

# SENSING NATURE SELF-EVALUATION

## ANALYSIS OF FEEDBACK

### PARTICIPANTS

Feedback forms were completed by nine participants

#### **Thinking about you as a musician or singer before the project started -**

*Before the project started how long since you had last sung or played an instrument with other people?*

- 1 week
- A few days x 2
- 1 week for singing X2
- Quite recently
- I had sung recently, but only within productions performed as part of my local drama group for those with a visual impairment. I hadn't played an instrument with others since college – around 20 years ago!
- Played percussion for an Afro/Latin band in March 2017 (ie recently)
- 18 months

*How often/regularly did you play or sing with others?*

- Weekly x 4
- Rehearse weekly, includes singing, and perform annually with drama group.
- Twice a week
- Fortnightly
- The drama group meets once a week but the singing aspect of the productions is relatively small, so only regularly during the rehearsal period and annual performances.
- In the past very regular, having my own bands. But in later years not very much.

*How confident did you feel as a musician or singer?*

- Not always confident
- Not at all confident
- Not very confident
- Confident to sing with others
- Confident
- OK
- Very confident
- A fairly confident singer
- Confident as a singer, although always aware of the limitations imposed by my poor sight since choral singing assumes one can read words and music and watch a conductor.

#### **Thinking about the workshop process, including the rehearsals and performances on site -**

*To what extent did you find the workshop sessions enjoyable and rewarding? Not at all/a bit/quite a lot/very much*

- Very much x 5
- Quite a lot x 3
- A bit

*To what extent did they help you develop as a musician? Not at all/a bit/quite a lot/very much*

- Very much x 5
- A bit x 3
- Keen to do more singing/learn an instrument
- I'm not much of a singer or musician, but I felt my ability to listen to others and to relax, and just go-for-it improved as the project went on.
- The rewarding part of starting a new project is engaging with new musicians (whether beginners or advanced). i.e. their personalities, experiences and contributions.

*To what extent did you experience new techniques and approaches? Not at all/a bit/quite a lot/very much*

- Very much, particularly with the singing. Learning how to take care of your voice and proper and effective warm-up techniques.
- Quite a lot x 5
- Not at all. I used to be a tutor for Community Music East who also took the soft learning approach to music-making.

*To what extent did you feel that you made a creative contribution to the overall project? Not at all/a bit/quite a lot/very much*

- Very much x 3
- Quite a lot. Always happy to ask the daft questions that everyone else is thinking and quite good with imaginative summarising (and cutting to the chase when things get somewhat waffley).
- Quite a lot
- A bit x 2
- A bit. My confidence was so low, I allowed myself to be led somewhat rather than force my creativity to come through

*To what extent did they make you want to continue music-making? Not at all/a bit/quite a lot/very much*

- Very much x 3
- Very much indeed! A group of fellow participants and myself are looking into starting a singing group in our area, and I will most certainly be taking up music lessons again to improve my abilities and motivation. Having the opportunity to create music with other likeminded people again after all these years was extremely inspiring.
- Quite a lot x 3
- Am doing that anyway, so not relevant

*How much more confident do you feel as a musician or singer now? Not at all/a bit/quite a lot/very much*

- Very much x 2
- Quite a lot x 2
- Quite a lot. I now know that I can do it – all I need is a little inspiration, motivation and practice!
- A bit x 2
- Was already confident
- As I've been playing drums for such a long time it's more about renewing my enthusiasm and motivating my practice

### **Thinking about your experience in Thornham Woods –**

*Before the project started how long since you had last spent time in a wood or other country setting?*

- Over 20 years.
- Probably over 20 years
- Years
- 2 years
- Very recently
- A few months
- A few hours

*How often/regularly do you visit a wood or other country setting?*

- Never
- Very rarely
- Hardly ever
- Not often at all
- Very frequently
- Several times a year
- Weekly
- Most days

*To what extent did you enjoy and feel comfortable in the woods?*

- Very much. When the Norwich group went to sing with another group, I stayed behind as with Rheumatoid Arthritis I don't relish walking loads and loads. So, for over an hour, I was deep in the woods on my own just listening to, smelling aromas and absorbing the peace and majesty of my surroundings.
- Very much. It was such a beautiful and tranquil environment. The clear paths and wonderfully fun and accurate tactile map that was prepared beforehand meant that I felt quite safe to explore the nearby surroundings.
- Very much x 3
- quite a lot x 3

*Has it changed your attitude to spending time in a wood or other country setting in the future?*

- Very much. I felt so peaceful and close to nature that I am determined to make more of an effort to visit similar sites in the future
- Not much x 5
- It's not about having to change attitudes. It's about desire and opportunity.
- I love being outdoors anyway

*What would you need to enable you to spend time in a wood or other country setting?*

- Transport/good transport links x 2
- Possibly a guide
- Someone to go with
- As my personal mobility is very poor it's about who else is going who could assist, and not a very physically challenging route.
- Preparation, a good idea of the layout and information on the environment beforehand in the form of accessible maps, audible information sent beforehand or delivered via Penfriends on site for example. Perhaps the availability of sighted guides
- Not applicable – I'm not really interested
- Nothing, I go anyway but am sighted

### **Thinking about the project as a whole –**

*What were the main things that you got out of it?*

- An enormous boost to my flagging self confidence
- More confidence to experiment with my instrument to create different types of sound
- An urge to resume music lessons
- I liked finding techniques to compose and perform well without reading or seeing. I do things mostly in a "sighted" world and am constantly having to compensate for what I can't see. So this was both a relaxing and an affirming experience.
- An appreciation of working with others to produce an overall piece
- Confidence in improvising using my voice and viola
- Being inspired by the tutors Jackie and Adrian. Their creativity and just the fact that they're out there doing it as musicians, great!
- It was interesting and challenging helping to compose a tune and attempting to imitate birdsong with strange percussion instruments.
- Greatly improved listening skills
- An excuse for writing and singing a song
- An opportunity to help and encourage others
- Marvellous teachers
- Experience of performing with different group and meeting new people.
- Company
- Improving music skills
- Learning different style of music
- Meeting wonderful like-minded people

- As a music lover and a student and teacher of poetry, I loved best the creation of the song round Emily Dickinson's poem. And it was a treat to do this as a team and find something beautiful emerging from our teamwork.
- A new-found appreciation for nature
- Inspiration and enthusiasm from the workshop leaders
- Interesting to work with new people
- Back to nature was interesting way to look at music. Slightly challenging.
- Meeting new people and watching the group develop with its own identity.
- The great project support, personal and transport, countered my mindset that these days I have too much requirements for others to be interested in my drumming (even though I'm quite good).
- Different experience performing on location, and performing different style of music.
- Enjoyable working with Jackie and Adrian.
- I enjoyed being part of an unusual and interesting project.
- I also enjoyed meeting so many nice, helpful and kind people. Most of the project participants I hadn't met at all before and the two I had I barely knew.

*Which aspects of the project could we have improved on?*

- None, it was so well organised
- None.
- None that I can think of.
- Hard to think of many improvements.
- Afternoon sessions would have been better.
- Couldn't fault the practicalities of the project, which made my enjoyment so very positive. For people with sight loss this aspect is crucial. I suppose arrival times for different groups could be monitored. Quite a bit of waiting around when we weren't needed so early.
- Needed to be asked for feedback on location, or sooner after event.
- At times I felt we were treated like children.
- Organic development of music was challenging in early sessions.
- A bit frustrating for me that rehearsals often started late, and we seemed to spend such a lot of time sitting about and drinking tea. Having allocated most of a day to this delightful music making, I really wanted to get on with it.

*Do you think it might lead you to do things in the future that you might not otherwise? If so, what sort of things?*

- Yes – learn an instrument and do more with music
- Yes, starting a singing group within the drama group. Keen to give anything in music and drama a go.
- Performing music with others in front of an audience
- More singing. Playing guitar for Unscene Suffolk.
- Yes, I've booked to attend an educational course with another project participant and also plan to join the follow-up workshops leading to the AGM performance.
- Yes, similar ventures. Getting colleagues to improvise. Working on voice, violin and viola. Song writing.
- I would love to do a similar project. More singing.
- I hope there'll be opportunities to do more of this in different settings.
- No immediate plans to climb trees in a loud checked shirt, but a walk in the country with friends is on the agenda.

*Any other comments you wish to make:*

- Altogether very enjoyable experience. Well supported in rehearsals. People very aware of how to work with VIP. Pity about audience size, but whole experience was very good.
- Thank you so much for the opportunity to take part!
- Thoroughly enjoyed the project and very glad I did it. The performances were a credit to all those who took part.
- Thanks for all the hard work you all put into the innovative project
- The whole project has given me a new lease of life. Thank you to everyone who made Thornham possible.

- Wanted to say thanks very much for the Sensing Nature project, it was terrific. Wasn't sure how it would go after the series of workshops, but in the woods it gained a certain identity and magic, oh yeah, and the hard work by Jackie and Adrian.
- The support on offer was great and enabled participants to focus on the joy of music-making.

## AUDIENCE MEMBERS

From the 50 feedback forms completed it appears that 90% of audience members agreed a lot/very much that they listened more acutely to the sounds around, 80% experienced the woodland in a new way, and 96% enjoyed the performance (see table below for actual responses).

When asked '***how would you describe the event to someone who was not here?***' these were the responses:

"Like nothing else I've experienced. Absolutely amazing! Do it again, please"

"An absolute must to experience nature in a new way. Please do this again!"

"Very thought-provoking. A very sensory experience. Fantastic music, I particularly enjoyed the weasel calls."

"A magical fusion of music and nature set in beautiful surroundings."

"Strange, different, haunting, perspective challenging"

"Peaceful, relaxing"

"Music in the woods. Recorder bird sounds were the best bit, clarinet weasel a close second"

"I found it moving and sensory. The musicians were very talented"

"Unique, fascinating – please do more of the same. Excellent. Thank you"

"Beautiful, let's see more of this here. Thank you"

"Very unique and moving. Such a good way to bring people closer to nature"

"A wonderfully different way to experience a very familiar setting. Delightful"

"A wonderful way to experience music, the environment, community and interaction. More please!!"

"Not to be missed! Well worth going! Super setting for an innovating project and performance and one which will heighten your sensory awareness"

"Interesting – thought-provoking"

"It makes the birds sound different"

"I have never been blindfolded or guided – fantastic experience – made my hearing much more acute, natural sounds merged with the performances. I created visualisations linked to the music. Really hard brainwork, eg listening, balancing. Awesome experience"

"As a revelation! And a brilliant initiative, expertly executed. Thank you so much. Particularly enjoyed hearing instruments producing 'pure sound' rather than music."

"Imaginative, eclectic, accessible to all. Bonkers in a very good way"

"Marvellous and unique – wonderful for me, my two passions are nature and singing!"

"Haunting music"

"A quiet walk experiencing music. Very good"

"Musical instruments imitating nature. Enlightening. Well done!"

"A well put together event. Interesting and enjoyable"

“A new experience. Ideal for children with additional needs. I work for East Anglia Children’s Hospice – those children would love it!!”

“An audibly sensory woodland experience. Beautiful and relaxing”

“Magical and truly engaging”

“Amazing. Relaxing. Thornham became a different place. Thank you so much”

“It was very good and the music was very interesting”

“Informative to be without sight”

“Different and enjoyable”

“Very unusual and excitingly interesting!”

“A fantastic experience”

“A very spiritual experience, therapeutic and healing, encouraging peace and oneness with nature”

### Actual responses to feedback form:

Tick the boxes below according to a scale where 1 represents ‘I do not agree at all’ and 6 represents ‘I agree very much’

|  | 1<br>Not<br>agree<br>at<br>all | %  | 2<br>Agree<br>slightly | %  | 3<br>Agree<br>a<br>little | %  | 4<br>Agree | %   | 5<br>Agree<br>a lot | %   | 6<br>Agree<br>very<br>much | %   | 7<br>Left<br>blank | %  | TOTAL<br>RESPONSE<br>S<br>100% |
|--|--------------------------------|----|------------------------|----|---------------------------|----|------------|-----|---------------------|-----|----------------------------|-----|--------------------|----|--------------------------------|
| It made me listen more acutely to the sounds around                          | 1                              | 2% | 0                      | 0% | 1                         | 2% | 3          | 6%  | 8                   | 16% | 37                         | 74% | 0                  | 0% | 50                             |
| I experienced the woodland in a new way                                      | 0                              | 0% | 1                      | 2% | 4                         | 8% | 5          | 10% | 9                   | 18% | 31                         | 62% | 0                  | 0% | 50                             |
| Closing my eyes or wearing a blindfold made me more aware of my other senses | 0                              | 0% | 1                      | 2% | 2                         | 4% | 4          | 8%  | 11                  | 22% | 28                         | 56% | 4                  | 8% | 50                             |
| I enjoyed the performance  | 0                              | 0% | 1                      | 2% | 0                         | 0% | 3          | 6%  | 4                   | 8%  | 42                         | 84% | 0                  | 0% | 50                             |

## VOLUNTEER GUIDES

Written feedback received from seven volunteers who undertook the training provided by Sensing Change to be sighted guides, and provided assistance during on-site rehearsals and the performances.

### 1) What were the main things that you, personally, got out of it?

- A different point of view, the perspective of what I would feel like without full vision. The dependency I experienced when blindfolded.
- An insight into the world of the visually impaired and also heightened awareness of the sounds of nature.
- Probably a greater understanding of visual impairment as a disability and the myriad ways it can manifest.
- Meeting new people, learning more about their lives, being able to contribute in a small way to the event
- The main things I got from the project was a real learning curve with visually impaired people, I enjoyed my guiding experiences, and I think my awareness of the outdoors was really enhanced by the music.
- An increased sense of what could be heard when you give yourself up to this particular sense - but I also appreciated sight more as well!
- It was good to learn how to guide visually impaired people - it made me more confident that I could be of help in this way.

- The quality of the music composing and playing was first class as was the way in which the sighted and unsighted worked together.

## **2) Which aspects of the project could we have improved on?**

- Having enough chairs for those who needed/ wanted to be seated.
- We were only there for 2 sessions of rehearsals and the first performance, there doesn't seem to be much you could have improved on regarding the actual performances assuming all went as well on Saturday. Possibly increased publicity to get more people there but that's really supposing you had the audience capacity
- Locate future projects nearer centres of population to improve audience numbers.
- More publicity
- I think that it was extremely well organised. The all-round effort of W&BA members who gave of their time was impressive.

## **3) Might you use your guiding skills in other situations? If so, please explain.**

- I recently saw someone guided in a way that was more difficult for the less sighted person but it would not have been appropriate to interfere.
- Not unless it was an organised event such as this one
- I would feel more comfortable offering to help a VIP although still wary that there are many responses to offers of help.
- If the opportunity arises
- Yes I would if asked x 2

## **4) Would you be willing to use your guiding skills on future Waveney & Blyth Arts events, if approached?**

- Yes, depending on the timing and distance.
- Yes, subject to other commitments
- Yes, I would be happy to help again at WBA events.
- Yes x 3

## **5) Any other comments about Sensing Nature you wish to make:**

- It was an enriching and broadening experience. Thank you.
- A great initiative and I hope it got some after-event publicity to increase the chances of future funding.
- Concept was great and the involvement of the VIPs hopefully has given them more confidence and musical experience which they will continue to benefit from. The project was difficult to market - the emphasis on the VIP aspect of it meant that some people thought of it more as a VIP activity than an artistic performance for all.
- Thornham is a lovely estate on which to base the project but rather in the middle of nowhere for audience numbers.
- The use of professional London based musicians, while bringing inspiration and talent to the area, was also expensive.
- It will be important to ensure that post performance the project continues to be promoted eg through articles about what was experienced and achieved and maybe CDs of the performance for sale. I hope that Adrian and Jackie might promote the project to their contacts/media.
- Really innovative idea.
- It was a very stimulating and unique event and I hope the local musicians who took part have other chances to do similar things in the future.
- It was worthwhile, but it was a huge effort on the part of the organising team and financially is unsustainable in the longer term, unless funders come on board because they can see how valuable it is for the people who did come and experience it.
- Sensing Nature provided me with the opportunity to gain confidence in assisting and understanding the needs of people in the VI community. I also gained a greater understanding of the support networks that are available locally for those who have visual impairment

Volunteers : Alma Gower, David Lay, Melinda Appleby, Debbie Ashton, Harriet Smith, Simon Raven, Kaaren Whitney.

## TACTILE ENSEMBLE

"It's been a very enriching and inspiring project. To have witnessed the growth of groups of people who came along somewhat curious, and with open minds and goodwill, then to grow into performance ensembles, develop creativity and confidence, and finally blossom with enthusiasm and commitment has been truly awe-inspiring.

For me, this was also a new development into stridulators and weasels, which has begun to open up questions about site-specific work, the whys and hows of working from sounds of nature, and questions about interpretation and form which I know will impact on my future work (one of two projects already brewing), so on a personal artistic level, deeply felt thanks to have been invited to be part of this visionary project. (I use the word very intentionally!)

For Tactile this has also been our first foray as a larger group into a project with community participants, and our first out of darkened concert halls. The band responded brilliantly and creatively to the brief. For Adrian and I, we were able to spend many days working together and consolidate our working relationship, which has been a joy! You have given us so much - thank you!" Jackie Walduck

Other members of Tactile "It has been unforgettable" and "Had a fantastic time working in the woods with Tactile."

## INTERN

"Sensing Nature provided me with the opportunity to gain confidence in assisting and understanding the needs of people in the VI community. I also gained a greater understanding of the support networks that are available locally for those who have visual impairment.

Sensing Nature gave me the fantastic opportunity of working with established musicians. Working with Tactile allowed me to explore my creativity and helped me to gain confidence in performing music and enabled me to further my skills in playing the clarinet and singing.

The project also gave me the opportunity to work closely with the project managers / co-ordinators, I learnt a lot about project management and what is involved in putting on a fully accessible arts event. I picked up on ways of how to engage different groups in the local community and how to and the benefits of generating a legacy for the project" Kasia Posen.

## PUBLICITY AND PHOTOS

Recommendation in Eastern Daily Press





**Waveney & Blyth Arts  
presents**

**Sensing Nature Outdoor Performances  
In Thornham Woods**

**Adults £9  
Visually Impaired People £7  
For a special £3 ticket reduction quote WBA1 when booking  
Sighted guides and under 18s free**

 **ARTS COUNCIL  
ENGLAND**

**Performances on Friday 30th June at 5pm and  
Saturday 1st July at 12pm, 2.30pm, and 4.30pm**

*How does your sense of place change when you can hear, but not see, your surroundings ?  
What sonic magic can musicians weave in a beautiful woodland setting ?*

A unique musical journey through the woods to hear short pieces created and performed by Tactile, a sextet of world class musicians, and singers and musicians from Suffolk and Norfolk.

Meet at the Walled Garden to be led by narrator Tim Hall along tarmacked paths, stopping to hear short live performances in atmospheric locations. Sighted audience members may wear blindfolds, if desired. Each performance lasts approx. 50 minutes.

Places are limited so booking in advance recommended.  
Parking, access and other information supplied on booking.  
To find out more or buy tickets email Katie at [bookings@waveneyandblytharts.com](mailto:bookings@waveneyandblytharts.com) or call 07415 168806.

**Thornham Walks, Thornham Magna, Eye, Suffolk, IP23 8HA**

 **Sensing Nature**  
exploring sound

 **THORNHAM  
ESTATE**

**SensingChange**

 **NNAB**



Taster workshop Bungay



Tactile map of Thornham Woods site for VI participants





On-site rehearsal



On-site rehearsal





Audience with Narrator (Tim Hall)



Ipswich group performing Cricket Song





Lowestoft group performing Bat Song



Adrian Lee and Jackie Walduck





Audience



Tom Jackson (Tactile) and audience





Tactile in performance



Ian Brownlie (tutor) with SN performers at October performance



SN Ensemble at W&BA Annual Meeting in October





VI performer at October performance

Some of the press coverage -

# New project to explore nature and sound

An art collective is launching a new project to offer taster sessions for visually-impaired amateur musicians to make music and connect with nature.

**Sensing Nature**, a new initiative by Waveney and Blyth Arts, will explore the nature of sound and sound in nature, and will lead to outdoor musical performances.

Working with the Norfolk and Norwich Association for the Blind and professional musicians, the group aims to inspire people to become sound aware.

The project is being led by composer and vibraphone player Jackie Walduck and Adrian Lee, a composer and one of the visually-impaired musicians.

Jan Dungey, co-project manager, said: "Local animals, birds, insects and other creatures make the most extraordinary sounds - from barking dogs, to melodic nightingales, to chirping crickets. The sounds that our wildlife make will inspire new music, created by Adrian and Jackie, for Waveney and Blyth Arts."

After the workshops an outdoor sound trail, with instrumental and vocal performances, will be held at Thornham Walks, near Eye.

A spokesman for Waveney and Blyth Arts, which secured a grant of £15,000 from the Arts Council to develop the project, said: "In terms of musical ability, we are looking for keen musicians and singers with some experience, but we're not expecting professional or semi-professional standard."

The free workshops will run from 10am to 3pm, and will be held from February 6 to 10 at Eye Community Centre; on February 11 at the Bradbury Centre in Norwich; and on February 12 at the Fisher Theatre in Bungay.

Funding for transport is available.

For more information, contact Mike Davison from Waveney and Blyth Arts on 01379 832501 or email [davisonmike@outlook.com](mailto:davisonmike@outlook.com)

■ **Have you got an arts story? Email [rebecca.murphy@archant.co.uk](mailto:rebecca.murphy@archant.co.uk)**

**Rebecca Murphy**  
*rebecca.murphy@archant.co.uk*

**Composer and visually-impaired musician Adrian Lee will be leading a project to offer taster sessions for visually-impaired amateur musicians. One of the workshop venues is the Fisher Theatre in Bungay, left.**

Main picture: NICKY STADNTON



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dy Kempf, celebrated  
national pianist and  
er Cambridge Corn  
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ence, returns to the  
e on May 11th to  
rm the penultimate  
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bridge Classical  
ert Series with the  
ow Philharmonic  
stra, conducted by  
otnari. Opening with  
akovich's  
res Freddy Kempf  
rmaninov's Piano  
r's richly textured  
talk starting at 6pm  
shop in which  
orn Exchange's  
ent is free of charge



### Celebrating the Sound of Nature

An arts organisation is set to explore the sound of nature with a bespoke outdoor sound trail. Waveney & Blyth Arts' new event will delve into the nature of sound and sound in nature, with outdoor musical performances this summer. The Sensing Nature performances, at Thornham Walks, near Eye, will take place in June and July. Audiences will be invited to experience the woods in a new way by focusing on sounds - natural, composed and improvised - on the trail, which has been created by, and will be performed by, 30 musicians recruited from Norfolk and Suffolk, most of whom are blind or visually impaired. Nicky Stainton from Waveney & Blyth Arts said: "We are very excited about the Sensing Nature outdoor promenade performances which will be the culmination of three months of workshops and rehearsals. We believe that this new live, aural experience, created jointly by professional and amateur visually impaired musicians, is ground-breaking." Performances will take place on Friday June 30th at 5pm and on Saturday July 1st at 12noon, 2.30pm and 4.30pm. To order tickets please email [bookings@waveneyandblytharts.com](mailto:bookings@waveneyandblytharts.com) or call 07415 168806.

# new things to try THIS WEEK



This week's  
**BIG MUSIC**

## music

**Band**  
**ing Street.**  
238  
party  
1 of  
moves to  
On The  
of roof-  
and has  
ed music.  
what of a  
Brass - a

last weekend.  
They also bagged  
a Grammy nomination  
for their album. The  
Life & Times Of featured  
in David Simon's HBO series  
Treme and in Spike Lee's Hurricane  
Katrina documentary When the  
Leaves Grow. They mix it up  
with jazz and hip hop, covering  
anything from Sade's Doggy's  
What's My Name to Marvin Gaye's  
Sexual Healing in their set.



## Art

**What:** *Sounding Nature*  
**Where:** Thurston Walks,  
near Eye  
**When:** July 1, noon, 2.20pm and  
4.20pm  
**Cost:** Adults £5, visually impaired  
£7 (guides free), W and BA  
Members £8, under 18s free

Woveney and Blith Arts' new  
event delves into the nature of  
sound and sound in nature with  
a bespoke outdoor trail.

Audiences will be invited to  
experience the sounds in a new  
way by focusing on natural,  
composed and improvised  
sounds created and performed  
by 30 Suffolk and Norfolk  
musicians led by members of  
London-based Tactile Ensemble.

Hicky Stanton, of Woveney  
and Blith Arts, said: "We  
are very excited about these  
promenade performances.  
We believe this new live, sonic  
experience... is ground-breaking."

"For each of the performances  
the audience will gather near the  
Walled Garden and will be led  
along wheelchair-friendly paths  
through the peaceful setting.  
They will walk in silence from  
location to location to listen  
to the newly-composed music  
mingling with real sounds of  
nature. To fully enter into the  
experience we will encourage  
audience members at the



## Family

**What:** *Canterbury Tales - The  
Knight's Tale*  
**Where:** Framlingham Castle  
**When:** July 1-3, 11.30am-4pm  
**Cost:** Adults £8.95 (over  
25), 8-10 year olds £5.50,  
family £25.50, English Heritage  
members free

Historical performers blast from  
the Past teach budding young  
knights the essential skills of  
combat. There'll be the chance  
to try archery, have part in jousting  
and test your sword skills.

The group will also perform *The  
Knight's Tale*, a story from the  
*Canterbury Tales*, and the day  
will finish with a children's picnic,  
where younger visitors can put  
their newly-learned combat skills  
into action. Rebecca Henty,  
assistant events manager at  
English Heritage, said: "We're  
delighted to be starting our  
summer events programme at  
Framlingham Castle."

"There will be a host of things  
for visitors to see and do." Castle  
visitors will also be able to  
explore the results of the recent  
£1.2million visitor improvement  
and conservation project recently  
unveiled by English Heritage. New  
facilities include an extensive  
new outdoor space telling the  
stories of the castle's 800-year  
history and the residents who  
once lived there.



## THE SOUND OF NATURE

An art group is launching a new project to make music and connect with nature. Sensing Nature, a new initiative by Waveney and Blyth Arts, will explore the nature of sound and sound in nature, and will lead to bespoke outdoor musical performances in 2017.

Working with the Norfolk and Norwich Association for the Blind and a group of professional musicians, the group will partner with locally-based visually impaired singers and musicians to inspire people to become sound-aware.

Jan Dungey, co-project manager, said: "Local animals, birds, insects and other creatures make the most extraordinary sounds – from barking foxes, to melodic nightingales, to chirping crickets."

The resultant sound trail, comprising instrumental and vocal performances, will be performed to the public at Thornham Walks, a beautiful area of woodland near Eye, in June 2017.

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