

YOUNG NORFOLK ARTS



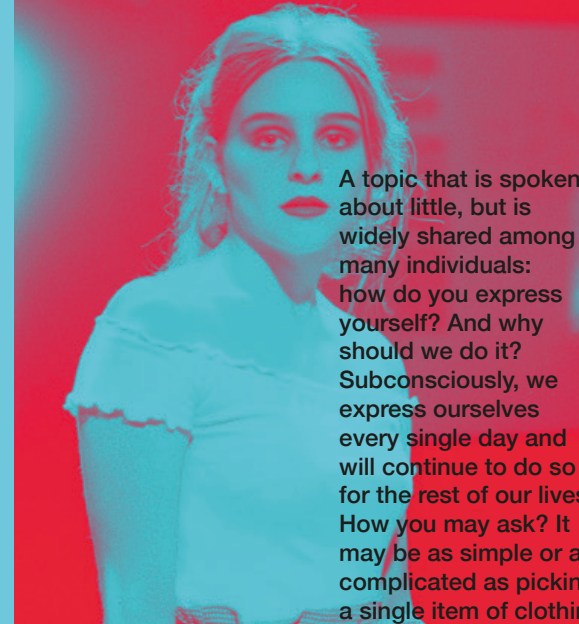
Number 3

Archie Young, Charlie Robinson, Gemma Edgar, Heidi Lodge, Jazz Long, Lydia Jones, Maud Webster, Ruben Pope, Sarah Torbati, Taryn Everdeen

This zine was created by the Young Norfolk Arts Comms Team. The words are in response to events they attended in October and November 2018, as well as some of their own thoughts and expressions. The team attended a number of Norwich Science Festival 2018 events and these articles can be found towards the back of the zine.

A number of these articles are just extracts from the YNA Comms Teams. To read the full articles, go to the YNA Blog at www.ynafbackstage.wordpress.com

Express Yourself



A topic that is spoken about little, but is widely shared among many individuals: how do you express yourself? And why should we do it? Subconsciously, we express ourselves every single day and will continue to do so for the rest of our lives. How you may ask? It may be as simple or as complicated as picking a single item of clothing to wear, or how you chose to style your hair, even the things we say. You could argue that there is 100% control over how we express ourselves, but that may not always be the case. However, being more aware of your appearance can sometimes make you more self-conscious. We are afraid of judgment and criticism, especially if it is about you. If only we could filter through them like a screen separating purity from utter rubbish. But sometimes

its near impossible to overlook the insults and looks of disapproval entirely. By comparing ourselves to others, we forget who we are. It is important to understand that one person's form expression is different to yours, and yours is different to mine.

**Words & photo:
Sarah Torbati**

Lucy Grubb: The Americana Artist to Watch



**Words: Heidi
Lodge, photo:
Taryn Everdeen**

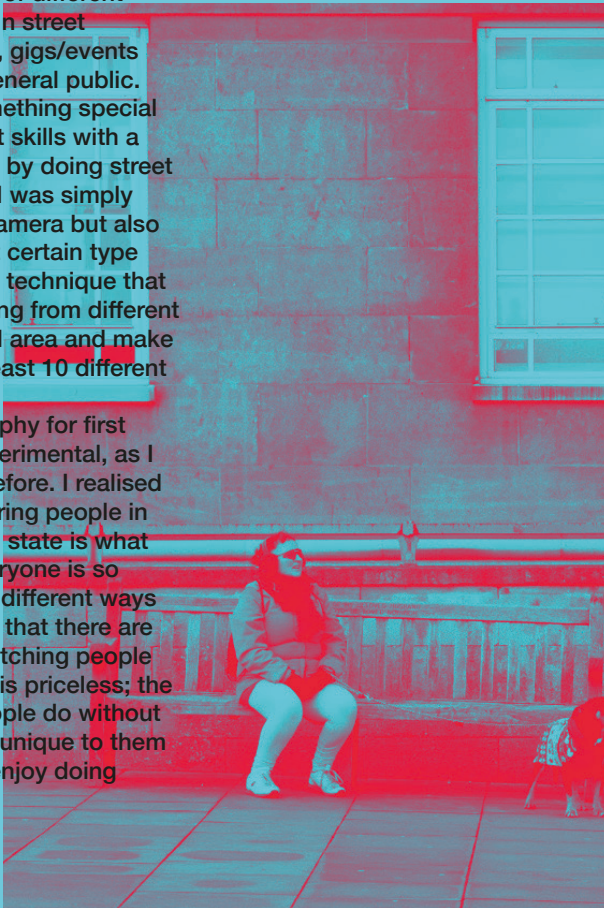
Lucy Grubb, a 20-year-old Americana musician emerging in the hub of the Norfolk music scene, released her second EP *Dear Walter* on the 31st of October, premiering her new tracks alongside old favourites at a launch at Norwich Arts Centre. I was lucky enough to go behind the scenes and interview Lucy, gaining a deeper insight into who she is as an artist, and how she has come to this second release. We first started by talking about *Sonic Youths*, a Norwich Arts Centre programme showcasing musicians between 14-19 years old. Grubb showed great gratitude towards them, saying “they have helped me massively” and felt as though they were the “first people that embraced us”, when she originally started in a band. With her solo career, the support from *Sonic Youths* has continued, allowing her to play “different types of gigs”. The connections she has built have allowed her to play Red Rooster Festival two years running. *Sonic Youths* was highly recommended by the young artist as a place for new musicians to work with professionals and she showed her deep appreciation for *Sonic Youths*’ coordinator, Annie Catwoman and the whole team at NAC. In terms of her EP, Grubb said that the journey from *18 Miles* (her debut) to this was a “crazy one”- she

“worked super hard at it” and the Artist Development course she took at “Access to Music taught me a lot about myself”. With this, she stated that her “music’s developed a lot- it’s a lot more interesting” and she has now “established herself as an Americana singer songwriter”, in which the “honest lyrics and storytelling is a big thing”, and something that her Americana genre allows her to embrace. She paid focus to *Dear Walter*, the lead track from the EP, a song about “losing a loved one” and “coming through the other side”, hoping that those who listen to it will be able to relate to the lyrics and know that they are not alone. We concluded our conversation by discussing what she thinks new, emerging musicians should do, and that is to “know to believe in yourself”. “It’s quite easy to compare yourself to other people” but “everyone is going through their own thing and own journey” so “know what you’re good at and stick up for yourself”. To any readers, I recommend checking out *Dear Walter* and giving Lucy’s artistically captivating music a listen; Grubb shows the talent and commitment of someone who is going to be worth watching for definite.

Behind the Scenes of Photography

I've not been doing photography for a very long time, but in the time I've spent doing it I've tried all sorts of different types. I've experimented in street photography, landscapes, gigs/events and photographing the general public. Overall each one has something special to it that involves different skills with a camera. I started learning by doing street photography in Norwich, I was simply learning the basics of a camera but also little skills involved in that certain type of photography. The main technique that made me look at everything from different angles was to find a small area and make yourself have to take at least 10 different photos before moving.

When I tried gig photography for first time I was being very experimental, as I had no experience of it before. I realised there and then that capturing people in their natural and unposed state is what I love to do the most. Everyone is so unique and everyone has different ways of expressing themselves that there are endless opportunities. Catching people when they least expect it is priceless; the amount of things that people do without realising that are actually unique to them is what really makes me enjoy doing photography the most.



Words & photo:
Lydia Jones

The Real Halloween

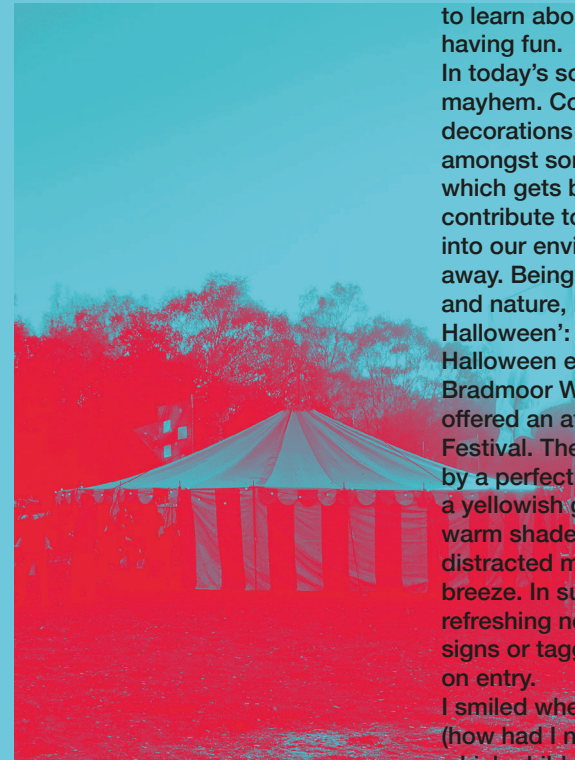
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The Fairyland Trust is a charity that organises family days out which encourages children to be playful, by using magic and folklore to build themes for activities, the Trust enables children to learn about wildlife practically, whilst having fun.

In today's society: Halloween is plastic mayhem. Costumes, spider web decorations and sweet wrappers are amongst some of the single use plastics which gets binned soon after use. These contribute to the plastic waste that goes into our environment and never goes away. Being passionate about arts events and nature, I chose to attend 'The Real Halloween': the charity's Plastic Free Halloween event.

Bradmoor Woods (near Swaffham) offered an atmospheric setting for the Festival. The clearing was encompassed by a perfectly blue sky, the sunlight cast a yellowish glow over the scene and the warm shades of the autumnal woodland distracted me from the chilly October breeze. In such a beautiful place, it was refreshing not to be guided by plastic signs or tagged with a plastic wristband on entry.

I smiled when I saw a large open bonfire (how had I not noticed the smell yet?), which children popped corn over, whilst adults sat on tree trunks, watching the fun. We were entertained by a live folk band, that people were dancing to in handmade Halloween Costumes, ready for the Fancy Dress competition.



Words & photo:
Jazz Long

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In the woods were a number of canvas tents with plastic free craft activities. Through an archway of branches and brightly coloured flags, Mike Dodsworth told stories in a tiny circular hut, which was hidden between the trees. Children and adults were closely seated on the floor, as he told a fairy-tale with such skill and presence. Some children watched him silently, their mouths wide open, captivated by his every word. The highlight of the event was The Real Halloween story which took place at dusk, followed by the Parade of Animal Lanterns. Earlier, children had made Jam Jar lanterns; tea lights which they had decorated with coloured paper to display pumpkin faces, cats, bats and stars. These were lit at the end of the story and the crowd paraded with the Lanterns, through the dark woods. Walking around the Festival, I wished that I was 10 years younger. My favourite memories as a child were playing in the woods with friends; building dens, searching for fairies and hiding from monsters. I did not need plastic to have fun as a child, and The Real Halloween has proved that plastic is not required to create a setting. Without it was even more magical and natural. It was truly a celebration of Halloween in the best form.

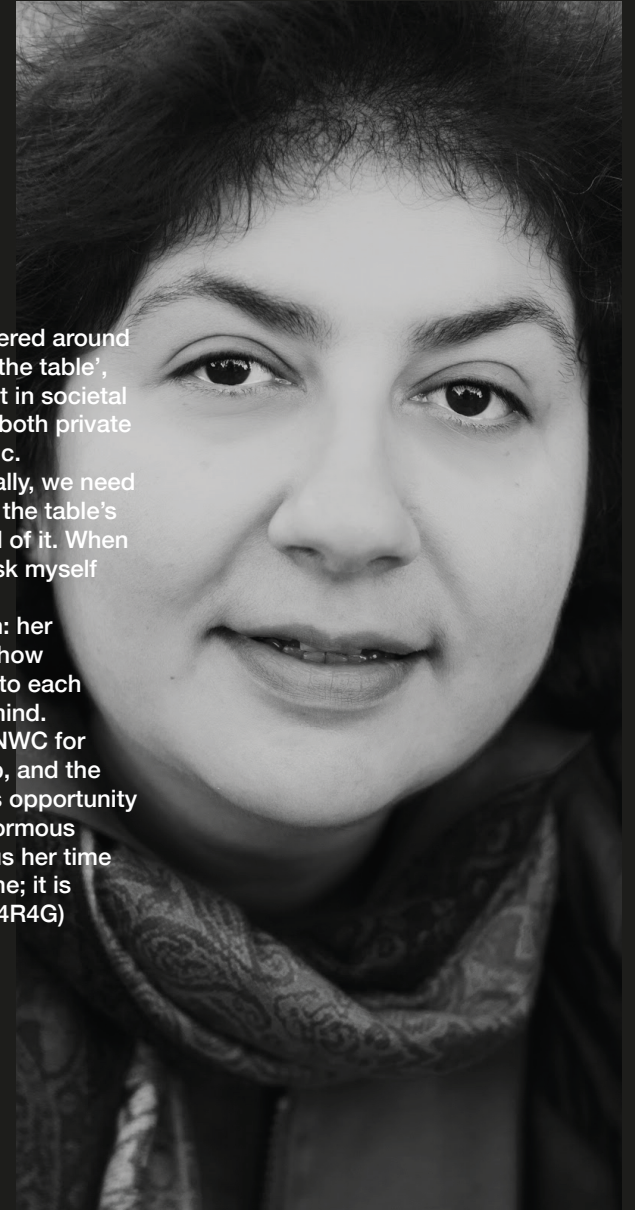
Tea & Talk with Nazli Tabati

Myself, fellow YNA comms member Taryn Everdeen and coordinator Megan Thrift – recently had the pleasure of sitting down in Kinda Kafe with Nazli Tabatabai for tea and a little chat. Her week-long residency at the National Centre for Writing was coming to a conclusion and we were keen to snag an interview with her before she traveled back to Glasgow. She described her week in Norwich as ‘restorative, revelatory; but it’s been challenging. A facing of self, genuine facing of self.’ Her voice had a meditative quality, lulling you into a cosy sense of security whilst stimulating your mind with shrewd stories and insights on our society. On the subject of the arts, she comments: ‘It’s how we genuinely connect. It’s about that connection to emotion. It’s one of the few things that allow us to reflect on the truthfulness of what’s happening in a way that invites debate. It allows us to push boundaries.’

We spoke a lot about the vitality of storytelling. How can we learn, teach and enjoy through the narratives which art and storytelling can convey?

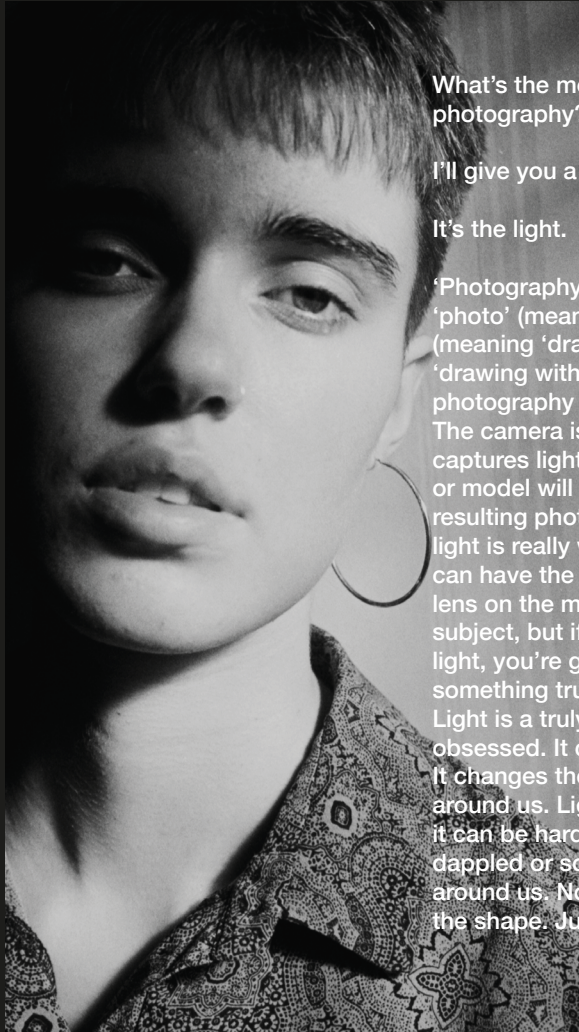
‘I think how we tell stories is essential – it’s part of our humanity, how we live between law and religion... It is how we re-represent people, telling stories in new ways. Always asking ‘whose story is it?’ Who needs to be invited into this space?’ We also spoke about opportunity, privilege and how to ensure the equality of our voices in both the arts and general

society. This was largely centered around the idea of having access to ‘the table’, a concept which pops up a lot in societal discussion and exclusivity of both private organisations and those public. ‘Who’s not at the table? Actually, we need to take the table to them. No, the table’s getting in the way, let’s get rid of it. When I start to feel comfortable, I ask myself how can we disrupt this?’ Nazli is a phenomenal woman: her observations on the arts and how individuals relate themselves to each other are still whirring in my mind. Thank you to Engage! at the NWC for facilitating the prior workshop, and the YNAT team for organising this opportunity to chat to Nazli. Lastly, an enormous thank you to Nazli for giving us her time and ideas. Find her work online; it is incredible. (<https://bit.ly/2RW4R4G>)



**Words: Maud Webster,
photo: Taryn Everdeen**

Light & Shadows



What's the most important thing in photography?

I'll give you a hint: it's not the camera.

It's the light.

'Photography' comes from the Greek 'photo' (meaning 'light') and 'graphe' (meaning 'drawing', literally meaning 'drawing with light'. That's what photography is.

The camera is only the mechanism that captures light, and while the type or make or model will affect the quality of the resulting photograph, the quality of the light is really what makes or breaks it. You can have the fanciest camera, the best lens on the market, the most gorgeous subject, but if you're not thinking about light, you're going to struggle to capture something truly beautiful.

Light is a truly wonderful thing - I'm obsessed. It changes the shape of things. It changes the way we perceive the world around us. Light has different qualities; it can be hard or soft; direct or indirect; dappled or solid. Light is everywhere, all around us. Notice the colour, the intensity, the shape. Just look.

Words & photo:
Taryn Everdeen

2018: The Best Plays of the Year

The Play that Goes Wrong
by Henry Lewis, Jonathon Sayer and Henry Shields (The New Theatre, Cardiff)
Farce fans rejoice! The "Cornley Polytechnic Drama Society" attempt to stage 'Murder at Haversham Manor'. Anything that can go wrong, goes wrong in this witty slapstick comedy. Prepare to not stop laughing.

Day of Living
by Amy Draper, Darren Clark and Juliet Gilkes Romero (The Other Place, Stratford Upon Avon)
In fiesta style, Actor Musicians explore the 'forced disappearance' of 43 male Mexicans in 2014. Dance, song, mask work and audience participation intertwine to create a vibrant and celebratory performance, which is steeped in Mexican folklore and tradition.

The Cherry Orchard
by Anton Chekhov (The Miracle Theatre Company- Cornwall)
A well-known play by a well-known playwright that is even better when performed outdoors! The extravagant Madame Ranevsky returns home to her beloved family estate, to find it has been put for auction to pay off her debts, which she accumulated in Paris.

Tiger Country
by Nina Raine (performed at the Fortune Theatre by Oxford School of Drama third year students)
This play excellently covers the daily challenges faced by NHS staff in the A&E Department. The characters are affected by the cracks in the NHS system, their relationships with their colleagues and the stresses caused by the job.

An Octoroon
by Branden Jacobs-Jenkins (The National Theatre)
A meta-theatre adaptation of Dion Boucicault's Victorian melodrama, 'The Octoroon'. Black actors use whiteface and white actors use blackface in this anarchic exploration of identity, stereotypes, race, history, humour, slavery, love, and so much more. The best play I have seen this year.

Words:
Jazz Long

Songs by Locals

Gemma asked local artists about their music and has picked out some of her favourite songs by them.

Peaches

by Aphra

Aphra sings with a fierce social conscience and writes from a desire to get people to think about the world. She's backed with indie-pop escapades, jaunty rhythms and a solid bass of acoustic guitar.

Give Me No Love

by Maya Law

I reckon it's a mix between acoustic and hip hop but moving now more towards jazz and stripped back tunes.

Education

by Yellowlees

I'm a singer songwriter, so my music is acoustic-based, but I try and mix things up a fair bit. I'd say there are aspects of pop, indie, soul and folk in there. I just try not to be boring, make music I'd want to listen to!

Chamomile

by Marigolds

I guess our sound is naturally very melancholic with bright and colourful instrumentation – Joe (vocals and guitar).

Katie

by Hannah Tobias

It's quite chilled Neo-Soul/RnB vibes, I started off by singing Jazz standards when I was younger which influences my style. Plus I work with different Norwich/London based producers so there's a bit of genre mixing but usually keep it within the Neo-soul/RnB/Hip-hop realm.

Kintsugi

by Piers Harrison-Reid

Piers Harrison-Reid is a performance poet, inspired heavily by his job as an A&E nurse and slam, punk, and hip-hop culture. He has been collaborating with Norfolk Based lo-fi hip hop producer The Heartsease Kid and went viral with his BBC produced poem on the NHS at 70 called 'Love is for the brave', and mostly talks about the lives of the people he meets and treats in hospital.

Go checkout this Spotify playlist to listen to these locals! (<https://goo.gl/qL1haR>)

Words:
Gemma Edgar

YNA Comms Team at Norwich Science Festival 2018

Smarter Travel

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An impressive turnout were housed in the Forum's intimate auditorium, facing an equally impressive panel of experts spanning the field of travel & transport. Whilst not the most diverse choice of panelists, Ali Clabburn, Paul Foster, Emma Cassar and Stewart Lightbody presented a clear picture of the UK's current transport situation, and the steps we must take to dig ourselves out of quite a considerable mess.

A provoking question ignited the discussion, which at points turned relatively tense (well, as tense as a family-friendly science festival can get): "how did each of you [the panelists] arrive here today?"

All but Emma (who received a smattering of applause) admitted to driving. This revelation highlighted a very topical issue, especially within rural areas. There is simply a dire lack of affordable, safe, and frequent public transport. Paul Foster suggested the importance of assessing the current systems in use globally; the simplicity that integration of various transport options can offer. Emma Cassar referenced the fascinating research she conducts at the UEA, and an app whereby your route can be planned out based on a variety of transport options. The vitality of air travel, in comparison to trains, or ferries, was also posed: what justifies travel? Surely

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we must start considering if our own journeys are worthwhile, is that not one 'smarter' way to travel? The technological sector is also basking in one goldmine of potential aid... Data! Data? I suppose there's a lot of hesitancy from the public, amongst concerns over social media privacy, and the marketing and selling of data. Councils could tap into a huge wealth of knowledge about public transport users, however data costs. A lot. But wouldn't it be a lot simpler if transport options were based on genuine demand, as opposed to estimated demand? In an era where we see most people practically glued to their phones, how come we're not utilizing all this information they're plugging in every single day? I think this... discussion... posed a few more questions than it answered, but the amount of people, particularly young people, who turned up to hear five people sit around and talk about busses is frankly reassuring, an indicator that perhaps we can have optimism for the smarter potential of our travel, in the future.

Words:
Maud Webster

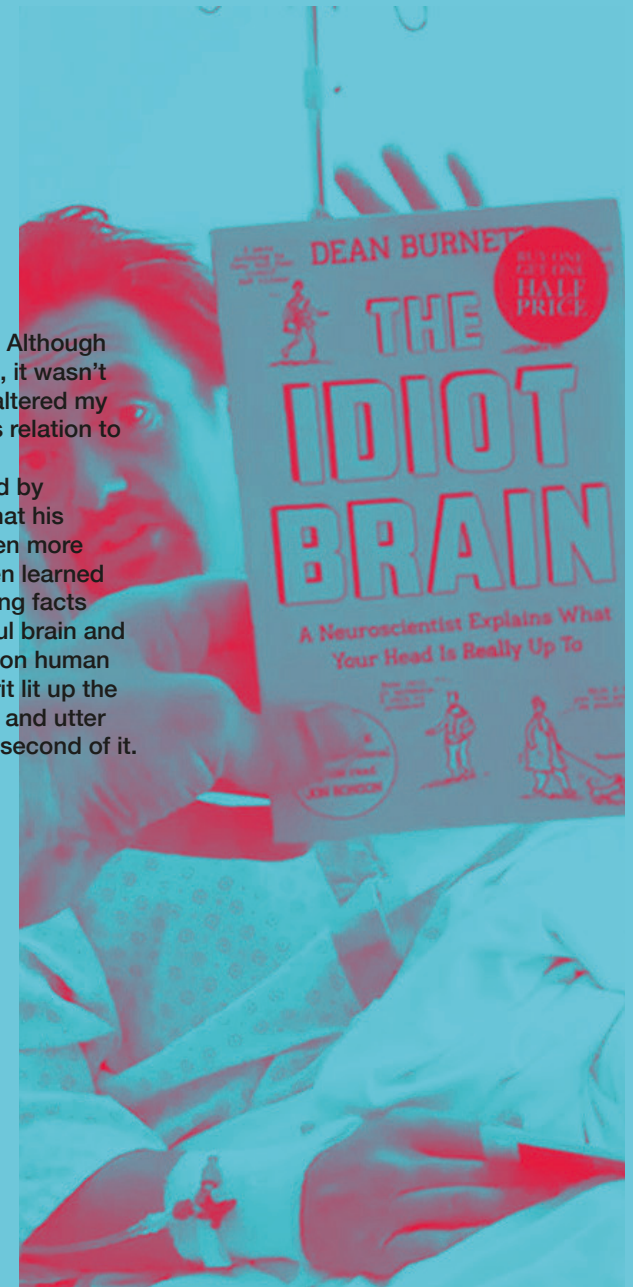
What Makes Your Brain Happy

Dean Burnett is a neuroscientist, author and comedian. His first book *The Idiot Brain* sold in over 20 countries and has retailed tens of thousands of publications since 2016. It also made an unusual appearance in a photo taken by James May in front of Richard Hammond, as he lay in a hospital bed. His recent publication, *The Happy Brain* has been an international hit.

Dean Burnett surprised me as he took a topic that seemed the least bit related to science and managed to transform mind boggling theories into scientific experimentation with endless possibilities. His comedic performance and enthusiastic personality sent waves of energy into the audience. However, his analogies and metaphors sometimes spiralled out of control, they almost became illogical and complete utter nonsense. Though this was difficult to follow, Burnett speaks the truth in what we may or may not already know about happiness and its difficulty to grasp. Many myths claim to hold the key to happiness: "Why the secret to happiness is having 37 things to wear" and "Key to happiness? Start with £50k a year salary" which appear absurd and unreasoned. Burnett investigates further into how money as a reward becomes an endless cycle whereby the more we have, the less satisfaction we get. His use of metaphors does give these theories structure in order to gain a better understanding, but

this was not always the case. Although I found some parts confusing, it wasn't the least bit uninteresting. It altered my perspective on money and its relation to happiness. Overall, I was deeply intrigued by the presentation and found that his remarkable humour made even more of an impression on me. I even learned a wide variety of mind-boggling facts about the weird and wonderful brain and it broadened my perspective on human psychology. His comedic spirit lit up the platform and was a complete and utter pleasure and I enjoyed every second of it.

Words:
Sarah Torbati



Interview with Angela Sanini

Interviewing Angela was an honour; after reading *Inferior*, I felt an odd mix of content and motivated. Content, from reading a book which answered so many questions about the false thought surrounding men and women and the separation of their roles. And motivated, to share the information, facts and stories I'd read in order to change mindsets and challenge misconceptions.

We met shortly before Angela sat on Norwich Science Festival's 'Women in Science' Panel, alongside an array of incredible women working within STEM. Poised and affable, she let me babble on with a smile. I opened by commenting on her background in engineering (a degree in Engineering Science from Oxford University), and how that has impacted her journey after university.

“Educate yourself”

The criticism comes either from people who are so concrete in their mindset, or those who actually don't care. *Inferior* itself stems from a culmination of different opinions and experiences surrounding the science of gender, and the biases of science itself. A quote from feminist literature commences each chapter, echoing ground-breaking authors such as Naomi Wolf, Mary Wollstonecraft and Betty Friedan,

grounding the science discussed within it within societal context.

“[It was] crucial; I got to know how science works, as well as how the establishment of science works, and a kind of insider knowledge with an understanding of how to approach scientific questions”

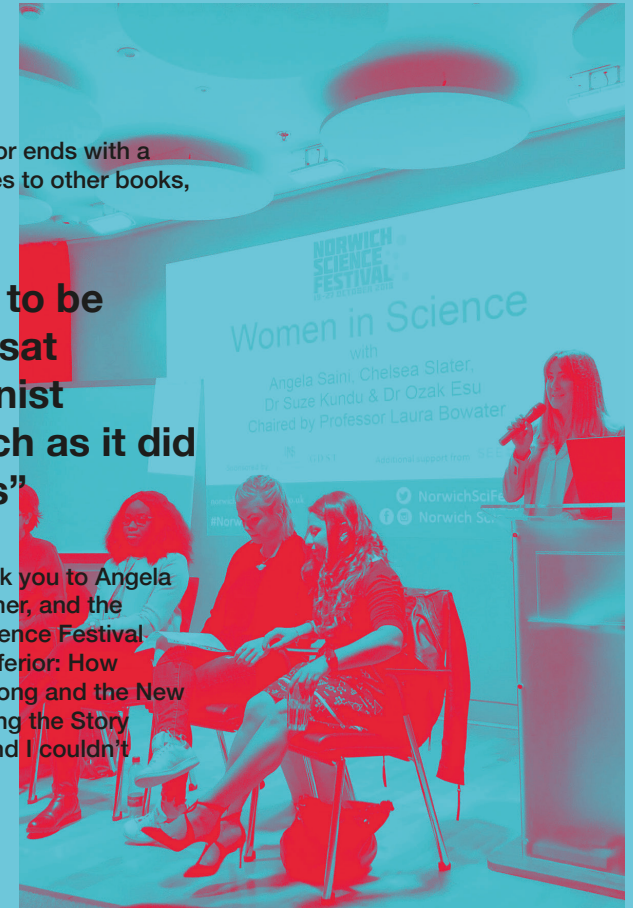
This logical method of working and perception of the scientific context of the subject matter of *Inferior* was vital. As *Inferior* is a book centred on feminism - somehow a controversial topic - I wondered whether she'd received much backlash following its publication. Calmly, she explained how most of the negative comments made were made on Twitter, often 'instinctively' by those who hadn't read the book, instead headlines from articles or interviews regarding it. The most frustrating aspect of this, is simple. These people haven't read the book, or

any similar works: *Inferior* ends with a huge library of references to other books, articles and studies.

“I wanted this to be a book which sat amongst feminist books, as much as it did science books”

I owe an enormous thank you to Angela for letting me interview her, and the team at the Norwich Science Festival & Young Norfolk Arts. *Inferior: How Science Got Women Wrong and the New Research That's Rewriting the Story* is a phenomenal read and I couldn't recommend it enough.

**Words:
Maud Webster**



The Molecular World Inside You

On Thursday 25th October, I was invited to attend a talk titled 'The Molecular World Inside You', given by Hans Pfalzgraf, a current PhD student at the University of East Anglia. The audience was comprised of youth, as well as young and older adults.

Pfalzgraf geeked out on the subject of his PhD studies in such a way that conveyed such passion and enthusiasm. He engaged his young audience members, as well as those that were slightly older, through explaining that there is another very, very, tiny molecular, microscopic world inside each and every one of us - a world we are not aware of as we go through day to day life.

A practical demonstration of coiling, using string and phone charging cables helped to explain the concept of a double helix and coiling of DNA to his young audience members, conveying the message that 'science is fun'. He explained the world inside of all of us in such a way that a textbook couldn't. He used humour to engage older members, such as when explaining the concept of chirality. The academic gave the example of duck's reproductive organs, which are in fact chiral and behave like a screw on top of a bottle. This was a random example but it helped to explain a difficult concept, whilst being slightly humorous. Something that he made sure to repeat throughout, was the fact that it exists inside each and every one of

us, even though we may not realise. Pfalzgraf explained that yes, having this information is interesting and brain-stimulating but it also has real-life applications. He addressed the older members of his audience when discussing the applications of the knowledge of enzymes and chirality, when synthesising drugs that could be used to treat and even cure diseases that sadly affect so many of us, such as cancer.

He seemed to simultaneously address the younger members of his audience, planting the seed in their minds that they could indeed go onto to synthesise life changing drugs. This emphasised the importance of keeping science engaging and interesting for young minds when teaching it, so that more students, girls in particular, go onto STEM careers and do not shy away from the subject. It could indeed change the way we live and perceive the curability of certain fatal diseases that we face increasingly today.

Words:
Ruben Pope

Practice of Neuropsychology with James Piercy

Emotion, memory language and understanding after a traumatic incident could not have been told in as much detail as James Piercy did in his talk about Neuropsychology. As someone who has experienced brain damage himself, Piercy took the audience on a journey through the brain and how each part plays an important role in our everyday function as human beings. By using a skull diagram throughout the talk, Piercy was able to highlight different areas of the brain, which allowed the audience to follow along. Considering the complexity of the topic, Piercy ensured to apply real-life scenarios to his explanations, such as how our ability to multi-task becomes effortless over time. What was most enlightening was the fact Piercy used an audio clip of himself speaking during his recovery. This demonstrated how, depending on the severity of someone's brain damage, you can still gain most of your cognitive senses and speech, with continual practice. Piercy, two years on from his accident, would strike you as a highly-intellectual man, with a cool eyepatch and not someone who's struggled with speech in the past.

To engage the audience more, Piercy encouraged everyone to follow the same rules that were used in the audio clip for The Hailing Test. Laughter could be heard, as even for the average, fully-functioning human, the test proved

challenging as it required quick thinking of words, completely irrelevant to the sentences and phrases that were used prior.

Finally, to conclude Piercy completed the Rubik's Cube that he had been twisting and turning all throughout his talk to reiterate his initial message that like with anything in life, it takes practice and a lot of patients to become skilled in something, but unfortunately that does not mean to say that it will facilitate other practices of yours.

Overall, I would recommend the talk to anyone interested in Psychology, like myself or who has an interest in people with mental disabilities.

Words:
Charlie Robinson

