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ARCHIE YOUNG
APHRA BIRLEY
CELESTE SIMPSON
CHARLIE ROBINSON
ELLA FRARY
ELLIE REEVES
ELLIE ROBSON
EMILY CHAMBERS

HEIDI LODGE
KATIE STOCKTON
LYDIA JONES
MALIA LEVITT GREGORY
MAUD WEBSTER
SARAH TORBATI
SONNY ELLIOTT
TARYN EVERDEEN

'WHEN READING A BOOK THERE IS ALWAYS THE WORLD CALLING'

Ellie Robson

Inspired by Sarah Hall in conversation with
Lila Azam Zanganeh
Adnams Spiegeltent,
Friday 24th May, 2:30pm

Refresh.
That book?
Too hard, too long, I don't have enough time, I'm
really sorry, I'm busy.
Another one?
How do I choose, how do I know, what if I don't
like it what if I do I'll never make it through them
all there's too many –
Refresh.
My brain? Too noisy.

The intellectual guilt is overwhelming but I can't
commit there's too much too many what about the
other people I owe my time to
A two way social media stream that never quite
stops. I can reach the people but more worryingly
the people can always reach me
I want to express impress –
Refresh.
But when there's a book to read, the world is
always calling.

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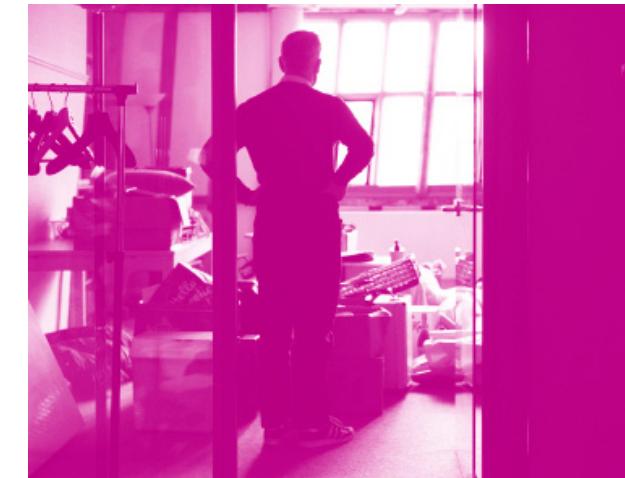
**NORFOLK
& NORWICH
FESTIVAL**

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A black and white close-up portrait of Daniel Brine. He has light-colored hair and is wearing a dark suit jacket over a white shirt with a subtle polka-dot pattern. He is looking directly at the camera with a slight smile.

DANIEL BRINE

Interviewed by
Taryn Everdeen



Daniel Brine is the Artistic Director and Chief Executive Officer at Norfolk & Norwich Festival. Comms team member Taryn Everdeen popped by the offices to have a chat with him about his job, Norfolk & Norwich Festival 2019, and the future of the festival.

What's involved in your role?

As artistic director, I have an overview of the artistic programme. People assume that I do all the programming, but I don't - I work with a lot of people who help out. My job is about bringing the whole thing together, it's like being an editor of a book, bringing the different parts together and making sense of it.

What kind of roles have you had before?

I'm more an arts manager than a maker, but I've come through the arts world as a curator, programmer, facilitator - because I'm not a 'maker', I have a different set of skills to most festival directors, and I'm particularly interested in the relationship between artworks and audience.

What drew you to Norfolk & Norwich Festival?

I like working in cities and regions where you can build an identity. The sense of working in a place like Norwich, where you can really think about the whole city, or the whole of Norfolk, I really like that challenge.

What were you trying to achieve with the programming of this year's festival?

Artistically, I was trying to see if we could talk to our three main interested audiences - there are people who are interested in the some of the more conservative offerings, like classical music, others who are interested in the free events, and there's also a middle audience who are interested in experimentation and risk. I was trying to put together a programme that addressed the interests of all these groups.

INTERVIEW WITH DANIEL BRINE

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TARYN EVERDEEN

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The festival happens in 17 days in May - what are you up to the rest of the year?

There's a lot of planning that goes into putting a festival on. Already, I'm looking at the 2020 programme - we've already commissioned some artists to produce work for 2020, so there's a lot of work that goes into that. There's also work that goes on within the organisation throughout the year - Norfolk & Norwich Open Studios and we also have a learning programme that runs in Autumn. In terms of my job, it's about seeing work - so I go to a lot of events and watch stuff.

Where are you planning to take Norfolk & Norwich Festival in the future?

We're 250 years old in 2022, so starting next year, in 2020, we'll do three festivals that look at the future of festivals. And part of that will be looking back and what we've achieved, but also looking to the future and asking, "What's changing?" and, "What do we need to change to be relevant?" Now, art forms are different - they're not as clear and distinct, artists are blurring the boundaries between art forms, they're looking for different ways to practise. There's also a different sense of what community means, and how an arts festival should be part of a community. In the past, festivals were about showcasing the biggest and best of a community; now it's about involving the community in a different way.

Anandi and Debashish Bhattacharya

Taryn Everdeen

Saturday, May 26th: I settle into my seat at the Norwich Playhouse, ready for the evening's performance. Packed room, eyes intent on a stage themed in red, lights come down.

We get an introduction to the event, a cross-generational concert of Indian music, with Debashish Bhattacharya playing the Hindustani slide guitar, his daughter, described as 'one of the most original and exciting vocalists of her generation' on vocals, and her uncle, Subhasis, playing tabla. Each of the three sit on their own raised block, laid out with an ornate rug and scattered with plush crimson cushions. Despite the many, many people gathered here, it feels intimate.

We're eased into this soundscape with the sound of the drone. Debashish begins to play, and it's immediately obvious why there's such a buzz around him in the sphere of world music - this is a technique and instrument that he's pioneered himself, and there's something beautifully mesmerising about its singing quality. Anandi, sitting with her uncle on the left, her father on the right, begins to sing, her hands and face and body all part of her virtuosic vocal performance. She's a delight to listen to, bending the notes around the syllables that fall from her mouth. It's not until we're a good ten minutes into the composition that Subhasis joins in with the tabla, and the piece is uplifted, picking up pace. Anandi's vocals become faster, more frantic, reminding me of something like the auditory equivalent of running up and down stairs.

What strikes me is the deep bond shared between these musicians. Their art is not just in the sounds they're producing, but in the communication between them; when something happens that really hits the right note (!), joy, infectious, spreads among them, spilling into the audience. They encourage each other, smile, nod - and it's truly amazing to see this connection, so captivating to watch.

Each composition is lengthy, lasting for what feels like hours, and when each finishes, I have to shake myself out of a trance in order to show my appreciation. "I just lose myself in it," the woman sitting next to me tells me. And that's what I feel: I don't understand the words, I can't begin to grasp at their meaning, but this lack of understanding perhaps means that I allow the sound to wash over me more, to swallow me up. When I leave the Playhouse that evening, I am relaxed, I feel full of love and happiness.

ENGAGE!

MAUD WEBSTER

Engage! is a collaborative project between four UNESCO cities of literature around Europe – Barcelona (Spain), Krakow (Poland), Växjö (Sweden) and Norwich (UK). The Norwich programme was called 'Young Arts Professionals', where a group of young people from around the county were selected to plan and pull off a series of events based on the themes of literature and social activism. It was an incredible nine month journey of meetings, friendships and travel, culminating in a fantastic day-long festival at Anteros Arts Foundation on the first weekend of Norfolk & Norwich Festival.

Application

1 week to go

We had the incredible opportunity to bond as a group: a big ol' trip to Krakow, Poland! We learnt a lot more about each other and also met with the lovely participants of the Engage programmes in our partner cities.

On the day

We all stumbled across the programme in different ways, drawn by the focus on activism, the promise of a trip abroad. In our application, we were asked four questions: why do you want to be part of the programme? What does 'cultural activism' mean to you? Who would headline your ideal literary festival and why? How would you promote a cultural event to your peers?

9 months to go

In September, we had our first meeting. Loads of new names and faces to remember, each person with their own reason for applying: a love of books, a love of people, a love of the arts. Everyone was warm and welcoming, slipping into easy conversation.

6 months to go

We were getting into the swing of meeting every fortnight and started sending out all our artist invitations! It was pretty thrilling to see the responses come in - we had some disappointments but overall it was very rewarding to see our line-up come to fruition.

3 months to go

We had a graphic designer come in to help us work on our branding and figure out a logo. After discussion, we settled on the 'Handover Festival', a name we all agreed on, deciding to use orange and blue as our colours.

The day of the festival was just exhilarating. Everything in place, it was time to just ease it all along and watch it happen. The turnout was amazing - every event packed out the Anteros music room, and it was so satisfying to see that all of the time and thought and effort that had gone into the planning had been worth it. We spent the day expanding our minds and challenging our thoughts, welcoming new perspectives in order to strengthen our own, engaging in conversations across background and cultures. We were lucky enough to have the Engage! partners attend the day, representatives of the three other countries involved in the project.

We feel so fortunate to have had the opportunity to work with everyone involved in Engage! So many new connections and experiences - and the journey isn't quite over yet. Now, we have the tools to go out into the world and effect change, through writing, through speaking, through event organisation.



Visible female agency at Norfolk & Norwich Festival

Ellie Robson

Harriet Martineau: Norwich born social theorist and first female sociologist who published works about atheism before Darwin's work in 'Origin of Species'

Sarah Perry gave the 2019 Harriet Martineau lecture to a packed Adnams Spiegeltent on Saturday 25th May. Opening with a talk about female reputation, Perry talked about Kim Kardashian as the epitome of 'the Essex Girl', a stereotype that she played upon to tell the stories of three women from Essex history. Perry's speech was passionate; she was lively, immediately likeable and made room on the stage beside her for women who have been woefully under-represented. In my case this included Harriet Martineau herself, a figure I am horrified to have been ignorant of until attending the lecture.

Perry's delivery of her speech inspired visual engagement as well as auditory, no doubt due to her work as a fiction author. My favourite phrase of the afternoon was her description of 'visible and confronting female agency', something which was evident throughout the festival with all the brilliant female headliners and even within Perry's lecture, as she jested about leaving in a joke which her husband suggested she remove. In addition to being a fantastic lecture, the atmosphere of the event left me with feelings of inspiration and an empowering desire to exist, and create, unconscious of the biases of those around me.

Photography by Taryn Everdeen



The Chore of Enchantment, at Norwich's The Puppet Theatre on the 12th of May as part of Norfolk & Norwich Festival, is written and performed by Vincent Gambini. The magician and writer created a show that responds to a problem that has been attempting to address of late – where is the place for magic and tricks in our current society of confusion themselves were impressive, and clean. about the show was his framing of the dream the performer and the audience were to the atmosphere, the special something room, dark and mysterious, where magical happen on a stage. It is easy to believe in the people in Gambini's dream, having pasts that existed before we entered the other people in our dreams, we are under show brought up an interesting question magic in today's society, and I think its ask these questions of all of our media, and to and is funded. Where Gambini fell reaching a conclusion or rustication for the dialogue attempted to answer it. I left place for magic, then? When asking here the place for magic shows, or a magician as a profession is today, one could ask the same of poetry or of the poet. That's why I have produced a further poetry response to the show, as can be read above.

The Magician's Guide

i. from nothing, create something

corruptions of form
duplications of form
echoes craving a chamber

ii. give the something life

it starts with sounds,
unassuming little ones
certain vibrations brought into violet shapes
ultra and mythic but still small enough
to go unnoticed by the very real things and people

granted, they're often misplaced things

like
a moon in the afternoon sky
or
a rain droplet on a spiderweb
the conscious activities inside the domes
unheard whilst they visit this realm

iii. return something to nothing

the earth forgives the worm that needs it
the world forgives the wound
and with a little magic
manages to say a good bye to something
again and again

and turmoil? The tricks But what was really special magic show as a collective having. This speaks firmly of a theatre. A closed off or impossible things can this setting that we are just shucked off our individual dark room, in which, like the someone else's control. The about the place of tricks and both clever and important to everything we give money short, however, was actually his question. His tricks nor thinking – well, what is the

This and That

I have a stainless-steel sink.
(my life is well stocked)
and my life is stainless and steel
with a little hole
at the top
which prevents its overflows.
and the windows
totally stainless.
(shamelessly, really.)
stainless as the sounds of the sea
the little objects whisper to me
hollow
when I hold them up to my ears
and yet full of something
indescribable
if I were a mollusc
I'd move into that sound
to possess it, but
I feel sure
that would silence whatever
I seek within it
and, as I say,
I like my life stainless but
never quiet
just in case

Bells and Spells is a show about a woman consumed by her kleptomania. Her condition – her need to steal objects – completely enchants and controls her life. It is a show of great humour and yet overwhelmingly poignant and sad. It is almost without dialogue completely – instead the story is told through music, dance, movement, acting, the set and props. The lead, played by the dazzling and multi-talented Aurelia Thierrée, steals the objects around her, but also enters them, becomes them, anthropomorphises herself with them, dances with them, disappears into them, they also disappear into her, she embodies them and eats them and rides them off the stage. It is a show of complete immersion and unpredictable illusion that is told primarily through the uses of the props that so possess her. The stagecraft is incredible – in one scene having Aurelia enter a forest of coat stands that, by the end of the scene, have been attached together to create a giant, mechanic wooden structure (reminiscent of War Horse stagecraft) that looks like a mythical animal, that she rides out of the storm. It is a breath-taking sight.

Kate Clancy - Some Kids I Taught And What They Taught Me

Sarah Torbati

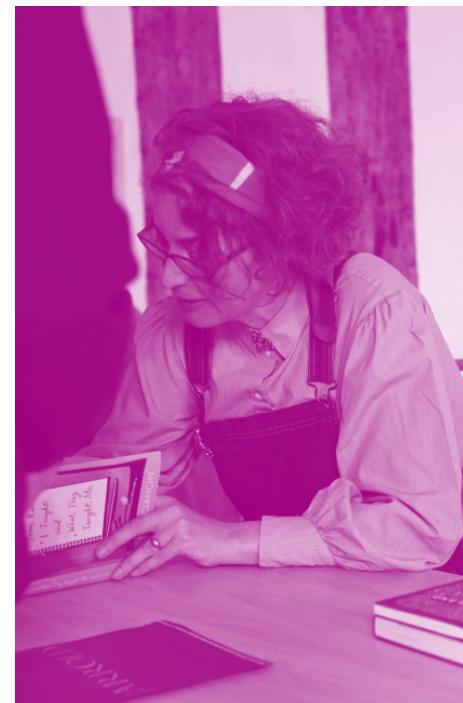
Clancy is a prize winning poet, writer and teacher at Oxford Spires Academy, a small comprehensive school where pupils speak up to 30 different languages.

Over the course of the event, I learnt about what being a teacher means in a multicultural school, as well as how to make poetry and creative writing for necessary sharing experiences of culture and our beliefs with others. Clancy described how her understanding of how young people acquire language and use it in creative ways has grown, as each pupil presents different requirements that she - and other teachers - must adapt me meet.

Teaching in a multicultural environment, her pupils learn in ways that they feel most connected to. In some circumstances, this means utilising the technological tools used for translation like phones, especially those who are less fluent in English. Therefore, these contemporary voices have positive effects on a pupil and their ability to learn.

Allowing the pupil to be selective and choose their own path of poetry is important for giving them the ability to express their own needs and feelings. As a teacher, trying to accommodate and understand your pupil's ideologies comes easier to some than others. But Clancy is the perfect example of a teacher who believes in her pupils, regardless of their ability or background. She has faith in them and enjoys watching them blossom into more knowledgeable beings.

“I keep myself sane through
the frame of a poem”



The Art of Japanese Sashiko Embroidery

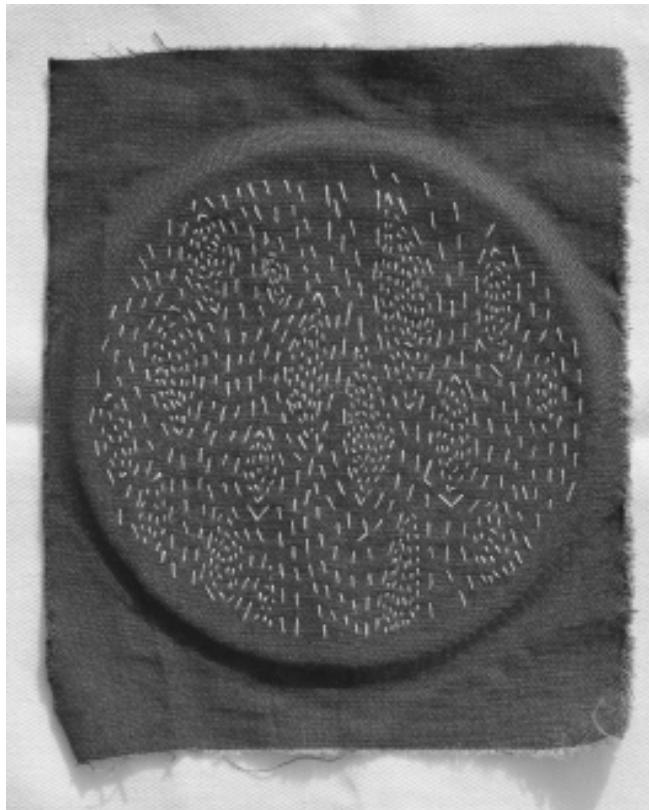
Sarah Torbati

Japanese Sashiko is a form of folk embroidery involving a simple running stitch to fashion intricate geometric designs and patterns.

The Japanese word "Sashiko" derives from the utterance "little stabs", referring to the form of a running stitch used to create these designs.

The event was arranged by an organisation based in Norwich: Art at Work, delivering workshops to the community and local businesses to promote craft as a tool for wellbeing and making it accessible to everyone.

The workshop proved to be a peaceful experience, involving the opportunity to interact with new people and find a common ground with them through sharing an interest in the craft.



Part of the Family Ellie Reeves

Months ago I walked into the meet & greet at Platform 12 with a smile firmly fixed on my face. Everyone got a free drink token. Straight to the bar.

Time to mingle. The inevitable awkward pause after eye contact, both of us thrilled at the prospect of kicking off a conversation but knowing absolutely nothing about the stranger in front of us.

"Hi, is this your first time volunteering for the festival?"

"Yeah, you?"

"Yup... cheers."

And we're off. Smack bang in the centre of the room, others listening in and joining the conversation when they hear an appropriate opening. It was easy, and I realised over the course of the festival how much hidden effort goes in to making someone feel that at ease.

From day one the organisers made the volunteers feel instrumental to the festival's success. Whether we were stewarding audiences or helping lift boxes or just looking friendly at the door, we were the heart of the events. Despite the huge hierarchy of staff members needed to run such a lengthy and diverse festival, the authority levels dissolved on site and turned into a community of people with a collective goal of putting on the best show.

Volunteers at the Adnams Spiegeltent were encouraged to dress in traditional 1950s clothes to create a vintage atmosphere amidst the cabarets and circus acts. They strutted around Chapefield Gardens in petticoats and suspenders, looking time-jump ready and soaking up the compliments. Adnams Spiegeltent events always held the promise of fun, and this didn't end at the audience. If we weren't enjoying it, the organisers told us, then they were doing something wrong.

Even further from the centre of Norwich, in venues like Oxfam on Magdalen Street, the festival embedded itself in the community. The workers helped us rearrange the store to accommodate a small one-man play called The Duke, and watched alongside the intimate audience. We stacked chairs and cracked jokes and they asked when we would be back, would it be soon. They hoped so. Everyone knew each other's name.

Since I arrived in Norwich three years ago, the city has always struck me as my perfect fit. To this day I couldn't tell you why. Maybe it's the lack of rain. Or the number of pubs. But by the time I left the store, I felt just a little more wrapped up in its people and places, and that very specific peculiar warmth that makes Norwich so difficult to leave.

For anyone who wants to discover more about our fine city I would really recommend volunteering for the Norfolk and Norwich festival. They ask for your help, but it's your opinions and advice they seem really interested in. Look out for next year's call out and get involved! Plus, you get a free t-shirt.



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& NORWICH
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