture in Hull people would laugh if they weren't from Hull. I think Martin Green said well that's our challenge is to somehow re-brand the city, so it's not got an association with this negative kind of crappy nothingness. It starts to have it's own artistic sense even though it sort of always did have that. It was always good wasn't it...but it wasn't on the map.

10. After spending many years travelling the world making films, what was it like living back in Hull?

It was back in 2016 but I was preparing for 2017 so it was quite nerve wracking because it was quite different. So that took my mind off living back in Hull a bit because we were having these quite big meetings and preparing for the opening week which was quite an intense year commissioning a whole load of different artists and different installations around the city as well. And then 2017 was an exceptionally different year wasn't it because it almost wasn't like being in Hull. There were different artistic events, every day, so it was, you know, it was just a thrill to be in Hull because you would pick up the calendar and say well what's going on today. And you'd find something somewhere every day. It was unusually amazing. That's why I suspect that 2018 was such a fucking disappointment, and the many years since... Now I mean I do worry about the future. A post COVID and post, no deal Brexit Hull now has more to lose in

a way because it's a post city of culture where we had so much hope and all of that feels a little bit like will that be washed away. It seems unsustainable because you need jobs and you need money and you need commerce. 36 million they had in that year of culture, how can you mirror anything like that, you know you still just ultimately need jobs and money in the city.

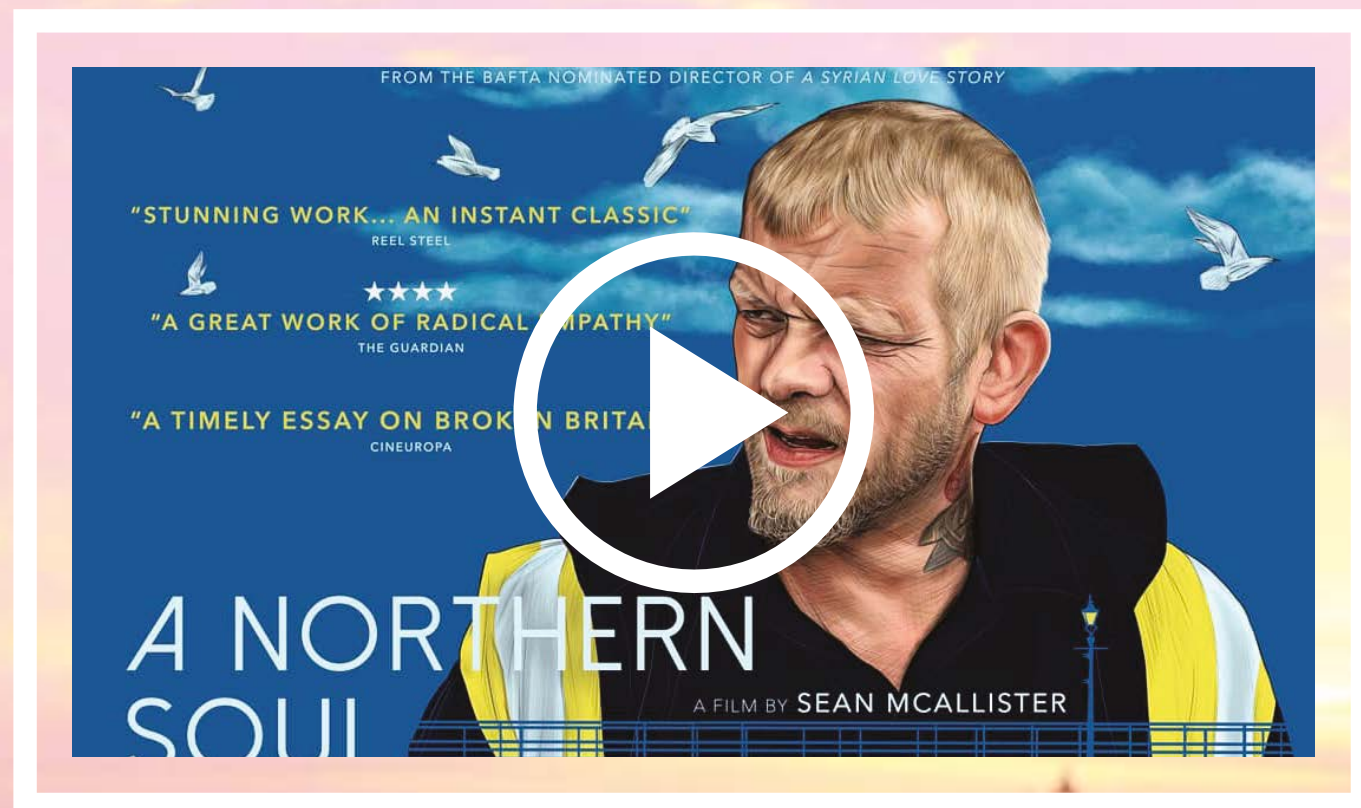
11. How would you say that your upbringing, being from Hull, has influenced your films over the years?

I don't know really because you say that but I went off to Iraq and then Syria and then Palestine and then Japan. So, my body of work has been International, but then you could say the reason it's been international is because I'm from Hull. The Boy that gets out of Hull wants to see the world right? If anything coming back to Hull is a bit of a drag. I'm trying to do another film in Japan, and another film in Yemen. Whilst my loyalty is to still cover the importance of my hometown as well, so I'm still trying to do a film here as well.

12. What projects are you currently working on or what is coming up in the future?

I've got half the funding for a follow up film to my Japan film. I'm still trying to get the funding for the follow up film to my Yemen film. And I just had a meeting this morning with channel 4 for a film in Hull but we haven't completely nailed that yet. But if that comes up, that would be great because it would be a film looking at the changing face of a city through a multicultural estate that has a positive community vibe. So it goes against the Nigel Farage idea of all of these kinds of negative racist sorts of communities. Every fucker is working their bollocks off, you know, mother and father to make ends meet and they're still probably going to the food bank. You know so it shows the reality of a strong community and I think a new positive face of Hull.

SEAN McALLISTER FILM



"A NORTHERN SOUL began when I returned to my hometown to be Creative Director of the opening piece for Hull UK City of Culture 2017. I was living back home with my 90-year-old parents for the first time in 20 years, observing tensions flare in a city where over 1 in 3 children are living in poverty, and one which voted 70% to leave the EU while at the same time

thriving in the renewed hope of the cultural spotlight. Eager to explore this further I was drawn away from the bright lights of the blossoming city centre to the fringes of town where I met a struggling warehouse worker called Steve. He reminded me of myself 20 years ago – stuck in a dead-end factory job while harbouring creative dreams.

A NORTHERN SOUL 2018

SEAN McALLISTER FILM



Amer, 45, met Raghda, 40, in a Syrian prison cell 15 years ago. He first saw her bloodied face after a beating when she was placed in a neighboring cell. Over months they communicated through a tiny hole they'd secretly made in the wall. They fell in love and when released got married and started a family together. This film tells the poignant story of their family torn apart by the tyrannical Assad dictatorship. Filming began in Syria in 2009, prior to wave of revolutions and changes in the Arab world – at the

time, Raghda was a political prisoner and Amer was caring for their young children alone. We filmed in the thriving heart of the Yarmouk Camp in Damascus – now an infamous news story as its inhabitants are being starved to death by the Assad regime. At 4 and 14, Bob and Kaka have already spent their whole lives watching either their father or mother go to prison for their political beliefs. Quiet, considerate and mature, Kaka tells me how he is prepared to follow his mother and father to prison for the price of freedom.

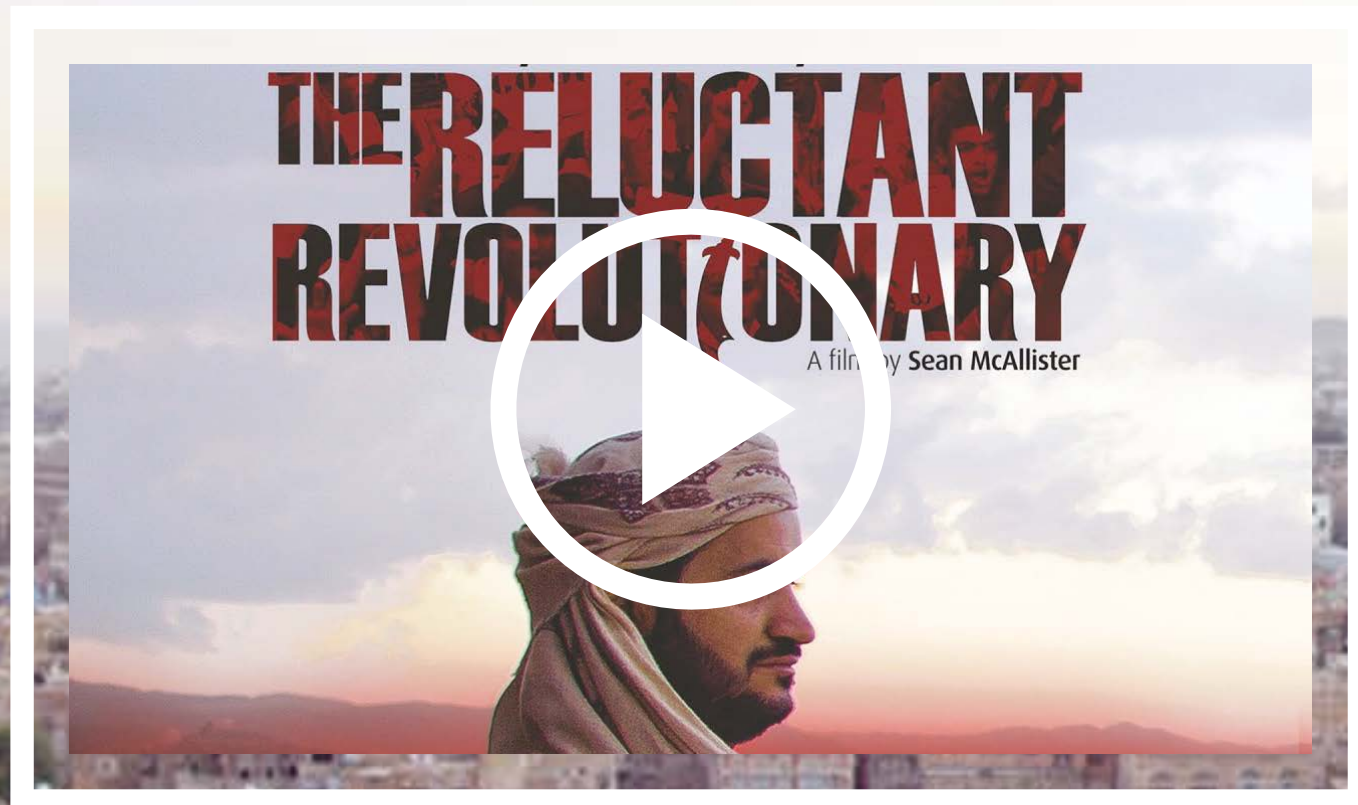
This intimate family portrait helps us to understand why people are literally dying for change in the Arab world. Yet, as Raghda is released from prison, filmmaker Sean McAllister himself is arrested for filming and the political pressure around all activists intensifies. The family flee to Lebanon, and then to France where they are given political asylum in the sleepy town of Albi, where they now watch the revolution from afar, waiting for Assad to fall.

A SYRIAN LOVE STORY 2015

SEAN McALLISTER FILM

THE RELUCTANT REVOLUTIONARY

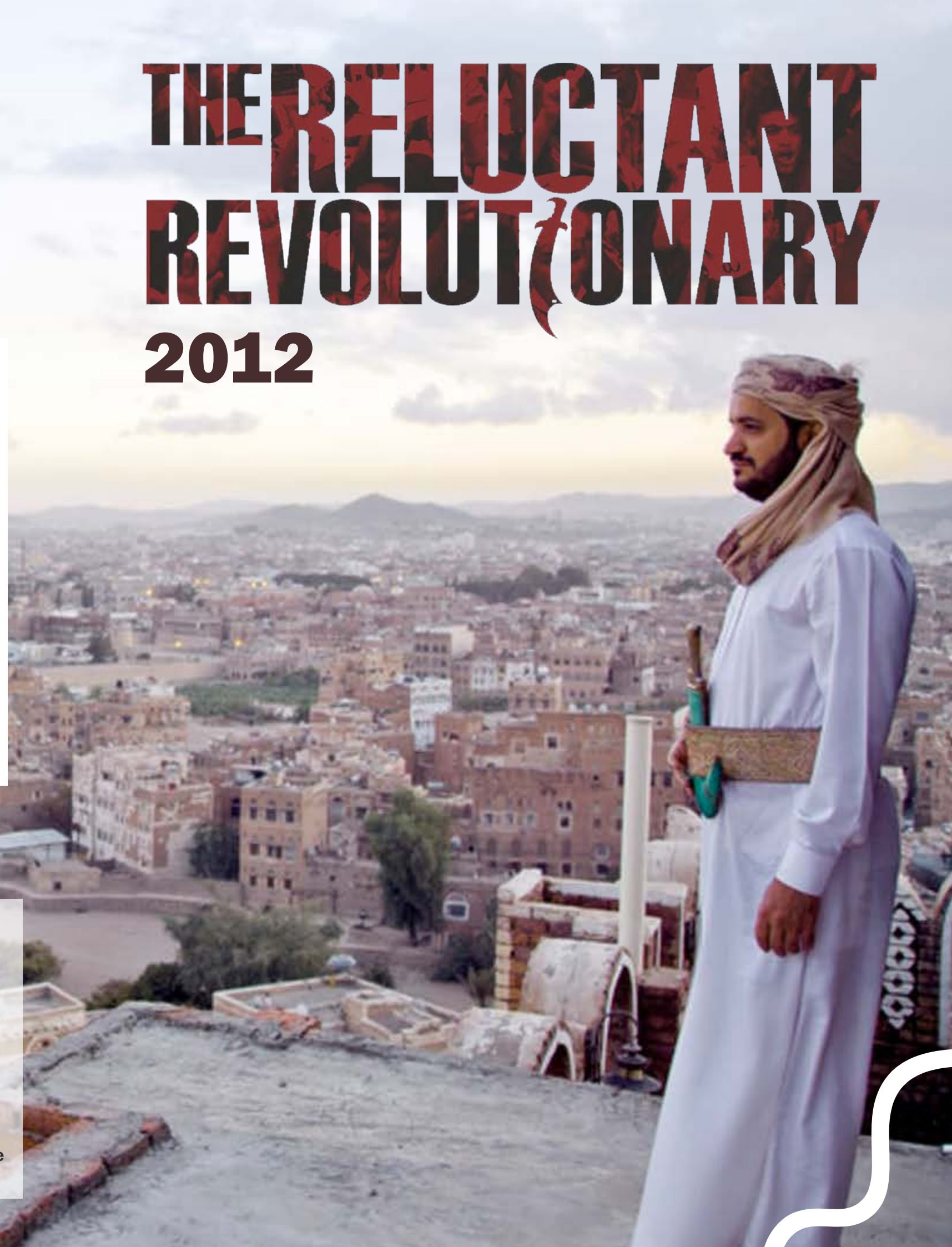
2012



An intimate portrait of Yemen as the revolution unfolds, told through the eyes of tour guide leader Kais, an intelligent commentator on the changing times in Yemen, offering poignant moments of reflection, loss, anger and hope on the unknown road to revolution. Filmed over the course of the past year we see Kais's journey from pro-President to reluctant

revolutionary, joining angry protesters in the increasingly bloody streets of Sana'a. Kais is a 35 year-old tour guide from Sana'a, the Yemeni capital, struggling to make ends meet and working in his father's travel agency. He is philosophical, articulate and reflective but as the story begins he is cynical about the undercurrents of dissent in his country and supportive of

the President. When one of his tours has to be cut short due to the instability and increased danger for tourists, Kais returns to Sana'a to find 2 permanent camps in the city centre: one for the President and one against. Kais is adamant that protests won't solve anything, that the President is doing his best and that violence will never be used to quash the protests.



SEAN McALLISTER



**JAPAN: A STORY
OF LOVE AND HATE
(2008)**



**SETTLERS
(2000)**

**THE LIBERACE
OF BAGHDAD
(2004)**



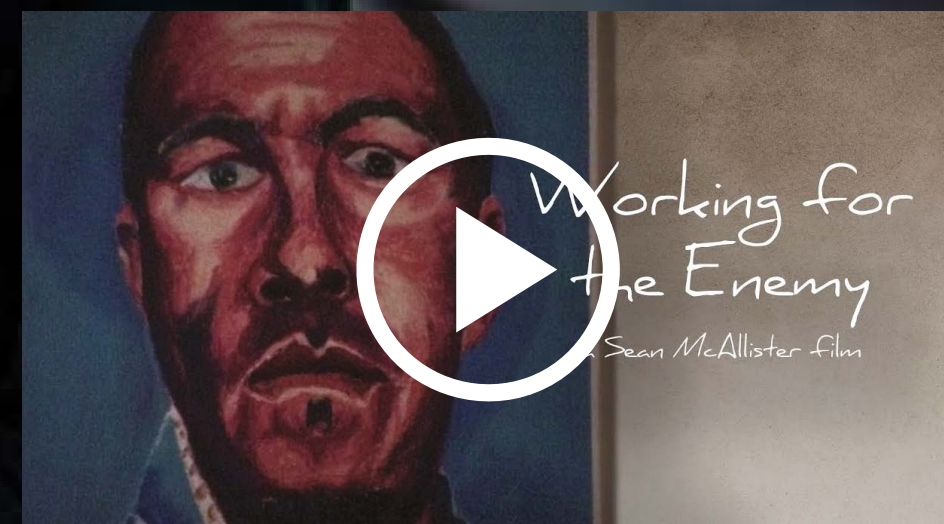
**THE MINDERS
(1998)**



A Sean McAllister Film



**HULL'S ANGEL
(2002)**



**WORKING FOR
THE ENEMY
(1997)**







PHOTOGRAPHY
BY MORGAN SHARMAN

24



HUES



PIXEL ART GAME DESIGN

"For almost a full year now, learners and staff on Goodwin's Do It project have been working hard to create their own video game, complete with some super-evocative (and fun Custom art. The pictures shown here are just a small selection of the incredible artwork that the learners have come up with during their time on the project!"

BY JORDAN PICKERSGILL
& TOM DOY





PIXEL ART

BY TOM DOY







I am a freelance mixed media abstract artist. My work is my alter-ego the part of me , which is hidden to most, but in the comfort of my art studio, has the freedom to express itself in bold, energetic and passionate ways where I'm never 'too much'.

My practice is revolved around process-based art where I reveal the hidden layers through texture and colour on the canvas. I graduated from Manchester School of Art in June 2020 and ever since then I've been developing my practice.

ABSTRACT ART
BY KATIE ELEANOR
INSTAGRAM: @KAATIEELEANOR

**CLICK HERE TO
VIEW SITE**



**ABSTRACT ART
BY KATIE ELEANOR
INSTAGRAM: @KAATIEELEANOR**

POSTER DESIGN
BY TOM DOY



OPPORTUNITY

SAFETY IS ONE OF OUR RULES



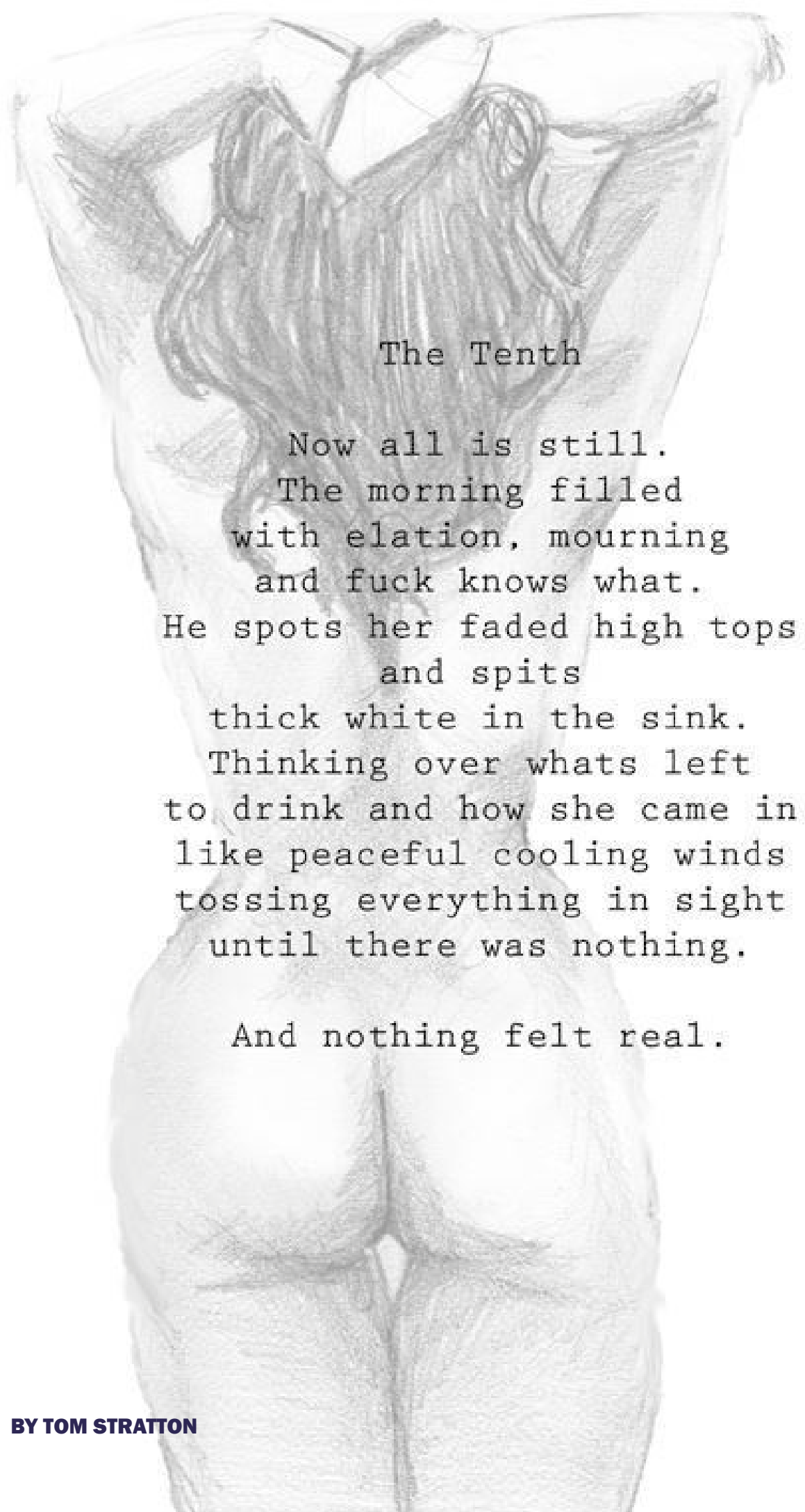
CONTROLLED WORK
ENVIRONMENT





ILLUSTRATION & DESIGN
BY EMILY BOULD





The Tenth

Now all is still.
The morning filled
with elation, mourning
and fuck knows what.
He spots her faded high tops
and spits
thick white in the sink.
Thinking over whats left
to drink and how she came in
like peaceful cooling winds
tossing everything in sight
until there was nothing.

And nothing felt real.

BY TOM STRATTON

EMBRACE YOUR FUTURE

ARE YOU...

- Aged 16-29?
- Unemployed or working fewer than 16 hours per week?
- Not in Education?
- Living in the Hull Area?
- Wanting to discover more opportunities for your future?

YOU CAN GET INVOLVED IN ONLINE OR FACE TO FACE...

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- ESOL Classes
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- Creative Arts such as Game Design, Music, Events and more.
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European Union
European
Social Fund

Humber Learning Consortium is the lead partner for the Springboard Hull and Humber partnership project, providing specialist support and training for young people to access work and learning. This activity is part financed by the European Union through the European Social Fund and the Youth Employment Initiative and This-Ability on behalf of The National Lottery Community Fund.

THE *Scroll.* MAGAZINE

ISSUE #7



WHAT IS SCROLL

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

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

scrollhull@gmail.com
www.thescrollmag.co.uk

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**THANK YOU FOR ALL SUBMISSIONS
AND TO THE PEOPLE WHO ARE INVOLVED**