

**How can sound be used to encourage
emotional responses and caring
attitudes towards heritage icons?**

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Abstract

The chief aim of this folio and commentary is to demonstrate that careful sound design can provoke thought, emotional responses, and caring attitudes towards heritage icons.

This commentary is in two parts. The first addresses current concerns regarding the heritage interpretation industry, and the second analyses a folio of sound design projects that were commissioned or supported by various heritage organisations. This folio will present the case for sound design as a tool for heritage interpretation in terms of sustainable practice, and not purely as a technological endeavour. 'Sound design' here refers to the process of carefully researching, structuring, and styling sound as a primary medium for telling the stories associated with specific heritage icons. The examples provided in the folio will be used to analyse the role of community involvement in the creative process of sound design as heritage interpretation.

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Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References. All collaborations and other contributions are clearly outlined in the Portfolio Acknowledgements on page 28 and throughout the Portfolio.

PART 1 – Rationale and background

1.1 Introduction

*'The chief aim of interpretation is not instruction but provocation.'*¹

The chief aim of this folio and commentary is to demonstrate that careful sound design can provoke thought and emotional responses, leading to the development of caring attitudes towards heritage icons. This folio will present the case for sound design as a tool for heritage interpretation in terms of sustainable practice, and not purely as a technological endeavour. 'Sound design' here refers to the process of carefully researching, structuring, and styling sound as a primary medium for telling the stories associated with specific heritage icons. The term 'sound' has been used instead of 'music' to encompass sound effects, percussive sounds, narration, melody, etc. The examples provided in the folio will be used to analyse the role of community involvement in the creative process of sound design as heritage interpretation.

Heritage interpretation is a communication process that aims to help audiences to understand and appreciate significant objects, people, places, or events.² In this commentary, the term 'heritage icons' shall refer collectively to these significant objects, people, places, and events. This commentary will analyse the status of heritage icons within a community and

¹ Freeman Tilden, *Interpreting Our Heritage* (Chapel Hill: The University of North Carolina Press, 2007), Kindle edition.

Freeman Tilden's book, *Interpreting Our Heritage*, was published in 1957 and has been a hugely influential text in establishing principles of modern heritage interpretation.

² James Carter, *A Sense of Place: An Interpretive Planning Handbook* (Scottish Interpretation Network, 2001), accessed August 14, 2015, http://www.jamescarter.cc/wpcontent/uploads/2014/09/A_Sense_of_Place_James_Carter.pdf.

the ways in which sound design might be used to better connect communities and audiences with them.

The research undertaken has involved community groups of all ages, with a variety of musical backgrounds, in sound design projects using various modes of musical interaction, from active composition to shared performance experiences to shared and solitary listening experiences. As part of the evaluation process for each project, the communities and audiences involved were invited to discuss their experiences. The community responses have helped me to assess how effective the creative work was in producing an emotional response and encouraging caring attitudes towards the heritage icons, as well as shedding light on improvements that can be made to the final work.

The careful design of sound has been used in this portfolio in an attempt to bring heritage icons closer to communities by directly involving them in storytelling, design, performance, and evaluation of the projects. I hope that this folio of new work will help to demonstrate that sound design has huge potential as a highly provocative and engaging interpretive medium and should be considered as such by practitioners of heritage interpretation.

1.2 Current concerns

In the following sections, this commentary will address current concerns within the heritage industry. Initially, terminology such as 'icons' and 'heritage' will be considered and defined. The commentary will then continue to address industry concerns such as 'accessibility' and 'sense of place', particularly with regards to the projects in the portfolio.

1.2.1 Terminology

1.2.1.1 'Heritage' and 'value'

Heritage might be described in many ways and valued by different groups of people for a variety of reasons. The term 'heritage' might be used to describe

physical property that has been ‘passed down’ through generations.³ Heritage might also be described, perhaps more vividly and even accurately, as ‘a living psychological event in the mind of each individual’.⁴ The United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage website recognises that heritage can be site-specific, ‘cultural’ and ‘natural’; UNESCO aims to protect and conserve unique and irreplaceable cultural and natural heritage that is of universal value to mankind.⁵ The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) states that ‘cultural heritage provides roots and a sense of identity to communities and individuals. It is the essence of what makes us human’.⁶ Natural heritage sites are valued because they are considered to be naturally beautiful, important for the conservation of threatened plants and animals, or of scientific value.⁷ This awareness of the role of humans as protectors of natural heritage, perhaps because of human reliance on the natural world, appears to be a deep-rooted sense that also forms part of the identity of human beings. The International Union for Conservation of Nature (IUCN) states that ‘well managed, healthy, and

³ Catherine Soanes and Sara Hawker and Julia Elliott, eds., *Oxford English Dictionary: Sixth Edition* (Oxford: Oxford University Press, 2006), ‘heritage’, 352.

⁴ Keith Swanwick, “Musical Technology and the Interpretation of Heritage,” *International Journal of Music Education*, 37 (2001): 32-4.

In 1979, **Keith Swanwick** published *A Basis for Music Education*, and he has since gained a considerable reputation for his theories regarding musical education.

⁵ “Convention Text: Convention Concerning the Protection of the World Cultural and Natural Heritage,” UNESCO website, accessed November 16, 2015, <http://whc.unesco.org/?cid=175>.

⁶ “What is ICCROM?”, ICCROM website, accessed November 17, 2015, <http://www.iccrom.org/about/what-is-iccrom/>.

⁷ “Convention Text.”

diverse ecosystems and the biological resources they encompass are critical for a healthy, safe, and prosperous world.’⁸

For the purposes of this commentary, the term ‘heritage’ shall refer to the personal psychological understanding of identity as part of a wider world community that comes as a result of coming into contact with and relating to a place, person, event, or object. Physical entities are symbolic of heritage because they relate to the set of personal values which people can identify with, as described above. During the formation and exposition of the projects in this portfolio, community identity and responsibility for heritage were very important concerns that were tackled differently in each project. This will be addressed in more detail in Part 2 of this commentary.

1.2.1.2 ‘Icons’

An ‘icon’ is herein referred to as a physical medium such as a sculpture, a painting or even a person that is considered to have meaning because it symbolises something more profound.⁹ An icon could be symbolic of a particular belief or set of values. For example; a drawing of ape-like creatures evolving into humans might be seen as an icon of evolutionary science because it represents the theory that humans evolved from animals; an image of a saint might be seen as an icon of a religious Church and symbolic of its teachings.¹⁰ It is clear that, as the notion of value is subjective, so is the notion that something is iconic. Particular heritage sites, people, events, and objects might be described as ‘iconic’ by some people because they are symbolic of their heritage values.

⁸ “Pioneering nature-based solutions to global challenges,” IUCN website, accessed November 17, 2015, http://www.iucn.org/what/priorities/nature_based_solutions/.

⁹ *Oxford English Dictionary: Sixth Edition*, s.v. ‘icon’.

¹⁰ “Icons,” Orthodox Church of Estonia website, accessed November 24, 2015, <http://www.orthodoxa.org/GB/orthodoxy/iconography/whatisaniconGB.htm>.

The 'World Heritage List' as defined by UNESCO consists of 1,031 properties that appear as a canon of international treasures.¹¹ As stated previously, these sites have been carefully selected as icons of the world heritage of mankind as a whole.¹² The folio of work that this commentary addresses contains projects associated with heritage icons that are specific to an area or small community of people. Whilst these heritage icons are probably not iconic to 'mankind as a whole', they are valued by small groups of people for being symbolic of an element of their heritage. It was the objective of each project in this portfolio to create sound design that revealed the special qualities of the subject matter with the aim of encouraging caring attitudes towards its continued conservation.

1.2.1.3 The difference between 'heritage' and 'history'

'History' is herein regarded as purely the study of the past whilst heritage addresses specific parts of history that people have inherited and feel that they have responsibility to conserve for future generations.¹³ When working with community groups, I have tried to draw out the heritage stories that are important to those people, whilst drawing upon historical sources to create an informed piece of sound design that is personal to those involved.

1.2.1.4 Other important terminology

The communication process that transfers an audience from their point of contact with a heritage icon to their personal psychological understanding of that heritage icon is one of 'heritage interpretation.' This commentary will refer to an 'audience' as any group of people who come into contact with a heritage icon. An audience might be made up of a range of people, from those who have very little knowledge of the heritage icon in question to people with 'specialist knowledge' who have previously studied the subject

¹¹ "World Heritage List", UNESCO website, accessed November 24, 2015, <http://whc.unesco.org/en/list/>.

¹² "Convention Text."

¹³ Peter Mandler, Heritage, *Radio 4: In Our Time*, podcast audio July 18, 2002 accessed December 04, 2015, <http://www.bbc.co.uk/programmes/p00548j4>.

matter in great detail.¹⁴ The projects detailed in Part 2 of this commentary demonstrate a variety of ways to encourage interaction with heritage icons.

There are a variety of different ways in which an audience might come into contact with a heritage icon, from television programmes to actively visiting a site.¹⁵ In order for heritage interpretation to be successful it must address the needs of its audience, the conservational needs of the heritage icon, and it must meet the criteria set out by the proprietors of the heritage icon.¹⁶ Each of the projects in the folio had a target audience and a brief set by the commissioning or supporting organisation which detailed the interpretive aims. All of the organisations involved wanted to use sound design as an interpretive medium to engage their audience in new and exciting ways.

The words ‘conservation’ and ‘preservation’ are used in this commentary as two separate terms in discussing the protection of heritage icons. ‘Preservation’ refers to the maintenance process which aims to protect a heritage icon in its original state, preventing physical degradation as a result of human or environmental interference.¹⁷ ‘Conservation’ refers to a management process that promotes careful use of a heritage icon without making changes that could cause damage.¹⁸ The term conservation is used more frequently in this commentary, as the heritage icons that are being reflected upon are mostly undergoing protection via conservation for human use and understanding. Whilst the folio tackles both cultural and natural

¹⁴ Carter, *A Sense of Place*, 6.

¹⁵ Steve Watson, and Emma Waterton, “Heritage and community engagement,” *International Journal of Heritage Studies*, 16 (2010): 1, accessed November 20, 2015, doi: 10.1080/13527250903441655.

¹⁶ Carter, *A Sense of Place*, 2.

¹⁷ *Oxford English Dictionary: 6th ed.*, s.v. “preserve.”

“Difference between conservation and preservation,” *Difference Between* website, accessed November 27, 2015, <http://www.differencebetween.com/difference-between-conservation-and-preservation/>.

¹⁸ *Oxford English Dictionary: Sixth Edition*, s.v. “conservation.”

“Difference between conservation and preservation.”

heritage, the interpretation provided is intended to encourage community interaction with heritage icons, and it could be argued that interpreting heritage in this way is an act of conservation in itself because it sustains a constantly evolving image of heritage for people's use.

'Heritage interpreters' are herein regarded as professional people tasked with delivering the interpretive materials. Unless otherwise specified, the terms 'interpretation' and 'interpreters' will be used in this commentary to refer to 'heritage interpretation' and 'heritage interpreters', respectively. The term 'interpretive media' will be an all-encompassing term involving physical objects through which interpretation is conveyed, such as panels, audio devices, leaflets, actors, and replicas. 'Interpretive techniques' will describe processes that an interpreter will employ to better engage an audience, ensuring that both content and style are appropriate.

1.2.1.4.1 Negative heritage

The 'World Heritage List' as defined by UNESCO has been criticised for its lack of representation of 'negative heritage'.¹⁹ Negative heritage is associated with places, people, events, and objects that represent 'conflict, trauma and disaster'.²⁰ In the project *Pro Patria*, this folio addresses an example of negative heritage in the story of Katie Morter whose husband was emotionally blackmailed into joining the army during the First World War.

¹⁹ Trinidad Rico, "Negative Heritage: The Place of Conflict in World Heritage," *Conservation and Management of Archaeological Sites*, 10, 4 (2008): 344, accessed December 02, 2015, doi: 10.1179/135050308X12513845914507.

Trinidad Rico graduated with a Ph.D in Anthropology in 2011 at Stanford University, USA. Her most recent work focuses on 'vulnerability in cultural heritage'.

²⁰ *Ibid.*

1.2.2 Sustainable practice

Sustainable practice in heritage interpretation is key to ensuring that heritage icons are protected for future generations.²¹

1.2.2.1 The heritage industry

It is perhaps stating the obvious that heritage can be monetised via tourism; entry fees, and gift shop sales can generate revenue, but ‘Goods and services are no longer enough’.²² Joseph Pine II and James H. Gilmore, authors of *The Experience Economy*, stress the importance of the blossoming experience economy. Increasingly, audiences are valuing experiences for the shared memories that they offer.²³ Audiences are more willing to spend their limited time and money on appealing experiences than on goods and services.²⁴ Pine and Gilmore consider that enhancing an audience’s sensory interaction with products can increase the impact of that product, provided that the sensory enhancement is appealing to the audience.²⁵ Mar Dixon, a social media and audience development consultant, states that technology could add another experiential layer to storytelling.²⁶ The projects in this portfolio have all been combined with a form of technology and all of the projects are based on creating engaging experiences for audiences. Part 2 of this commentary assesses the portfolio of in terms of how effectively the different technologies engaged audiences

²¹ “Sustainable Preservation,” Global Heritage Fund website, accessed November 13, 2015, <http://globalheritagefund.org/images/uploads/docs/GHFSustainablePreservationCommunityDevelopment.pdf>.

²² Joseph Pine and James H. Gilmore, *The Experience Economy* (Boston: Harvard Business Review Press, 2011), Kindle edition.

²³ *Ibid.*

²⁴ Pine, Joseph, *The Experience Economy*.

²⁵ *Ibid.*

²⁶ “Technology in Museums: making the latest advances work for our cultural institutions,” Museums and Heritage website, accessed December 03, 2015, <http://advisor.museumsandheritage.com/features/technology-in-museums-making-the-latest-advances-work-for-our-cultural-institutions/>.

and the ways in which communities have been involved in the sound design process.

Heritage interpretation is part of the tourism industry and it is an essential key to ensuring sustainable tourism.²⁷ It is the role of heritage interpretation to help an audience to understand why a particular heritage icon is valuable and should therefore be protected for future generations.²⁸ The notion that heritage interpretation can lead to the protection of heritage icons was initially expressed as a connected series of processes: 'Through interpretation, understanding; through understanding, appreciation; through appreciation, protection.'²⁹ This concept is well established in heritage interpretation practice, having been quoted by Freeman Tilden as a rationale for the interpretation of heritage.³⁰ Tilden was one of the first people to establish principles of modern heritage interpretation and his theories have greatly influenced the philosophical background in this research.³¹

The tourism industry describes heritage icons as 'assets', which clearly indicates the potential for monetary gain from them. It is important to remember, however, that these heritage icons may have significance to community audiences who should be considered as part of the interpretation

²⁷ Carter, *A Sense of Place*, 5.

²⁸ Carter, *A Sense of Place*, 4.

²⁹ Tilden, *Interpreting Our Heritage*.

³⁰ Sam Ham, "From Interpretation to Protection: Is There a Theoretical Basis?" Paper presented at the NAI International Conference, Townsville, Queensland, April 13-17, 2010, accessed October 23, 2015, http://espace.library.uq.edu.au/view/UQ:226815/NAI_IC_2010_proceedings.pdf#page=98.

Sam Ham is a professor of communication psychology and a prolific author. He is the recipient of numerous prestigious awards for his work in environmental and heritage interpretation.

³¹ "What is Interpretation?" Association for Heritage Interpretation website, accessed September 20, 2015, http://www.ahi.org.uk/www/about/what_is_interpretation/.

process.³² Involving communities directly in the interpretation can help to develop a community and increase pride in the heritage icon that an area has to offer.³³ Community involvement can empower local people, ensuring that the interpretation has a lasting impact on the community.³⁴ Engaging a community in the interpretive work helps to ensure that the interpretation does not only serve a purely touristic purpose but also helps to reinforce a community identity.

The folio contains a selection of compositions, some of which are informed by community stories and others that provide a backdrop onto which communities can add their stories. In most of the compositions the communities were involved in performing the music, and their families and friends heard the result, which in itself was an act of passing on the story to a wider audience and sustaining its retelling. Throughout the folio it is clear that the extent to which communities were engaged in the creative process of interpreting heritage has resulted in vastly diverse musical interactions.

1.2.2.2 Heritage interpretation as education

Freeman Tilden regarded interpretation as a means for provoking thought about and encouraging exploration of heritage, and not as a means of instruction.³⁵ The education sector also relies on the heritage industry to deliver educational experiences with clear learning objectives that relate to the National Curriculum.³⁶ Heritage interpretation can help to extend learning by delivering special and memorable experiences that inspire further

³² "Community Heritage and Interpretation," TellTale website, accessed November 12, 2015. <http://www.telltale.co.uk/what-we-do/community-heritage-and-interpretation/>.

³³ *Ibid.*

³⁴ "Sustainable Preservation," 11.

³⁵ Tilden, *Interpreting our Heritage*.

³⁶ Anette Simpson, "An Emotional Heart," *Interpretation Journal*, 18, 1 (2013): 29-30.

investigation.³⁷ It is vital that heritage interpreters deliver provocative, engaging experiences whilst satisfying both client and audience needs.³⁸

1.2.2.3 Optimal stimulation

The anniversary of the First World War has prompted the production of a lot of war-related exhibits and artwork, from musical theatre such as Di Sherlock's 'Services No Longer Required' to 'Blood Swept Lands and Seas of Red', the art installation of 888,246 poppies by Paul Cummins. At the Association for Heritage Interpretation Conference 2015, an attendee made a comment, whilst looking at a museum cabinet containing artefacts from the First World War: 'another war exhibit, how original...everyone is doing war now'.³⁹ This exchange prompted me to consider that perhaps a topic can be given too much exposure, so that its presence overwhelms and overstimulates its audience and therefore loses its impact, possibly even resulting in nonchalance.

The concept of 'optimal stimulation' was developed in the 1950s by Clarence Leuba; this implies that human beings seek stimulation but will withdraw from it when it becomes overwhelming or, conversely, becomes boring.⁴⁰ Leuba suggests that whilst each individual may have a different optimum level of stimulation, this level also depends on the circumstances surrounding the stimulation.⁴¹ For example, the conference attendee referred to above might have been more drawn to the First World War artefacts if she had not experienced what she considered to be excessive stimulation on that topic.

The notion of excess was divided by Andrew Abbott into categories of 'surfeit' – having too much of one thing, and 'welter' – having too many

³⁷ Simpson, "An Emotional Heart," 30.

³⁸ Simpson, "An Emotional Heart," 30.

³⁹ AHI Conference 2015, Personal notes.

⁴⁰ Clarence Leuba, "Toward Some Integration of Learning Theories: The Concept of Optimal Stimulation," *Psychological Reports*, 1, g (1955): 27-33, accessed December 03, 2015, doi: 10.2466/pr0.1955.1.g.27.

⁴¹ Leuba, "Optimal Stimulation," 31.

things.⁴² In the case of the conference attendee, the First World War had been an over-stimulated topic and thus a case of surfeit. There is also the possibility that with so many potential heritage icons to represent, welter is experienced, perhaps to the point where they lose their iconic value. Curators and heritage interpreters should consider the notions of surfeit and welter as human beings are limited in their time, money and capacity for knowledge.⁴³

One of the projects in the folio, *Pro Patria*, was written during the centenary of the first year of the First World War, during which time a mass of war-related artwork and exhibits have been publicised. The other three projects in the portfolio concern icons that are local to an area and are iconic to small communities.

1.2.3 Custodians of our treasures

Stories about heritage icons are carefully revealed by heritage interpreters in an effort to encourage audiences to form their own understanding.⁴⁴ Tilden described heritage interpreters as ‘custodians of our treasures’, and it is certainly the responsibility of the interpreter to help audiences to discover that heritage icons *are* treasures if it is hoped that they will take action towards their protection. The idea that heritage interpretation can lead to the protection of heritage icons has been understood for some considerable time as a feasible rationale for the interpretation of heritage.⁴⁵ In 2010, Professor Sam Ham presented a paper which brought together a variety of studies that substantiated a theoretical basis for this concept.⁴⁶ Ham examined Tilden’s quotation as three connected communication processes; ‘Through Interpretation, Understanding’; ‘Through Understanding, Appreciation’; and

⁴² Andrew Abbott, “The Problem of Excess,” *Sociological Theory*, 32, 1 (2014): 11, accessed December 03, 2015, doi: 10.1177/0735275114523419.

⁴³ Tilden, *Interpreting our Heritage*.

⁴⁴ Kate Measures, personal notes on presentation, Interpretation for Beginners Course, Malvern Cube, Malvern, March 11, 2015.

⁴⁵ Ham, “From Interpretation to Protection,” 98.

⁴⁶ Ham, “From Interpretation to Protection,” 103.

'Through Appreciation, Protection' from the perspective of cognitive and social psychology.⁴⁷ Drawing on several psychological studies, Ham concludes that audiences will develop caring attitudes towards heritage icons that they feel that they understand.

1.2.4 Media

Heritage interpreters can utilise a variety of interpretive media and techniques that engage the senses in order to enable audiences to appreciate a heritage icon. From live actors, to printed text, to large scale re-enactments, there is a wealth of media that is available. Often heritage interpreters will be working for a client who already has in mind some details about the interpretation that they desire, from the content and media that they wish to employ to the money that they are prepared to spend. The pervasive 'interpretation panel' has become a subject of irritation for some heritage interpreters.⁴⁸ Panels are often the only interpretation medium that a client will consider useful.⁴⁹ This is not to say that this is inherently a bad interpretation medium, but it is recognised that the interpretation panel can lend itself to bad interpretation technique such as simply writing blocks of informative text.⁵⁰

Recent research by Kate Measures for Heritage Insider demonstrated that on average audiences spent just three seconds reading an interpretive panel.⁵¹ Measures says that some visitors do not read further than the title; therefore interpretive materials need to be carefully styled in order to impart some of the story of the heritage icon in the little time that the audience has to spend.⁵² An audience has three limitations; time, absorptive capacity, and

⁴⁷ Ham, "From Interpretation to Protection," 98.

⁴⁸ Verity Walker, "This house believes that the interpretive panel is redundant," *Interpretation Journal* 15, 1 (2010): 4-5.

⁴⁹ Walker, "This house believes," 4.

⁵⁰ Measures, personal notes.

⁵¹ *Ibid.*

⁵² Kate Measures, course papers, Interpretation for Beginners Course, Malvern Cube, Malvern, March 11, 2015.

money and it is therefore important to impart the key story of a heritage icon succinctly.⁵³ With the range of interpretive media available, it may be frustrating for an interpreter to deliver panels when there are potentially more engaging and provocative interpretive media that could be used.

Around the world lots of institutions are implementing new technologies to enhance visitor experiences.⁵⁴ This folio makes use of sound design as an interpretive medium, but most of the projects have been supplemented by some form of explanatory material, either through text or spoken word. This was done to add clarity to the work, particularly to ensure that the stories that were being sonically interpreted did not become obscured. During an evaluation of *Pro Patria*, a participant remarked that the use of music created a reflective space that allowed the audience to meditate on the earlier related story. It is essential that sound design is not perceived to be a purely technological endeavour that is created simply to replace existing media. Sound design does not rely on technical equipment itself, (although failure of equipment can ruin the effect of the interpretation) but it is the careful design of musical interactions that can provide an interpreter with a new tool with which to engage an audience.

1.2.5 Sound and a 'sense of place'

Freeman Tilden did not consider the purpose of interpretation to be purely informational and perhaps he gleaned this idea from the writings of Ansel F. Hall, chief naturalist of the National Park Service.⁵⁵ In a document to park education officers in 1928, Hall implied that he considered an audience's enjoyment of their experience to be of primary importance, with the accumulation of facts being a secondary consideration.⁵⁶ Tilden devised six basic principles as a starting point for interpretation, three of which are considered to be highly important by heritage interpreters; interpretation

⁵³ Tilden, *Interpreting our Heritage*.

⁵⁴ "Technology in Museums," Museums and Heritage website.

⁵⁵ **Ansel F. Hall** served as the first Chief Naturalist and first Chief Forester at the Natural Parks Service in 1923.

⁵⁶ Tilden, *Interpreting Our Heritage*.

should provoke thought, relate to its audience, and reveal meaning.⁵⁷ Interpretation is involved primarily in storytelling and presenting a genuine sense of place.⁵⁸ An important figure concerned with 'sense of place' is Brandon LaBelle, a current sound artist and writer whose work has been exhibited worldwide.⁵⁹ In his book *Acoustic Territories: sound culture and everyday life*, published in 2010, LaBelle considers that the relationship between sound and time can create a powerful sense of ownership of a 'moment' and that this can be translated as sound travels through space into a sense of ownership of a place and the sense of belonging within a community.⁶⁰ Giving a community a role in the development of interpretive media can greatly influence the 'sense of place' and how genuinely it is felt.⁶¹

1.2.6 Accessibility

Heritage icons are sometimes difficult to access. Perhaps the icon has been damaged or even destroyed, or is simply not present at the time that an audience visits a site, as may be the case for migratory birds or nocturnal creatures. Sometimes heritage icons may not be accessible to disabled people. It is the responsibility of heritage interpreters to make sure that the key stories about a heritage icon are uncovered and accessible by as diverse an audience as the site requires. Good heritage interpretation practice requires that research is done to assess who the audience of a heritage icon currently is and who else might be interested in the future, and this would include evaluating whether action needs to be taken to make the heritage

⁵⁷ Carter, *A Sense of Place*, 5.

⁵⁸ Carter, *A Sense of Place*, 6.

⁵⁹ "Biography," Brandon LaBelle's website, accessed March 30, 2016, <http://www.brandonlabelle.net/biography.html>.

⁶⁰ Brandon LaBelle, *Acoustic Territories: sound culture and everyday life*, New York: The Continuum International Publishing Group Inc., 2010, xvii.

⁶¹ Carter, *A Sense of Place*, 8.

icon more accessible to its audience.⁶² As part of this folio, I have tried to ensure that the music created is accessible, and this is a key issue in Part 2 of this commentary.

⁶² “Interpretation Toolkit, Worksheet 1: Knowing your visitors.” Canal and River Trust website, accessed November 13, 2015.

<https://canalrivertrust.orguk/media/library/9817-interpretation-toolkit.pdf>.

Part 2 – Portfolio

2.1 Introduction

This portfolio has involved collaborative work with several heritage organisations, including; The Woodland Trust, The Canal and River Trust, and The Association for Heritage Interpretation, all of whom showed a keen interest in sound design as an interpretive medium. I had hoped to work with the Eden Project but I was unable to secure a suitable date with the events manager, despite our joint enthusiasm. *Ancient Forest* and *Pro Patria* have been much longer term projects, compared to *Whispers on the Hedgerow* and *Ancient Mariners*, which were both subject to a very tight schedule. The portfolio has resulted in a variety of methods of community engagement with heritage icons, from active composition to simply listening.

2.1.1 Acknowledgements

I would like to express my gratitude to all those who have helped to make all of the projects in this portfolio a success.

In particular, I would like to thank Eliza and Alan Botham, my parents, for their enthusiasm and encouragement throughout my studies. I would like to thank them in particular for: their help in planning and executing the tent setup at the AHI Conference performance of *Pro Patria*; for actively participating in numerous recordings; for taking photographs; and for always being ready to give constructive feedback on my work. Thanks to Eliza for her technical contributions as a heritage interpreter, suggesting texts and giving advice about heritage matters.

I would also like to thank Professor Ambrose Field for his patience and support, technical advice, and relentless enthusiasm throughout my studies.

Thanks to all of the teachers, ex-teachers, and workshop leaders who contributed their time to participate in these projects. I would particularly like to thank Teala Dearden, Billie-Jo Dearden, Audrey Midgley, Chris Gibbins, Jenny Shaw and Geoff Shaw for their feedback and advice on the materials for *Ancient Forest*. Special thanks to Audrey Midgley for organising and

supporting my placement with her reception class at Brinscall School, and for taking such beautiful photographs of the children participating in my workshops. Also to Jackie Cotter for selecting year 6 pupils to contribute to the *Ancient Forest* recording.

Thanks to the reception class and year 6 children at Brinscall School for contributing their woodland sounds, 'magic names' and 'rainsong' to the *Ancient Forest* recording. Thanks also to all of the children and adults who participated in the workshops of *Ancient Forest*, particularly to the volunteers at Cefn Ila. To Allan Randall for commissioning *Ancient Forest* on behalf of the Woodland Trust. Special thanks to Lisa, Katherine, George and William Harrison, and to Shelagh Dressel, Graham Doe, Allan Randall, Jon Crampton, and Eliza Botham for participating in the recording and filming of *Ancient Forest*. Thanks to Peter Ralley of Rali Film for his beautiful film production of *Ancient Forest*.

To Greg Botham, Jon Crampton, Keith Dally, Geoff Shaw, and Eliza Botham for their brilliant improvised contributions to the 'pirate song' on the *Ancient Mariners* recording. Thanks also to Snuffkin the parrot for his wing flapping and squaring on the recording! To the contributor at Free SFX whose 'wood creak' sounds were used in the *Ancient Mariners* project—the name and recordings have since been removed, but the recordings were of excellent quality and bass depth. Many thanks to Stourport Forward for inviting me to contribute the soundscape to Pirate Day in Stourport.

To Michael Glenn, Eliza Botham and Char March for their beautiful poetry that has been used in *Whispers on the Hedgerow*. Thanks to all those who also sent poetry—I am sorry that I wasn't able to write for all of the poems that were sent to me. Thanks to the *Whispers on The Hedgerow* players and singers, Jon Crampton, Teala Dearden and Eliza Botham for your fab work. To Nicola Genner for organising a place for me to run a stall at Bewdley Museum gardens to test *Whispers on the Hedgerow*. To all who tested the *Whispers on the Hedgerow* musical trail, thanks for their feedback on their experiences of the trail.

To Ruth Coulthard for organising for *Pro Patria* to be exhibited at the AHI Conference 2014. Thanks also to all of the AHI members who came to watch and give feedback on the performance of *Pro Patria*.

To the ladies of Wilden All Saints Community Choir for the generous contribution of their time to learn and to record *Pro Patria*, namely: Sharon Toy, Andrea Miller, Gill Price, Nicky Tracey, Lyn Hamilton-Cox, Wendy Stobbart, Caroline Worthington, Carole Allsop, and Joan Watts, with special thanks to Pamela Craven for selecting singers and for her enthusiasm for my project.

To the family of Katie Morter for giving permission to use Katie's story for *Pro Patria*. Thanks also to Emily Hunter for her beautiful illustration of Katie Morter.

Many thanks to all involved for making a huge difference to the success and diversity of these projects. I thoroughly enjoyed working with all of you.



Ancient Forest project

“A great excuse to go outdoors!”

2.2 Ancient Forest project

“A great excuse to go outdoors!”

Ancient Forest is a soundscape that was commissioned by the Woodland Trust as part of a woodland activities pack. The Woodland Trust is the largest charity that conserves woodlands in the UK.⁶³ The charity is responsible for protecting woodlands, restoring ancient forests, and creating new woodlands through direct conservation work and inspiring interpretation.⁶⁴ More than 100 people have been involved in the development of this soundscape project, from pre-school children to adults in their seventies.

2.2.1 The brief

The Woodland Trust commissioned me to use the theme of ‘ancient woodland’ to create a soundscape activity as part of their woodland activities pack. I was asked to focus on ‘atmosphere, nature, spirits, and woodland sounds’. I was provided with a very open brief to encourage people to embark on different woodland activities. A recent study of 2,000 British children aged between eight and 12 years old found that 64% of these children played outside less than once a week.⁶⁵ By providing parents, group leaders, and teachers with more options and ideas for working outside, it was hoped that this project could help to connect children and young people with natural heritage, encouraging them to find wonder in the woodlands and provoking them to want to explore further. This project also involved adults in testing out the workshops as participants.

I planned to create sound design that was accessible to anyone of any

⁶³ “About us,” Woodland Trust website, accessed March 30, 2016. http://www.woodlandtrust.org.uk/about-us/?gclid=CjwKEAjwlfO3BRDR4Pj_u-iO2U0SJAD88y1SX_8Z_sEKRj7hKFSLMfpu3IzS-p6_TTLaBOxDEopzbRoCfSfw_wcB&gclsrc=aw.ds.

⁶⁴ *Ibid.*

⁶⁵ Jon Henley, “Why our children need to get outside and engage with nature,” Guardian website, accessed December 23, 2015, <http://www.theguardian.com/lifeandstyle/2010/aug/16/childre-nature-outside-play-health>.

age and musical ability. The materials had to be relatively simple in format so that users could easily access and download them from the website onto a variety of devices. The target audience was primarily families, schools and community groups. The Woodland Trust also wanted an example of what could be produced to be available on their website as video and audio recordings.

2.2.2 Project design

Through my work with choirs and community groups during my undergraduate study, I understood that many people enjoy the immediately intimate music that their voice can provide. For this project I wanted to create a piece that groups could perform and react to straight away, using their voices.

During my final recital preparation for my undergraduate degree, I became familiar with the work of Georges Aperghis, particularly his *Récitations*. These pieces are constructed of nonsensical French poetry with directions for how to speak or sing the words, paying particular attention to timbre. The directions are clear enough for a performer to interpret them, but they are also vague enough to allow a number of very different interpretations of how the music ought to be performed.

Stimmung, by Karlheinz Stockhausen, is another piece that has influenced a lot of my work since studying it at A-Level. I find the layout of the score and the directions fascinating. Stockhausen provides his performers with a skeleton structure for *Stimmung*, alongside a set of 'magic names', a set of 'motifs', poems, and other written directions. The 'magic names' and 'motifs' are written onto cards which can be re-ordered as each performer wishes, and there are cues throughout the piece to tell each performer when to use one of their cards.

Ancient Forest was designed to provide an organic structure that was accessible enough for someone who had not been trained to read music to take the materials and use them to make music.

I wrote a poem about an ancient forest, with heritage and conservation in mind. Using the narrative of the poem to influence the rest of the piece, I drafted a skeleton score over the verses of the poem and marked sections

with blocks to differentiate between sound worlds. There are sections of birdsong, rainsong, and 'growing sounds' in the piece to name a few. Within these sections, I added cues to the performers to use their Sound Cards. The Sound Cards are inspired by sounds in the ancient forest, such as groaning ancient trees and tiny animals in the undergrowth.

I wanted to include Latin names for the plants and animals because I think that they can evoke an ancient, magical sound. I decided to call these 'Magic Names', notating points of 'magic' in the score where participants could choose their favourite names to speak. I wrote a short activity that encouraged the performers to look at the woodland, to listen for birds, and to use guides, such as books or experts in the group, to find out what animals and plants are around them. I wanted them to discover the Latin names of the organisms around them, encouraging them to connect with the space further. This has the potential to be a very useful exercise that encourages participants to rediscover their surroundings, finding something special in an area that they may have considered commonplace, which could help to increase pride in local areas.

2.2.2.1 Risks and resolution

I was aware in the initial planning stages that there were several potential risks inherent in the presentation of the materials for this piece. I therefore created a series of activities so that the project leader could gradually introduce each musical element, building towards the creation of a piece. I felt that this would provide structure for a group leader and these activities could take more or less time depending on the group. This also allowed more confident groups to create a more in-depth piece drawing on multiple activities, while less confident groups could still enjoy using just one of the activities to create music.

I was also concerned that some participants might find the Latin names daunting or challenging and therefore might decide not to use them. There is also a lot of speculation about how to pronounce Latin, but the point of this activity was not to debate Latin pronunciation, so I made a point of writing this into the activity pack, saying:

Do not worry about the "correct pronunciation" of these words. You

should just use the Latin words as though they were words in a spell – give the words a sense of magic in the way that you speak them.

I had some concerns about notating pitch and creating chords in an accessible way. Some of the Sound Cards have vague instructions, such as; 'Make a soft 'ahhhh' sound like a sighing breeze'; or 'Bufo Bufo', the Latin name for 'toad', which the performer is directed to read in a voice that is 'croaky, like a toad'. I also created some slightly more detailed cards with pitch contours for bird song of Chiff-Chaffs and Tawny Owls. I explained in the instructions that the straight and wavy lines on the Sound Cards indicated a rough melody. When the line was at the top of the box, the melody was high and when the line was nearer the bottom of the box, the melody was lower.

To create chords, I designed an activity called 'building chords' where performers could experiment by gradually adding notes to a droned note. I gave vaguely notated chords at three points during the score, and it was interesting to see how groups tackled these when trying to decipher the instructions.

2.2.3 Community engagement and feedback

I have now tested this score in workshops with more than 100 people. As a result of these workshops, I have received some excellent suggestions from teachers and educators about improvements to the materials, making them more accessible and more useful to teachers and students.



Figures 7-8: Groups in woodland settings.

These changes are being made to the latest version of the work, which will become available online when the website is updated. The materials that are provided in the portfolio include the 'printables' that are currently available online and some pre-design versions of the new materials with the changes, pending design and upload to the website. The 'skeleton score' that can be seen on the printables which is a third of the size of a sheet of A4 will be replaced by the full size A4 score that will be much more legible. Some minor mistakes have been corrected for clarity, for example; I noticed that I had written 'Rainsongs 1 and 2' and 'Rainsongs A and B' alternately. A rough 'learning outcomes' sheet has also been added at the beginning of the materials to allow teachers to scan the areas of the curriculum that the workshop covers and any other benefits, such as confidence building and leadership opportunities that the workshop offers.

The project coordinator liked the idea of handmade instruments, made of materials found in the woodland. I had planned to feature this as one of the activities in the pack, however, having looked at several tutorials on creating handmade instruments, I found that some of the tutorials were unsuitable for the target audience and most required too much explanation. I decided to opt for a simpler approach and designed an activity to collect what I referred to as 'Woodland Treasures' which could be used to make percussive sounds; pebbles, leaves, feathers etc. The phrase 'Woodland Treasures' was used to encourage participants to find objects that they thought were special in the woodland, connecting them with the place and reinforcing the idea that the woodland is special and full of exciting things.



Figures 9-12: Collecting woodland treasures, images by Audrey Midgley.

Children and adults alike were interested in collecting special items and talking about what they liked about the sounds that they could make with them. The children shown in figure 11 were very excited to show off the snail that they had discovered.



Figure 13: Aboard narrowboat, image by Eliza Botham.

The workshops were tested in a variety of spaces, including classrooms, structured outdoor learning spaces, a boat, and woodland spaces. The school children in figures nine to 12 have an excellent outdoor learning area that they had built with their teacher where we foraged for our Woodland Treasures. The children are clearly proud of the space that they have created and enjoyed exploring the garden in a new way.

The film was recorded in the Wyre Forest, which has a fantastic mix of evergreen and deciduous trees. This space yielded a variety of Woodland Treasures and provided contrasting scenery for the filming.



Figures 14-18: Ancient Forest Film, images by Peter Ralley.

I also demonstrated the workshop in Cefn Ila in Wales to get some feedback from Woodland Trust volunteers. We sat beneath the oak tree in figure 19 to try out some of the activities. With this group I had a very short time to present the materials, which unfortunately resulted in some confusion. The group agreed, however, that they could envisage that there were 'big possibilities' for workshops such as this on their own site.

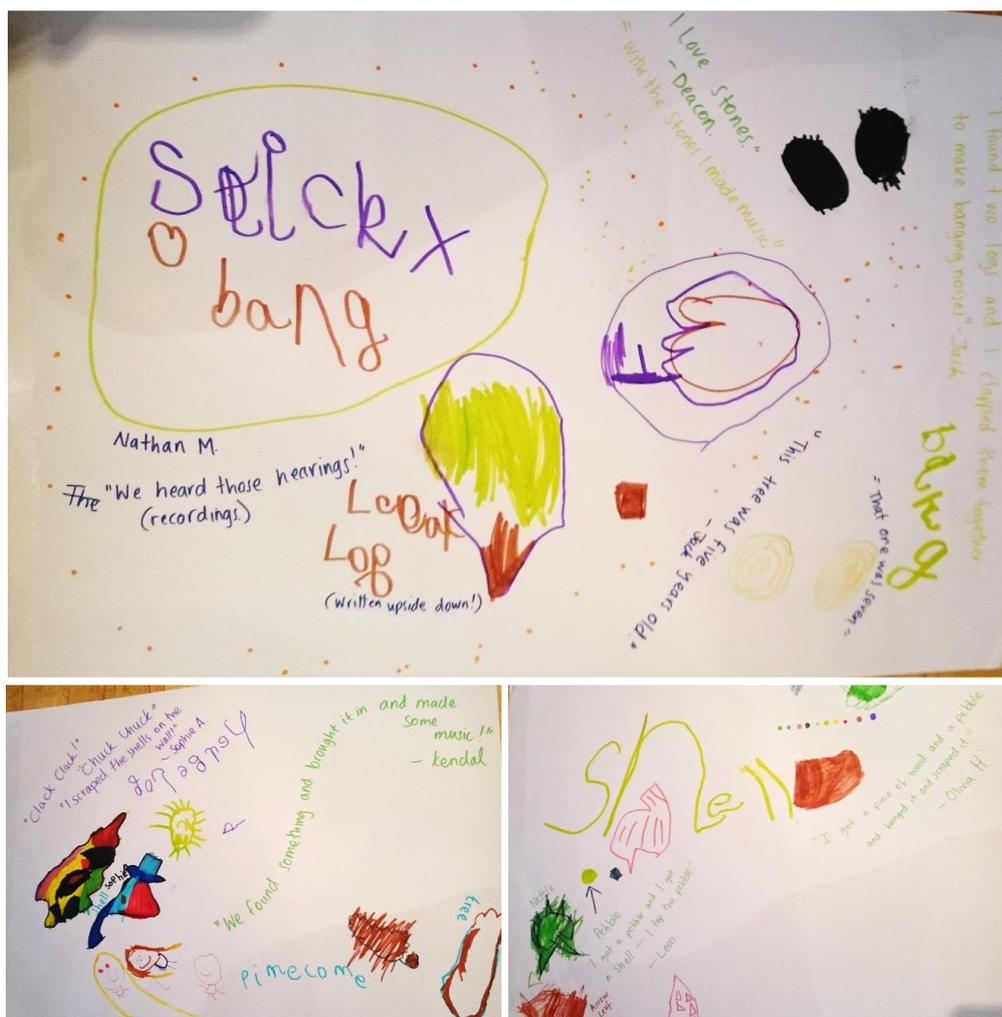


Figure 19: Cefn Ila workshop, image by Eliza Botham.

2.2.3.1 Creating something new

It is really important to note that all of the elements of the materials are optional building blocks that are designed to encourage a group to play and experience the woodland in a new way. The more complicated elements do not have to be used, but they provide some options and inspiration for groups that want to create a more complex piece. One of the groups that tested the materials worked through some of the activities like a series of short games, whilst another group investigated every element in the pack and then chose the elements that they liked the most; yet another group designed their own graphic score and created an entirely different structure for their piece. It is important to recognise that all of these responses to and uses of the materials are entirely valid because the materials have helped to provoke the group to create something new that is unique to them. As far as possible, whilst I was leading workshops, I tried to encourage groups to choose the elements that shaped their pieces. Where it was possible to do so, I recorded the groups so that their work could be a part of the final materials that are available online. As can be seen from the video credits, a lot of people were involved in the creation of this new music.

The images in figures 20 to 22 are examples of the ways in which a group of children aged four and five responded to their experiences of *Ancient Forest*. Their teacher encourages them to write and draw on A3 paper for a 'floor book' as part of their normal studies. In this book the children can create a personal record about something that they have been learning about in school. It is an informal way to observe what the children have learnt without putting them under pressure. All of the children that took part in creating these images were very excited about drawing and writing down what they had been doing. These children were asked to describe something they did during the workshop and to talk about the Woodland Treasures that they found; then they drew pictures of their Woodland Treasures. Their teacher wanted to know what they had talked about in their own words, and showed me examples of how she usually adds the children's words to their work. The words in quotation marks on these images were the children's own words.



Figures 20-22: *Ancient Forest floor book entry.*

In the final materials for *Ancient Forest* the community group is encouraged to create a poem, allowing participants to express their own opinions and to imbue the work with their own set of values about woodland spaces. I used the children's own words to put together this poem which the teacher planned to use in a follow-up musical activity about the woodland. This poem about Woodland Treasures can be seen in figure 23.

Working with so many different groups over the course of this research, I witnessed a diverse range of musical interactions with and interpretations of the materials. I was really surprised to find that groups were excited to look at the Latin words and to learn the 'Magic Names' of animals that they recognised.

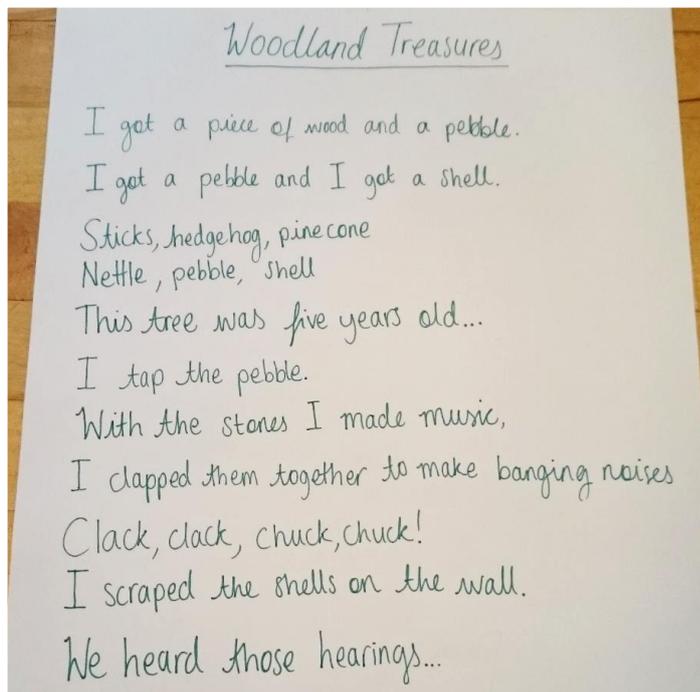


Figure 23: Woodland Treasures poem.

The Woodland Trust were very pleased with the materials, calling the project 'A magical piece of interpretation'. The *Ancient Forest* activity pack has the potential to provide engaging and enriching activities for groups in woodland spaces. I observed that all of the participants were eager to talk about their place in the woodland setting, to discuss what they thought was special, or even to draw themselves, as seen in figure 21. This reinforces the importance of community voice in heritage interpretation; audiences want to understand how they relate to heritage icons. The feedback from the teachers and educators will improve the materials, making them much more relevant to those who want to use them. As part of this project, I had planned to carry out extensive surveys in order to be able to reliably analyse the impact of these materials. I did design and implement a handful of these surveys, but the sample size would have to be much higher in order to produce statistically valid results.⁶⁶

⁶⁶ See Appendix 3 – Ancient Forest survey responses.



Ancient Mariners project

Working boats at a community festival

2.3 Ancient Mariners project

Combining working boats heritage and a community festival

Ancient Mariners is an atmospheric piece for use on a narrowboat and was installed as a temporary surround sound exhibit in the hold of the narrowboat called Bramble.

2.3.1 The brief

Ancient Mariners was written by invitation of Stourport Forward as an atmospheric soundscape prior to and during a storytelling session at a local festival in Stourport-on-Severn. Stourport Forward is a heritage organisation for the canal town of Stourport-on-Severn in Worcestershire.⁶⁷

2.3.1.1 Narrowboat 'Bramble'

The narrowboat Bramble has been undergoing restoration work for more than two years. With the help of local craftsmen and volunteers, she is now 'ship-shape', with a working engine, dressed cabin, and an educational area in the hold.⁶⁸ Bramble was built in 1934 and was used on canals to transport cargo such as steel bars and coal. In 2013 Bramble was purchased by Stourport Forward and is now in use as a floating classroom, helping to encourage discussion about Stourport's heritage and to educate people about the waterways.⁶⁹

2.3.1.2 Inland pirates

Stourport-on-Severn holds a Pirate Day every year in June (despite being quite far from the sea). Being unable to find much evidence of pirates in Stourport, the Stourport Forward team were unsure about how to involve Bramble as part of Pirate Day. Pirate Day was, however, a great opportunity to engage with visitors who might not have heard of Bramble or had not been aboard a narrowboat before. It was therefore important to involve Bramble in this event as part of Stourport Forward's continuing effort to involve people in Stourport's canal heritage. The Stourport Forward interpretation team chose

⁶⁷ Eliza Botham, heritage consultant, personal notes on discussions.

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

to tell a pirate story in the hold of the narrowboat, with the cabin at the opposite end open for visitors to see what life would have been like for boating families in the 1930s. The project manager said that she felt that this was a good compromise, ensuring that visitors could experience Bramble both as a working boat and as a new and exciting venue for storytelling and other activities.⁷⁰ The team were keen to have a soundscape set up to create the impression that as visitors stepped into the hold, they were stepping onto a much larger boat with a pirate crew in tow. Captain Kidd was chosen by Geoff Shaw, the volunteer who would be telling the pirate story, as a figure whose arguably unjust trial as a pirate ought to be remembered.

2.3.2 Project design

Ancient Mariners has been designed in sections so that it is louder, with a greater variety of sounds, when the visitors come aboard, with the sound settling as Captain Kidd comes aboard, and then with just a few creaking boards and sea noises as Kidd tells his tale. Some groups took slightly longer to get aboard than others and, having planned for this, I looped the first section until the group was ready for Captain Kidd and then signalled for Captain Kidd to come aboard. The length of the story was also variable, and in rehearsal the team were keen to end Kidd's story with the pirate song. Therefore the main section was looped until Kidd signalled that he was leaving, at which point the whistling at the start of the song would begin, with Kidd exiting the boat when the singing began. As this detail needed to be arranged carefully, a technician had to be available to control the equipment. I used the equipment for the first day, but the project manager used the materials when I couldn't attend another session, and she said that the materials worked well and were easy to use.

2.3.3 Community engagement

This project featured a lot of community involvement. I wrote two very simple tunes for the pirate song and then invited people from the local area to record their version of it, improvising on their instrument or singing along to

⁷⁰ Eliza Botham, personal notes on discussions.

the chord sequence. This was a really useful method for gathering materials because I had a good variety of sounds and tunes to play around with and it resulted in a really lovely folky community-led sound. I also recorded these two naval sayings, as recounted to me by an ex-naval petty officer:

“I wonder, yes I wonder, did the jaunty make a blunder when he tried to make a matelot out of me?”

“For six days thou shalt labour and do all that thou art able and on the seventh thou shalt holy stone the deck and scrub the cable.”

These phrases can be heard faintly at the beginning of the piece and help to form a muttering sound as though a crowd is slowly gathering. Other parts of the audio, such as the teacup and the footsteps were recorded aboard Bramble, using her boards and items from her cabin to form all of the background noise. The teacup idea was given to me by one of the volunteers, who stated that the pirate Captain Bartholomew Roberts was renowned for drinking tea rather than rum!

We were also extremely lucky to have multi-talented actors on the volunteer team as Geoff Shaw, pictured in figure 30, played Captain Kidd aboard Bramble and drew a crowd in between performances, playing and singing sea shanties.



Figure 30: Geoff Shaw playing sea shanties, image by Alan Botham.

Another of our volunteers was a small Hahn's Macaw parrot called Snuffkin, who can be heard making squawking noises and talking at the beginning of the soundscape!



Figure 31: Snuffkin the Hahn's Macaw.

2.3.4 Feedback and observations

We ran four storytelling sessions aboard Bramble and had lots of visitors, filling the boat every time. The feedback was mostly positive, although some very young children were scared of Captain Kidd and the loud noises on the boat and left in tears. For the most part, though, the experience was exciting for children and adults alike, some of whom had not been aboard a narrowboat and had not heard of Bramble before. One of our criteria for this project was to encourage more people to interact with Bramble and to help them understand more about why narrowboats are an important part of Stourport's heritage as a canal town.



Figure 32: Captain Kidd's story in the hold, image by Alan Botham.

I noticed that one child who was close to a speaker, which was at head height when seated, found the sound too loud and covered the ear closest to the speaker. The possibilities for situating the speakers safely were few, and perhaps for a more permanent installation, brackets could be installed so that the speakers would be above people's heads.

Whilst the storytelling was mostly aimed at children, I think that the story and the soundscape were both well suited to an adult audience and would have worked very well as part of an 'adults only' session. The adults talked about the sound more than the children did, but this does not indicate that the children did not appreciate the effect of the sound. The pirate song at the end was a helpful signal to the audience that the story had finished and left them with a rousing song that I heard some people whistling when they left.

As the audience entered the hold, some thought that the boat was moving because of the rocking motion in the sound and lots of adults commented that the hold looked intriguing with the lighting and set dressing. One group even commented on the potential for Bramble as a venue for small events and appreciated its uniqueness, asking about the possibility of hiring the hold for small parties. The team were asked to reproduce the

experience for a school group because a teacher had been told by one of the parents in the audience how exciting the experience was.



Figure 33: Visitors inside Bramble's cabin, image by Alan Botham.

Two heritage icons were being represented as part of this project; Captain Kidd, as an icon of privateers and pirates, and Bramble, as an icon of the canals and the heritage of towns such as Stourport. Situating the pirate story in the hold with atmospheric music created a clear spatial difference between the pirate story and the story of people living and working on the canals. The project was successful in drawing an audience to experience Bramble as part of Pirate Day, and some visitors followed up their visit by finding the Friends of Bramble page on Facebook and posting photos of their experience. Whilst the soundscape was not the main element in the interpretive work of this project, it did help to establish an atmosphere that was very different to the atmosphere in the cabin. The soundscape itself was also created with the help of local volunteers, all of whom visited Bramble and were excited to hear their piece in context. The more exposure that Bramble gets through events like this one, the more she can be understood by local people, and it is hoped that they will appreciate her significance as part of Stourport's heritage and will want to conserve her for future generations.



Whispers on the Hedgerow project

"a different way to see the gardens"

2.4 Whispers on the Hedgerow project

“a different way to see the gardens”

2.4.1 Project outlines

Whispers on the Hedgerow is a musical garden trail about British countryside. The trail was created to demonstrate a different kind of audio trail that could be presented at heritage sites. The pieces were created in partnership with British poets and musicians who were local to Bewdley, where the pieces were performed.

2.4.1.1 The poetry

The materials were collected through a call for poetry on social media and by email to writers that I knew; the resulting work features a selection of the poems that were received which I felt would work well together as a trail. The only constraint on the poetry was that it should have a countryside theme and perhaps reflect a memory; the poems received were about making elderflower cordial, walking dogs, and watching herons, to name a few. The heritage icon was British countryside, and the poems reflect those things that are special about the countryside to the writers that were involved. Whilst the majority of the poems portrayed a very positive view of the natural world, there were a few that bore more negative and sometimes even political messages. I decided to use Char March's poem *Jam* to represent this group, as it turned the quaint idea of countryside that I had in my mind upside down; March challenges gender stereotypes and addresses a difficult topic which I thought would (and did) shock audiences as they stopped in a quiet place in the garden to hear her story.

2.4.1.2 The site

I contacted a site about hosting a one day test of the musical trail so that I could get feedback from an audience. Unfortunately the events manager of the site advised that they could not allow me to use their site because they did not think that they would make any money from it. This is important to note because this response represents a view that interpretation might not be worth the effort or money that it costs to put together.

At another site that I contacted, Bewdley Museum Gardens in Worcestershire, the events manager recommended that I run my trial during

their harvest weekend because the footfall would be greater than usual at that time. The events manager was very keen on the project and was particularly enthusiastic about encouraging the local community to engage with the gardens in a different way.

2.4.2 Project design

Using the words to inform pitch contour, tonality, and texture, the music is written in a text-centric way. Figure 39 is taken from bars 68-70 of *Elderflower Cordial* and demonstrates the way in which text was used to influence pitch contour; the words 'bowl' and 'lemons' are presented as a bowl shape and a lemon shape in the melody.



Figure 39: bars 68-70 of *Elderflower Cordial*.

Figure 40: bars 38-39 of *Our Walk in Kintyre*.

The text-centric writing is also particularly evident in bars 38-39 of *Our Walk in Kintyre*, as seen in figure 40. The violoncello (Vc.) plays its lowest note and the voice parts also sing low notes at the end of the phrase 'where the fish swim deep', where the second bass (B.) sings a particularly gravelly low G on the word 'deep'. In the context of the piece, this is after a

particularly high pitched section about grey gulls screeching in the ‘troubled sky’.

This text-centred approach was used as a compositional method that would allow the words of the poetry to really influence the way that the music unfolded. Michael H. Glen has used anaphora, repeating the phrase ‘Let the’ at the start of each phrase, creating a sense that the landscape of Kintyre is under some kind of spell which keeps it constantly in a frenzy of harsh wind and sea. Glen writes, however, at the end of the poem, of a memory of Kintyre where a lark sang the hymn of Kintyre. *Our Walk in Kintyre* is therefore composed in two distinct sections to represent the changing nature of the landscape which is narrated in the poem. The flute plays a lyrical and birdlike motif, conjuring a folk song sound in one section, whereas in another it plays a duet with the violin part and becomes a relentless rolling sea. I have tried to let the words control the compositional process in this way and I think that this has resulted in some diverse constructions.

2.4.3. Community engagement

All of the pieces are based on words that were kindly donated by several writers in Britain. Their words have had a direct impact on the creation of the pieces as the compositional technique used the words to direct pitch contour and timbre in the ways described previously.

In order to provide for the audience that would be visiting the site, the events manager suggested offering an option for children. The original idea was to create an adult trail that encouraged adults to explore the gardens whilst listening to moving and exciting countryside stories. I adapted the narration of the materials with Eliza Botham, who has worked on writing materials for both adults and children for more than 20 years. The children’s version of the materials does not include the piece *Jam*, as we felt that that piece was very harsh; in its place is a dramatic reading of *The bawkie burd*. I also had to change the words ‘pissing about’ to ‘messaging about’ in the poem *Nesh*. For the most part, however, the materials are very similar, but the narration is adapted to try to suit children under the age of 12 and is presented in a slightly more colloquial style.

Having secured a date with Bewdley museum, I engaged local musicians to play the music that I had written. On the soundtrack, the violin, guitar and 'cello are played by MIDI instruments on a computer, which is due to the tight timescale of only a month to collect poems, write music, record and master the music. I had based the set-up of instruments on a collection of players that I had thought would be available to play; unfortunately I did not manage to organise a recording with all of these players. The voices that can be heard on the soundtrack are people that are local to Worcestershire. The Worcestershire community were also involved in giving extensive feedback during the two-day event where they trialled the audio trail.

2.4.4 Feedback

Just under 60 people tried the Mp3 audio over the course of the two-day test and we received lots of feedback, particularly with regards to the emotional impact of the sound design element.

It was really interesting to note the difference in responses from the first day of the event to the second day. There was a higher proportion of people making positive comments, particularly about *Jam*, on the second test day than on the first. *Jam* was mentioned positively by name six times on the second day compared to just once on the first day. Most of the negative comments concerned the equipment on the second day, whereas there were five negative comments about the music being 'harsh' or 'difficult to listen to' on the first day compared to just one on the second day which referred to the tracks as being 'sombre'. The weather was considerably brighter on the second day and one might speculate that the better weather allowed the audience to see the funny side of *Jam* a little more.



Figures 41-42: Different weather conditions, images by Eliza Botham.

A larger number of people took part on the second day, which may have been as a result of changes made to the arrangement of the stall. On the first day we had borrowed a marquee from the council which very clearly said “Wyre Forest District Council” on the top. We also had our materials laid out quite formally, which perhaps gave the impression that we were doing a council-run survey. It was noted that a lot of the people who didn’t want to take part on the first day looked at the top of the marquee and quickly decided that they weren’t going to take part. On the second day we moved the table much further forward and decorated the stall much more and it was very noticeable that no one looked at the marquee to find out what we were about; evidently they were drawn in to find out more.



Figure 43: Stall decorations, image by Eliza Botham.

I advertised the trails as ‘folk music’, but some of the pieces were probably harsher sounding and more atonal in character than conventional folk music. It was interesting to witness the reactions of the audience and to assess whether the trail was as they had expected. Some people were pleasantly surprised, whilst others found the materials ‘difficult to listen to’ or demanding. I was very pleased to notice that the poems had affected people emotionally, especially because the words cut through the music so prominently; it was clear from both the positive and negative comments that the audience had really thought about the content.⁷¹

Some people found the extra sound to be a hindrance, however, commenting that they preferred ‘softly spoken poetry’ and that the ‘bird noises’ on the tracks were distracting. The vast majority of comments about the materials were positive and emotionally worded, the audience commented that they ‘loved’ certain pieces, that the trail was ‘charming and delightful’, ‘a great idea’, and ‘very dramatic’. Some people commented that certain tracks made them feel ‘very sad’ or put them in a ‘sombre’ mood whilst others related that they had been ‘laughing [their] socks off’ at some of the tracks. In terms of sense of place, I was pleased to hear that some people felt that they had been transported, commenting; ‘I went from Cornwall to Scotland!’, and ‘Nesh was so evocative of the Yorkshire landscape.’

⁷¹ See Appendix 5 – Survey quotes from *Whispers on the Hedgerow*.



Figures 44-45: Testing the trail, images by Eliza Botham.

Children were less willing to make extended comments, but their parents often elaborated for them. Adults described their children's experiences in very different ways. For some the trail was 'a bit slow', whilst other children were 'mesmerised'. Adults and children alike claimed to play their favourite tracks more than once, with two people playing the entire trail twice.

Some of the poems are simply dramatic readings of the poems with a soundscape in the background to add to the atmosphere, and this is partly because I had chosen to include these poems but did not have enough time to write fully for all of them. There were other poems that were donated that I did not think fitted the trail and, unfortunately, the tight timescale that I set myself on this project gave me little time to try out lots of options. Were I to do a similar project in future, I think that I would use the poems as a basis for creating a piece with a community group in a much more organic way, perhaps through group composition sessions. I would also like to contact more musicians in the local area, perhaps through open mic nights, to ensure that the project could contact a wider group of people and benefit more people. Since making the recording, I have been contacted by a group in Bewdley called the Bewdley Bards who would like to work together in future to put their poetry to music. Whilst the research that I gathered for this project has resulted in more extended user feedback, in future I would prepare questionnaires more carefully to obtain more detailed feedback.



***Pro Patria* project**

Group storytelling through choral music.

2.5 Pro Patria project

Group storytelling through choral music.

Pro Patria was written as a demonstration piece for the Association for Heritage Interpretation (AHI) Conference 2014. Since its debut, it has been reworked and recorded by a community choir in Worcestershire. The Association for Heritage Interpretation is a nationwide forum that encourages and endorses high quality heritage interpretation.⁷²

2.5.1 The brief

This tent-based installation was debuted at the Association for Heritage Interpretation (AHI) Conference 2014. Incongruous, on the balcony of a modern hotel in the centre of Manchester, it certainly had people intrigued!

I was given the opportunity to produce an installation for demonstration at the AHI Conference 2014: *The Art of Interpreting Emotions and Challenging Subjects*.

2.5.1.1 Developing ideas

I was already in the process of writing a piece of music about war that was based on Dylan Thomas' *The Hand That Signed The Paper*, but, due to a copyright issue, I couldn't use the poem. I worked to re-write the 'lyrics' that I had taken from Thomas' poem, hoping that I might be able to fit them back into the piece that I had already begun to write. I changed the lines; 'The hand that signed the paper bred a fever and famine grew and locusts came' to 'The Earth around His children grew blood-curdled and screams from Hell lit up the skies.'

I had read Thomas' *The Hand That Signed The Paper* as an anti-war and anti-power poem. The 'hands' and 'sovereign fingers' represented governments and kings who had mercilessly signed away the lives of innocent people to war. I also noted the Old Testament references to the story of Moses (fever, famine, and locusts) and considered that perhaps Thomas was angered that an omnipotent God would allow 'His children' to

⁷² "About AHI," Association for Heritage Interpretation website, accessed March 30, 2016, <http://www.ahi.org.uk/www/about>.

suffer so. In my line of poetry, I wanted to integrate this idea, so I referred to the innocent people as 'His children', meaning God's innocent people. The 'screams from Hell' that 'lit up the skies' are representative both of the bombs' explosions and of the voices of angels, or innocent people, as they experience hellish suffering; unnoticed by God though they light up the skies.

I have been moved by Wilfred Owen's poetry ever since I read the poem *Dulce et Decorum est* when I was 11 years old; the graphic imagery in the poem was my first real insight into the horrors of the First World War. In *Dulce et Decorum est*, Owen describes horrific scenes of 'blood-shod' men, wading through mud and later blood 'gargling from froth-corrupted lungs'; it is from these images that I imagined a 'blood-curdled' Earth.

Deciding that the lyrics no longer fitted the music that I had written, I began to search for a real wartime story and to present the music as a piece of heritage interpretation on this story. The centenary of the First World War saw the production of an abundance of films, artwork and reflections on military aspects of war. As a young female musician, I wanted to be able to respond to and communicate some of the emotion of a wartime story from the perspective of a young woman. I came across the story of Katie Morter, whose oral testimony was made public as part of the BBC's Great War Interviews. The narrative of the piece follows Katie Morter's story and as such is very much a woman's perspective on war.

2.5.2 Project design

I set the piece to work as three movements: Morter's life before, during and after the First World War. In the first movement, Katie and Percy are newly married; the movement ends with Percy leaving for war. The second movement is nightmarish, as Katie imagines what it must be like for the men at war. I decided to use only female voices because this piece is supposed to be from the perspective of women at home in Britain.

At first, Morter talked about the emotional blackmail of the recruitment drives. She went to a concert with her husband, Percy, and during the interval Vesta Tilley, a famous music hall singer, was singing, draped in a Union Jack, and bringing men up onto the stage to enrol in the army. The patriotic scene that she described reminded me of Wilfred Owen's *Dulce et*

Decorum est, in which he writes of ‘the old lie’ (also the title of the poem), ‘Dulce et Decorum est Pro Patria Mori’, which was written by Horace. It means ‘it is good and proper to die for your country’. I decided to begin the piece with this sense of patriotism, but with a sense of foreboding later as Morter realises that she may lose her husband.

Katie Morter spoke of two songs that Vesta Tilley sang that night, one of which was the well-known anthem, *Rule Britannia*. I began by using ‘Britannia’ as the only lyric, whilst the voices built up to create the sense of an anthem building. I used the Latin ‘Pro Patria’ (for your country) next, to continue this theme but also to hint at Wilfred Owen’s poem, *Dulce et Decorum est*, with the hope that this might create a sense of foreboding. I wanted the voices to sound almost like trumpets in this first section, opening with a slow fanfare. The voices break off into independent entries, returning to tutti entries of ‘Britannia’ as the patriotic feeling builds all the way to the unified entry at bar 72 where all of the voices are in agreement.

Morter mentioned that Vesta Tilley also sang ‘*We don’t want to lose you but we think you ought to go*’. I combined these words with the translation of ‘Dulce et Decorum est Pro Patria Mori’ (it is good and proper to die for your country), writing: ‘We know you should go, we want you to go, it is good and proper to die for your country’. I wanted to create a sense of weeping by using consonance on the ‘w’ sound. This is the first exposition of English text – everything up to this point has been in Latin – and there is a unified entry (b.72) and a simple texture to allow the English text to be laid bare. Patriotism is certainly not extinct in present day British life, but I hope that the text that I have chosen creates an uncomfortable feeling for the audience.

‘Decorum’ is stuttered by the alto singers, representing the male voices as they trudge to battle. Katie Morter said that her husband convinced her that it was right for the men to go and fight:

“We have to go,” he said, “There has to be men to go and fight for the women, otherwise,” he said, “Where should we be?”

Throughout this movement I tried to echo Percy Morter's words; there are anaphoric cries of 'For our women! For our children! For our country!' as though the men are having to constantly remind themselves why they are fighting. In the directions to the choir, I tried to create a sense of there being a huge storm where their voices are 'lightning flashes' and 'a low rumble' of thunder. I imagined that, for an audience that might not have experienced being in a war zone, the most familiar and relevant sound world is that of a huge storm – where the flashes, rumbles, and screams of the bombs are thunder and lightning.

At bar 131, there is suddenly no movement and a sense of slow-motion nightmare as the graphic English text is slowly revealed. Here I finally found a place for the lines that I had written to replace the Dylan Thomas text. Each line is answered with 'For our country' which mocks the patriotic feeling of the first movement as the Earth is 'curdled' with innocent blood. There follows a 'Children's Chorus' which, with pure sounding voices, innocently proclaims 'It is good and proper to die for your country'. I intended for this to turn the stomachs of the audience, as it foretells the dawn of a new war.

The third movement mourns the loss of husbands, fathers, and sons who died in battle – particularly Katie Morter's husband Percy. I titled this final movement *Dulce*, which literally means 'sweet' and is the only text in the final movement. I decided to use this word because I wanted all of the movements to hark back to Horace's 'old lie' (as Wilfred Owen called it), 'Dulce et Decorum est Pro Patria Mori'. As the women mourn the loss of the men, still they behave 'decorously', echoing that it is 'good' that the men have died to protect their country. Bar 150 is an impassioned emotional response with mournful cries supported by gentle assurances of 'Dulce'. At bar 158, a deeply mournful version of the chorus of the movement *Pro Patria* can be heard, the words replaced with 'Dulce'. Katie Morter's own cry is represented at bars 156 and 166 as she is left alone and her world is desolate.

2.5.2.1 The tent

The decision to set the installation within a bell tent came from research about the training camps for the new recruits in Britain. Whilst it is common

knowledge now that soldiers on the front line would most likely have been in trenches, the training camps in Britain at the time would have featured bell tents. Katie Morter once made a trip to try to visit Percy Morter and therefore is likely to have seen the tents used. One of the delegates at the AHI conference actually mentioned that the smell of the tent 'brought back memories of camping of a child – the sense of adventure', and it was this promise of adventure that I wanted to capture. The tent also provided a shut-away, personal space for visitors to experience this story – it allowed visitors to shut out the conference atmosphere and to be immersed in the experience. Having made the decision to create visuals for the piece, I also had an excellent canvas to display them on, rather than using a simple projector screen.



Figure 51: Tent during the daytime, image by Eliza Botham.

This idea was not without its difficulties as the tent had to be pitched on a balcony in the middle of Manchester where there was not any soft ground or grass for the tent pegs to fix into. With the small team for the event, we erected the tent using sandbags to weight down the guy ropes and added extra guy ropes to the groundsheet, securing these with more sandbags.



Figure 52: Testing visuals using a sheet, image by Eliza Botham.

This plan and the AV elements were tested in advance of the event to ensure that it would be safe. My small team and I liaised with the hotel with regards to health and safety and risk assessment and visited the site to measure dimensions and to draw up a location and fixings plan. As I attended the conference as part of Ice House Heritage Interpretation, the public liability insurance that the hotel required was covered by Ice House Heritage Interpretation's insurance policy. Myself and my volunteer technician were not covered under employer liability, as we were sponsored by Ice House rather than being under their employment. This is something that I would have to consider very carefully for future events.

2.5.2.2 The visuals and soundscape

Pro Patria was designed to have a visual component and I was lucky enough to have a beautiful day for filming when I made the trip to Wyre Mill Farm in Worcestershire. I got all of the shots that I had wanted in just a few hours – capturing the dramatic light as the sun sunk in the sky and filming a horse trotting along the river's edge.

On the day, there were five runs of the performance, but unfortunately we were moved forwards by one hour which meant that it was too bright outside for the initial two performances to see the visuals. Having realised this, I spoke to the conference co-ordinator and agreed that there would also

be a 'walk-in' opportunity with the performance on loop later in the evening so that anyone who had missed the visuals could see them.

After filming the visuals, I felt that the piece needed a soundscape backdrop to blend the music and the visuals together and to add atmosphere. I tried to create a very pastoral feel in the first movement, adding birdsong from a blackbird and gentle grass movement to create this effect. I found some fantastic thunderclaps online via FreeSFX and merged these with close-up rain for the second movement, synchronising the claps of thunder with the 'lightning' on the score. The final movement simply needed a backdrop of heavy rain and flowing water to emphasise the weeping sounds in the choir. I am so pleased with the effect that these simple sounds have created; I think that they lift the piece and blend the visuals with the choral parts providing continuity between the visuals and the audio.

2.5.2.3 Other instruments

As part of the soundscape tracks, I also included two instruments. The drum plays a very simple ostinato pattern, emulating a marching beat. This is exactly what it is designed to do: keep the choir in time with the soundscape, whilst adding a military feel. I added the 'cello part purely because I enjoy its mournful sound and I think that it adds a subtle melodic line that is missing from the necessarily repetitive choral parts. These two instruments are not included in the score.

2.5.2.4 The score and other materials

I wrote *Pro Patria* with the intention of it being an installation, but I wanted the score to be accessible for live performance and therefore have included a DVD with the soundscape and visuals with instructions about how to use these materials alongside a choral score. Each track on the DVD relates to a movement in the piece. The first and third tracks have more material to allow for expressive timing, whereas the second track has a pulse played by a drum which is to be adhered to so that the thunder crashes in the soundscape and the lightning flashes in the visuals correlate with the 'thunder and lightning' in the score. I also included a little more space between each of the movements on the score to allow a technician to create seamless transitions with the soundscape and visuals.

When considering creating a score for use by other musical directors, I wanted to make sure that Katie Morter's story was properly referred to. This is a piece of heritage interpretation about a real person with real meaning both for the performers and the audience; and without recognition of this, the music has no meaning. Therefore, I included an illustration of Katie Morter, which I commissioned the graphic designer Emily Hunter to produce, and a synopsis of Morter's story with a link to the full interview.

For the AHI Conference, I wrote a double-sided A4 sheet with information about the piece which went into the conference packs, and I also gave a short talk at the beginning of each viewing of the installation. One of the delegates suggested that this information could be used to create a voice-over at the beginning to make the installation more immersive and the piece could then be left to play by itself at an exhibition, for example. After each performance, I took notes about any comments and suggested improvements that delegates made and sent out postcards after the event asking delegates to email further responses. In future, it would perhaps be better to write a questionnaire to discover whether the delegates felt that the piece had achieved the goals that I had set.

2.5.3. Re-recording and community involvement

Initially, I recorded the choral parts for *Pro Patria* on an SM 58 microphone in my bathroom at home due to the tight timeframe, hoping that the bathroom would add to the acoustic. After the first performance at the AHI Conference, I recorded myself in the Trevor Jones studio performing the piece and edited the parts to create a sparser but ultimately clearer piece. Having played this recording and discussed it with my tutors, it was evident that the piece was clearly a single voice and perhaps could have more depth if there were more people performing the piece. I tried to gather singers from Manchester as Katie Morter's story was based there, but after several months of trying to organise trips to record and failing miserably, I decided that I should use singers that I already knew, who were reliable and I was already in contact with.

I recorded a group of women from Worcestershire aged between 20 and 80, some of whom were confident singers who could sing from sight and

others who needed more guidance. Every group that took part said that they had enjoyed the recording experience, but the singers who needed more guidance said that they felt they had really learnt a lot about music and felt able to look at written music in a fresh way – ‘as a story’, one of the ladies commented. I think that having a community take part in music making in this way helps them to feel that the piece and the story it represents belongs to them, and is in some way their responsibility to take care of. We are planning a performance in the New Year so that the ladies involved can bring their families to hear the piece and to see the piece with the visual element. I hope that this will help to sustain the piece in the memories of the ladies who took part, and also encourage the sharing of the story with their families.

2.5.4 Feedback

Some delegates at the AHI conference made suggestions for changes to the installation, all of which were helpful and useful. The suggestion that I thought would be most effective and indeed satisfying to change would be to really utilise the shape of the tent by projecting the image in a ‘wrapped’ format – so that it was not simply a screen upon the side of the tent, but something that lit the tent from all angles. Another delegate suggested that the visuals could be displayed from above with the visitors lying down – as the soldiers would have done – for a more immersive experience. I would also like to create a much more spatial version of the audio with 5.1 surround – or even 7.1 – so that the thunder came from above and the rain really sounded as though it was running down the outside of the tent.

I was delighted by the response at the AHI Conference, both to the installation itself and to my masters topic. One delegate commented that she thought it was a ‘brave and original artistic response to the First World War’, whilst another mentioned that she had to go to her room to cry because she was so moved by the story. I am very pleased to have been able to exhibit my work in front of seasoned interpreters and to know that they believe that this work is valuable. In this project, I used sound both in the form of choral music and a soundscape alongside visual and tactile material to encourage the visitors to the installation to have a caring attitude towards heritage icon Katie Morter, who represents women in the First World War. I hoped that the

installation would also provoke an emotional response and certainly, for some, it did.

Listening to the piece now with so many different voices, I think that it now represents the voices of many women who have lost family members to war. Katie's story, whilst unique in her telling, is the story of many women who lost their husbands, sons, and brothers in war, and the united voices of the choir that now sings *Pro Patria* is a better representative of this group of women.

2.6 Conclusion

Using sound to elicit an emotional response from an audience is not a new idea; sound design is used by the film industry to create a genuine sense of place and to reflect the emotions of characters. Sound design has also been used in the heritage industry in the form of oral history recordings, audio guides, and sometimes soundscapes.

More recently, venues such as Imperial War Museum North (IWMN) and Whitehall Palace have begun to enhance their visitor experience with sound design. IWMN marked the centenary of the First World War with a collaborative work, by writer Di Sherlock and composer Richard Taylor, called *Services No Longer Required*. This was a piece of immersive musical theatre about a local soldier's experiences of war.⁷³

Whitehall Palace has recently prototyped a series of artistic projects that harness technology and the arts in innovative ways, including work by theatre company Uninvited Guests and sound designer Lewis Gibson. Combining musical technologies, their sound design gives an audience the sensation that they are inside a reverberant space that has been 'lost' but is recreated with sound.⁷⁴

2.6.1 Provoking thought

A key aim of the projects in the portfolio was to create thought-provoking experiences. The responses of participants in *Whispers on the Hedgerow* indicate that the trail encouraged them to think differently about the British landscape. Audiences relished the 'dramatic' and 'different' way in which they were seeing and interacting with the Bewdley Museum gardens. Some of these participants were familiar with the landscapes in the poetry and enjoyed being transported 'from Cornwall to Scotland' and to the 'bleak' Yorkshire moors.

Pro Patria definitely provoked thought, especially at the AHI Conference about Interpreting Emotional and Challenging topics, where I

⁷³ Martin Maris, *Services No Longer Required: Another Salford Tale*, programme notes October 17, 2014.

⁷⁴ Murphy, "Technology in Museums."

was thrilled that the work was mentioned in the ‘summing up’ of the conference. A delegate also emailed me after the conference, saying ‘I found your piece very moving and thought it a brave and original artistic response to the First World War.’

The ‘pirate story’ aboard Bramble not only encouraged the audience to think about the unfair trial of Captain Kidd but also encouraged people to access the space inside the cabin and hold of Bramble when they might have not done so previously. The *Ancient Mariners* soundscape offered a very different experience and provoked the audience to consider what life might have been like as a pirate.

When I encouraged a group of children, aged four to five, to discuss their experiences of the *Ancient Forest* workshop, they described their ‘Woodland Treasures’ and how they had used them to make sounds. Some of the children talked about what they already knew about woodlands; one child drew a picture to demonstrate how to tell the age of different trees. Another child from the same group was really excited to talk about the recordings that we made during their workshop, exclaiming, ‘We heard those hearings!’ In another workshop, a child carefully drew the seed pods that they had found and drew rain droplets watering the seeds to represent the ‘rainsong’ for the group’s graphic score. Yet another group were really excited to find out the Latin names for animals that they were already familiar with. *Ancient Forest* was very effective in encouraging participants to investigate and observe the space around them.

2.6.2 Evaluation methods

In order to find out more about the impact of the *Ancient Forest* materials, and to collect suggestions for improvements, I constructed a survey for teachers to complete, which can be found in Appendix 2. Three teachers filled in this survey, and I received informal feedback from a workshop coordinator and two retired teachers. Whilst the sample size is too small to consider the responses quantitatively, I received very useful qualitative feedback that has enabled me to adjust the materials so that they are more appealing and accessible to the audience.

The rest of my evaluations were implemented throughout the process by observation and asking informally for feedback. Whilst this research method has produced useful qualitative data, well developed surveys completed by at least 100 people per project would have resulted in detailed and more reliable quantitative feedback. The aim of this folio, however, was not to conduct extensive surveys, but to generate a body of new work that interprets heritage; the evaluation processes used were sufficient for this purpose. If I had the opportunity to further this research, I would be particularly interested to compare the impact of the auditory element, as an entity in itself, and the impact of the auditory element alongside its supplementary materials.

2.6.3 Emotional impact

To make very clear judgements about the emotional impact of sound design on audiences, a controlled environment would ideally be established. A controlled environment would isolate an audience's experience, taking into account or eliminating as many environmental factors as possible that might have an effect on a person's emotional reactions.

During the evaluation for *Whispers on the Hedgerow*, I noted that more people made positive comments about the piece *Jam* on the second test day than on the first. The weather on the second day was significantly brighter and it could be that this environmental factor had put people in a better mood and therefore they were more able to cope with the potentially difficult themes in *Jam*. Taking Clarence Leuba's theory into account, it is likely that if the dark weather had stimulated a 'negative' mood in the audience, the 'harsh' and difficult tracks might have overwhelmed, or over-stimulated, the audience into withdrawing from the 'negative' stimulus. The word 'negative' is between quotation marks to highlight the suggestion that both 'pleasant' and 'unpleasant' stimuli are subjective, depending on the audience's 'total stimulation'.⁷⁵ Leuba concludes that people seek stimulation

⁷⁵ Leuba, "Optimal Stimulation."

but will withdraw from a stimulus that is overwhelming or, conversely, boring.⁷⁶

Several participants in the *Whispers on the Hedgerow* trail and in the audience for *Pro Patria* found external sounds distracting, and this could be noted as an excess of auditory stimulation. Of course, by its very nature the outdoor trail is open to the elements and therefore is subject to a range of environmental stimuli. To 'remove' such stimuli would require relocation and would change the nature of the 'trail' entirely. To assess the emotional reaction of participants more thoroughly, one could gauge their moods before, during, and after their experiences via a survey in order to identify the stimuli that may have triggered the reaction. This method is not, however, without flaws, as one might argue that an intensive survey is an extra stimulus in itself and may hinder the participant.

The feedback gathered for each project clearly shows that some participants responded emotionally to their experience. With all of the projects people used expressive emotional language, using words like 'adventurous', 'charming and delightful', 'really sad', 'harsh', 'sombre', and 'fascinating', and stated that they 'loved' the music, or that they were 'mesmerised' by it. According to participants in the *Whispers on the Hedgerow* trail, *Jam* even inspired laughter. Some of the children aboard *Bramble* for the pirate story were frightened by the sounds, and probably by the pirate, too. When talking to delegates about their experiences of *Pro Patria*, the music was described as 'moving' and one participant said 'I had to go to my room and cry a little after that.' Another participant commented on *Pro Patria* saying that the smell inside the tent 'brought back memories of camping as a child; the sense of adventure!' Based on the evidence gathered as part of this research, sound design can clearly have an emotional impact.

2.6.4 Caring attitudes

Part one of this commentary briefly highlighted Sam Ham's psychological analysis of Freeman Tilden's quote; 'Through interpretation, understanding;

⁷⁶ *Ibid.*

through understanding, appreciation; through appreciation, protection.’ Ham concluded that there was a substantial theoretical basis for this concept: if an audience feels that they understand heritage icons, they are more likely to want to protect them. In practice, this was more difficult to prove, and without substantial statistical evidence, it is hard to provide reliable information about whether or not the projects were successful in encouraging caring attitudes through sound design.

Katie Morter’s story in *Pro Patria* resulted in some emotional reactions at the AHI conference. The ladies in the choir who helped to record the latest version of the music are keen to share the story with their families via a performance in the New Year. This re-telling of a story is an important way to care for and conserve the stories of the past whilst they are relevant to audiences today.

The sound design for *Ancient Mariners* might not have inspired caring attitudes on its own, but the whole experience of Bramble was very exciting and managed to draw an audience that might not have come aboard previously. At least one person talked positively about their experience to a friend because, shortly after, the Stourport Forward team were asked to reproduce the experience for a school group. Events like this one are great opportunities to present Bramble as a fantastic educational space, to talk to people about boating families, and to demonstrate the excellent restoration work that has been done by volunteers.

During the *Whispers on the Hedgerow* project I discovered that the Bewdley Museum gardens are valued by local people as a site for events and quiet walks, and yet the trail allowed them to see the gardens in a ‘different way’. The trail also reminded the audience of other countryside areas of Britain that they enjoyed and cared about.

The groups that participated in the *Ancient Forest* workshops found ‘Woodland Treasures’ that they thought were special; the reception group shown in figures 11 and 12 on page 34 made sure that the snail that they had found was safe from trampling feet! This activity helped participants to notice things in the woodland space that they might not have noticed before and encouraged them to see these objects as valuable treasures. One

participant at Cefn Ila remarked that the workshop was a 'Lovely way to explore the world in new ways, with new ears!'

2.6.5 Accessibility

The sound design elements of the projects in this portfolio had to be carefully designed to avoid confusing the audience about the heritage icons concerned. The project manager for *Ancient Mariners* was concerned that the audience, particularly the children in the audience, might believe that the narrowboat Bramble was used by pirates. The team established two separate areas; the cabin was where Bramble's story would be told, and the hold was the venue for Captain Kidd's story. In this instance, the soundscape really helped to define the hold area as 'pirate territory'.

When designing the audio trail for *Whispers on the Hedgerow*, I was asked to provide a 'children's version' and tailored the materials to suit children under the age of 12. The words 'messaging about' were used as an alternative to 'pissing about' in *Nesh* and the style of the narration between the tracks was much more friendly, using simpler words to make the materials more accessible for children. When composing for the poem *The bawkie burd* by Michael H. Glen, I used the Doric words, followed by the English words and then repeated the Doric, giving the Doric words more meaning after the children had heard the English version. In recent discussions about the materials, Glen suggested that I use the same approach with *The croodlin' doo* to add clarity. Whilst discussing *The croodlin' doo*, Glen also suggested using the lower and rhythmically longer calls that sound more like the wood pigeon calls and avoiding anything that sounds more like a cuckoo, and I plan to re-write this piece, taking his notes on board.

The *Whispers on the Hedgerow* materials were also available online for mobile users to listen to and to use in their own time, even in their own gardens. The earbuds that were used on the first test day prevented people with hearing aids from accessing the materials. On the second test day I brought headphones so that people with hearing aids would not be limited by the equipment that I had on offer.

I designed *Ancient Forest* with a wide range of audiences in mind, in the hope that anyone who might visit a woodland would be able to use the materials to make music. The materials are quite complex and some of the trial versions contained minor errors and sections that were difficult to read when printed. I have endeavoured in the latest version to correct these errors and to make the materials much more legible. The initial sound design elements were created to appeal to anyone regardless of their musical background. The materials have also been improved thanks to feedback from teachers and workshop leaders.

As part of the live presentation of *Pro Patria*, I included a detailed programme note that was provided in the conference packs; I also gave a short presentation before each performance to make sure that Katie Morter's story was reflected upon during the experience. The installation contained auditory, visual and other sensory elements, providing stimulation for the senses so that the audience had a very immersive experience. The first two performances of *Pro Patria* had no visual element because it was still too bright outside; the event organiser allowed me to present the performance as a looped display at the end of the evening for anyone who wanted to see the full display in context. In the most dramatic sense, *Pro Patria* as a tent-based installation was made more accessible by setting up the tent at an accessible venue.

2.6.6 Community engagement

From the careful design of workshop materials to the creation of a 'pirate atmosphere', this portfolio clearly demonstrates the diverse ways in which sound design can be used to create new interpretive materials. For those involved in the creation of sound design as part of this portfolio, there was evidently a sense of satisfaction at having created something new as part of a community group.

The choir for *Pro Patria* have asked for a CD of the final version, and we are discussing organising a performance of the piece in 2016. Whilst running workshops for *Ancient Forest*, I was observed on several occasions, and I was informed that participants were 'actively engaged' in the activities. Some of the children that took part in the workshops wanted to take home

their scores and were able to communicate the meaning of the symbols that they had drawn with others. These shared experiences were rewarding for participants and provided them with a way of expressing and discussing the heritage that they had been encouraged to think about. Some of the ladies involved in recording *Pro Patria* related to me that they 'enjoyed the challenge', and some said that they had come to understand music as a storytelling experience.

The projects that are included in the portfolio demonstrate the possibility for community engagement on all levels. From conceptualising through to creating and evaluating the final 'product', community engagement in these projects was essential to ensuring effective heritage interpretation. I think that heritage interpretation should seek to increase community pride and should act as an investment in that community. Every project in this portfolio has been an investment of time in a community of people, providing sound design experiences that provoke them to discover special things about their heritage.

I believe that involving the communities directly in the various stages of the sound design process has enabled me to create much stronger and more artistically distinct bodies of work, and I am excited to be part of future developments in this field.

All of the heritage organisations and educational institutions that I have worked with have expressed their satisfaction with the materials that have been produced for this portfolio. I hope that this body of work will encourage interpreters to use music as an interpretive medium readily in the future.

'I'm increasingly convinced [that music] has a real role in interpretation'

- emailed feedback from AHI Conference delegate

Appendix 1 – Further technical information

***Ancient Mariners* surround sound**

In order to set up the audio for a surround sound performance, I used a programme called Reaper to arrange the sound to play from 5 different speakers and a subwoofer. This was relatively straightforward to do in the programme as it has a plugin called ReaSurround that is designed to send tracks to particular speakers. Figure 53 shows the ReaSurround dialogue box for Track 30, which is the sound of a teacup being placed onto a saucer, and the graphic in the middle shows that this sound will be mostly heard from the top central speaker. Each of the 43 tracks were tested during rehearsal on the boat to ensure that the sounds were coming from the right direction and with the intensity intended.

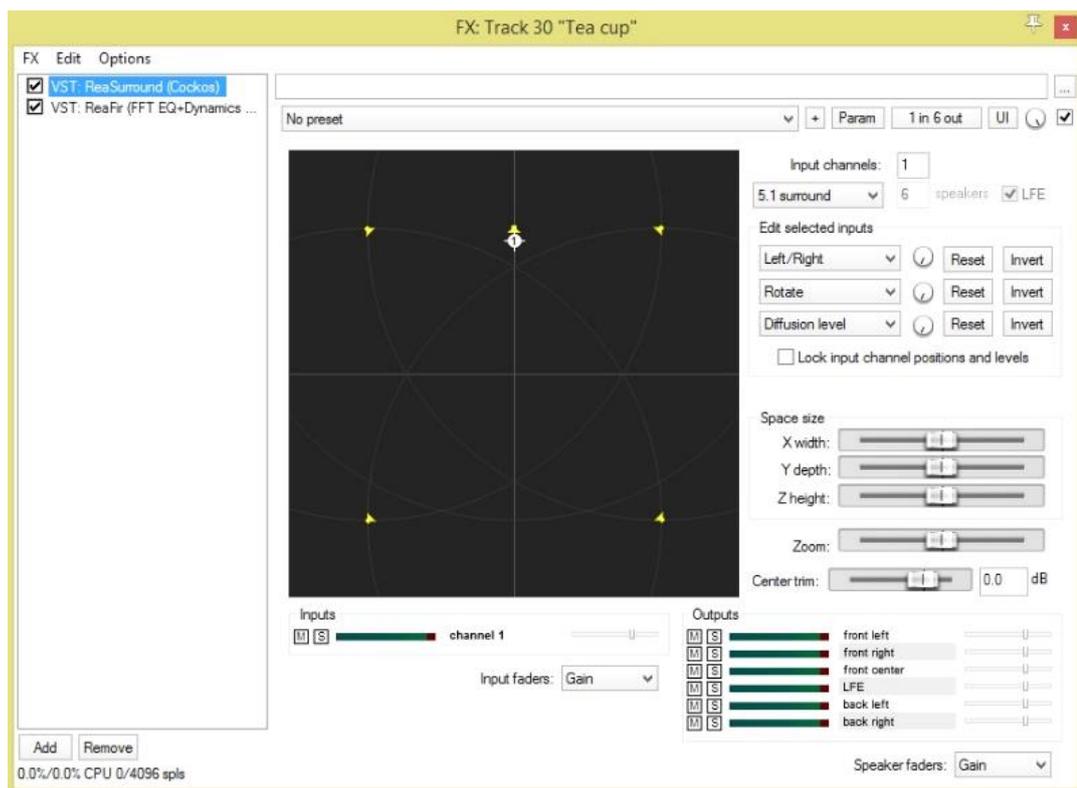


Figure 53: ReaSurround dialogue box for Track 30.

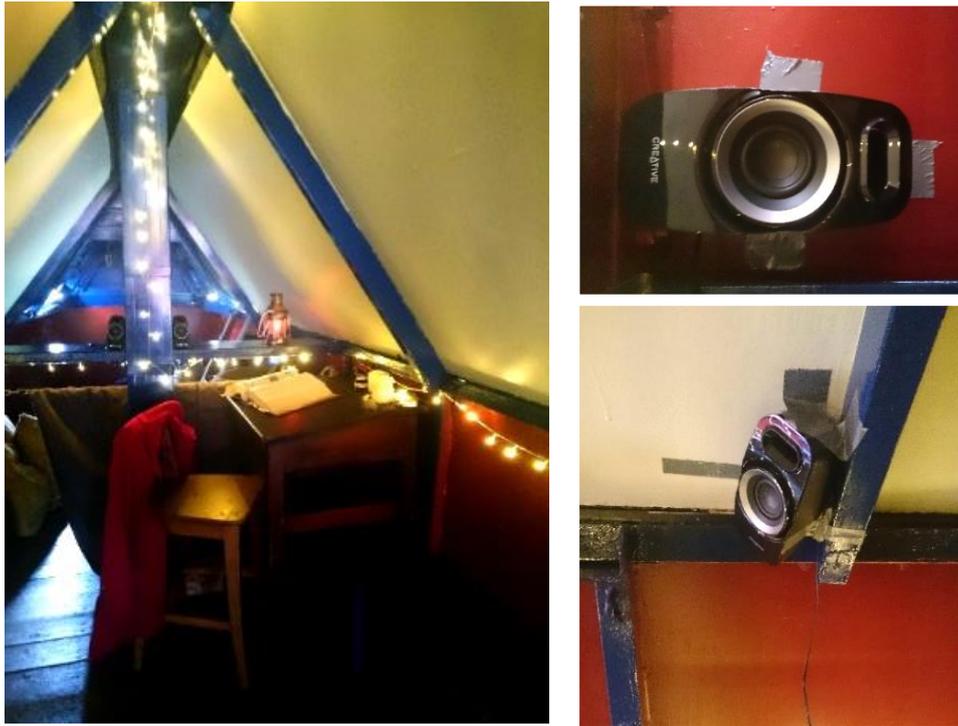
As part of the surround sound set-up, the distance between the speakers also had to be properly calibrated. I realised this during rehearsal when a speaker at the far end of the boat appeared to be delayed compared

to the speaker that was closest to me. Figure 54 is a dialogue box from Realtek HD Audio manager and shows distances between the speakers on board the boat. The numbers shown are the measurements from the subwoofer to the speakers as they were positioned on the test day.



Figure 54: Speaker distance calibration.

For the second performance of Captain Kidd's story, the computer with the 5.1 sound card was not available, so the sound was set up for stereo speakers with a subwoofer. Both versions are available in the portfolio. Although it is clear that the surround sound version does require more set-up, I think that this set-up was very much worth the effort, as it transformed the narrowboat into a seemingly much larger vessel.



Figures 55-57 (clockwise from the left): Speakers on board Bramble.

The images in figures 55 to 57 demonstrate the set-up of the electrical equipment. These photos were taken during rehearsal, and the final fixings were less conspicuous. The furthest speakers from the subwoofer were taped into position on top of a small bracket, as seen in figure 56 and not as in figure 57. The brackets were already in place on the boat and stuck out a little way so that the speakers could safely rest on top with less risk of them falling off and dropping onto people. As this was a temporary installation, tape was used to secure the speakers. A small amount of tape was tested on an inconspicuous area of the paint to ensure that it would not strip the paint from the boat. The speakers closest to the subwoofer were placed on a beam as seen in figure 55. The subwoofer was just behind the chair in the photo. All of these speaker positions had to be measured to make sure that the sound was properly calibrated, otherwise there would have appeared to have been a delay in the sound that was emitted from the speakers furthest from the subwoofer. The extension cables for the speakers were taped along the underside of the ledge to ensure that they would not be damaged.

I could not manage to make a creaking sound that had enough of a bass frequency to give the impression that the creaks were from a large ship. The website FreeSFX had some excellent examples, which I used in the soundscape to create a sense that the boat is creaking in time with the motion of the sea waves. The 'sea waves' are actually made up of the sound of water lapping at Bramble's bow and a volunteer tearing paper. To create a sense of the boat being larger, I pitched some of the water noises slightly lower and sometimes simply cut out the top frequencies to give the impression of being inside a larger echoing vessel.

***Whispers on the Hedgerow* technical equipment and design**

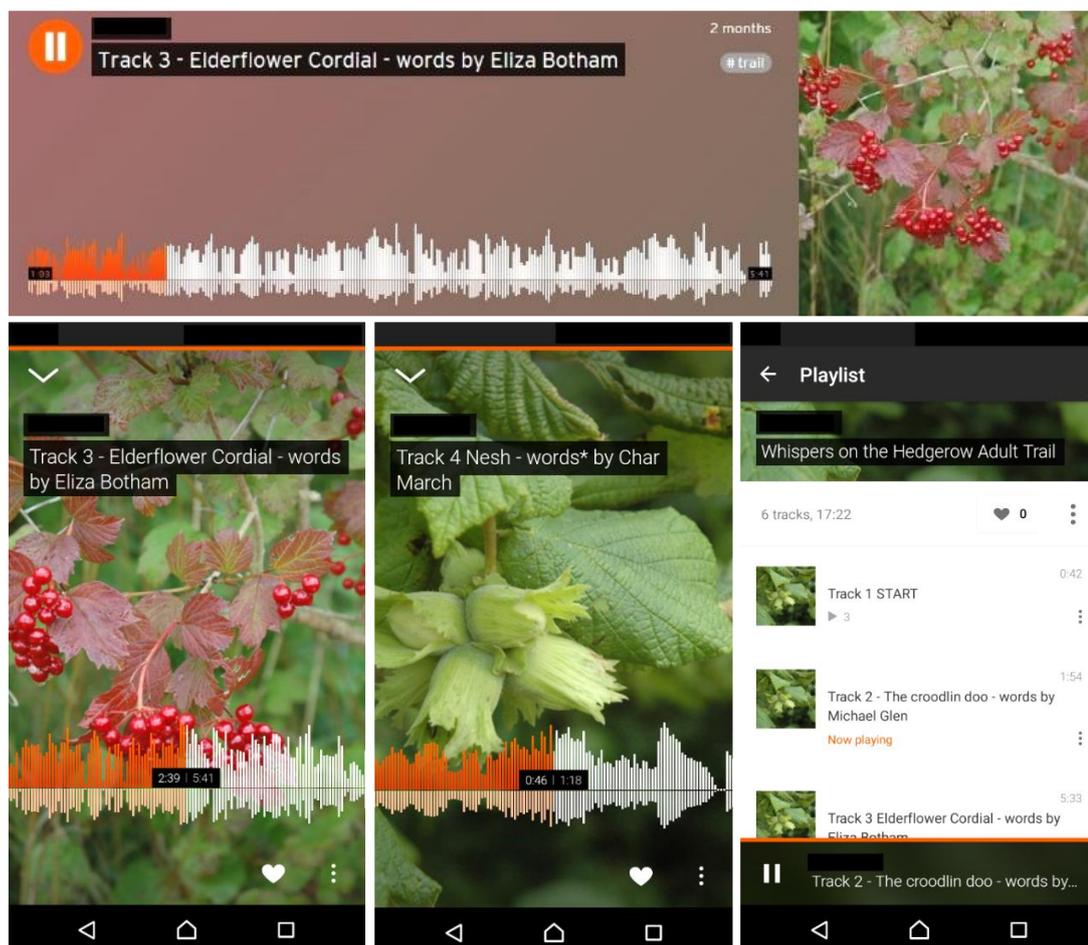
Whispers on the Hedgerow was available online for mobile devices on Sound cloud so that users could test the trail using their own devices. As this project had no outside budget, I bought 10 Mp3 players with earbuds. I selected devices that were easy to use with only a few buttons and I wrote a quick guide on the first track to help the audience to understand how to use the device. I also reinforced this verbally whilst talking to people on the stand at the event. Five of the devices were made available for the Children's Trail and five for the Adult Trail. The devices were signed in and out from the stand.



Figure 58: Mp3 device.

In figure 58 the Mp3 device is pictured. There was a play and pause button in the centre and users could skip through tracks using the right and left buttons or change the volume using the plus and minus buttons. This was a really simple device to use and was relatively cheap to purchase.

Figures 59 to 62 demonstrate what the online version of the materials looked like. Figure 59 is taken from the Children's Trail accessed via a desktop computer and the other three images are screenshots taken on a smartphone. To visually differentiate between the two trails online, the Adult Trail playlist is marked by a hazel image and the Children's Trail is characterised by the redcurrant picture.



Figures 59-62: *Whispers on the Hedgerow* mobile trail.

The Mp3 players that I had bought for the project were very cheap, and this had a huge impact on their appearance, the functionality of the buttons, and, crucially, the sound quality. The devices were supplied with earbud headphones which made the audio sound very strange so I resorted to editing the audio, filtering and boosting frequencies by trial and error. Figure 63 is a computerised diagram of the way in which I filtered the frequencies to compensate for the strange way that the earbuds had filtered the sound. The earbuds were also uncomfortable to wear, and some people

on the first test day could not use them because they did not suit their ear shape or the earbuds were incompatible with hearing aids. On the second test day, I did bring along some headphones to offer in case there were more people with hearing aids.

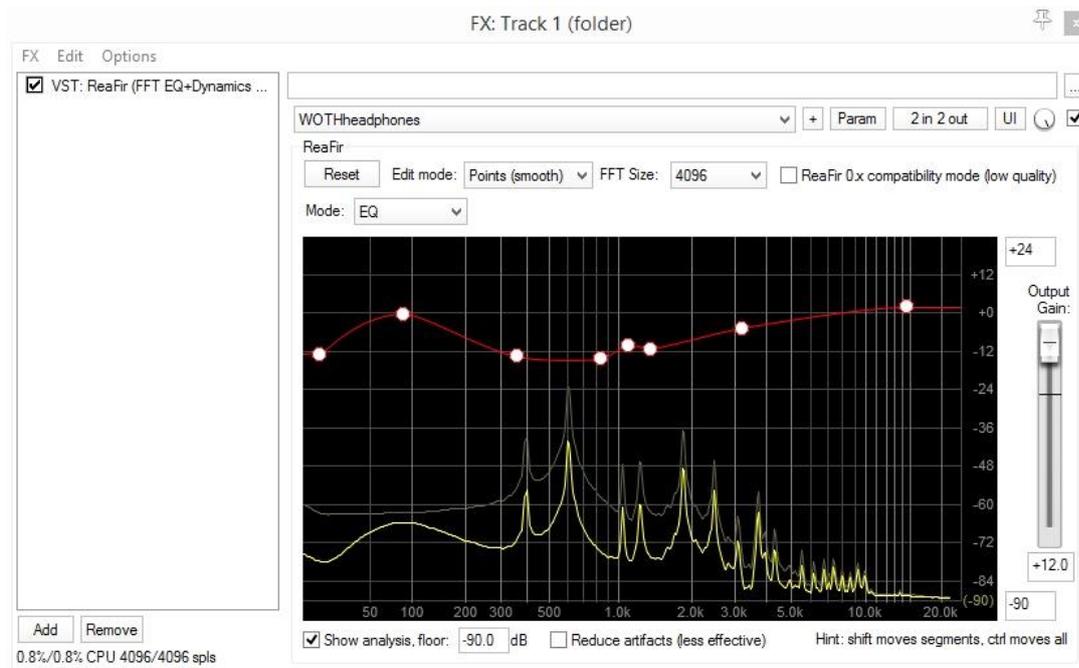


Figure 63: Filtering frequencies screenshot.

Only two people tried out the audio via a mobile device whilst on site and this is possibly because the mobile version was only advertised on the board next to our stand. On the first test day, I discovered that users could not access the mobile version! On the second day, however, I resolved this problem and the group that had wanted to try the mobile version returned on this day to listen to the tracks.

Appendix 2 – Ancient Forest blank survey

(NB: layout edited to fit with printed margins)

Ancient Forest Teacher Reviews

Thank you for taking the time to answer this questionnaire. Your responses will help us to improve the activity pack for other students and teachers to use.

Q1. What age range do you teach?

Q2. How confident are you to run musical activities with your students?

Please mark the scale with an 'x'

Not confident

Very confident

0 ----- 10

Q3. Would you prefer to use this activity pack in your classroom or in an outdoor space?

Please circle your answer and let us know why in the box below

• **Classroom** • **Outdoor space** • **I would not use this pack**

Q4. If you can, please name three things that you think make this pack accessible for **all age ranges** and **abilities**:

- 1.
- 2.
- 3.

Q5. What would your students gain from these activities?

Please use the box below

Q6a. Do you think that using the activity pack would encourage your students to have a more caring attitude towards woodlands and forests?

Please circle your answer and let us know why in the box below

• **Yes**

• **No**

• **Not sure**

Q6b. Do you think that using the activity pack would encourage your students to have a more emotional connection with woodlands and forests?

Please circle your answer and let us know why in the box below

• **Yes**

• **No**

• **Not sure**

Q7. Please list 2 strengths that this activity pack has and 2 improvements that you would make.

If you would like to make further comments, please use the box below

Strengths

1.

2.

Improvements

1.

2.

If you took part in a workshop demonstration, please continue to answer the following questions.

Q8. Did the workshop make you feel more confident about using the materials?

Please circle your answer

• **Yes**

• **No**

• **Not sure**

Q9. Would you prefer to run the workshop yourself or have a musician run the workshop?

Please circle your answer and let us know why in the box below

• **Yes**

• **No**

• **Not sure**

Q10. Tell us one improvement that you would make to the workshop.

Please write your response in the box below.

If you would like to make further comments, please contact Alex

Botham via: projectshuffle.alex@gmail.com

Appendix 3 – *Ancient Forest* survey responses

(NB: layout edited to fit with printed margins)

(1) Ancient Forest Teacher Reviews

Thank you for taking the time to answer this questionnaire. Your responses will help us to improve the activity pack for other students and teachers to use.

Q1. What age range do you teach?

_ages 7-8_____

Q2. How confident are you to run musical activities with your students?

Please mark the scale with an 'x'

Not confident

Very confident

0 -----x----- 10

Q3. Would you prefer to use this activity pack in your classroom or in an outdoor space?

Please circle your answer and let us know why in the box below

• **Classroom** • **Outdoor space** • **I would not use this pack**

It would be something different for my class and I think they would enjoy it.

Q4. If you can, please name three things that you think make this pack accessible for **all age ranges** and **abilities**:

1. Activities at different levels

2. Visually appealing

3. Lots of things to choose from

Q5. What would your students gain from these activities?

Please use the box below

Confidence with music skills, fun

Q6a. Do you think that using the activity pack would encourage your students to have a more caring attitude towards woodlands and forests?

Please circle your answer and let us know why in the box below

Yes

No

Not sure

They would care about the woodland because it's a place where they have made memories.

Q6b. Do you think that using the activity pack would encourage your students to have a more emotional connection with woodlands and forests?

Please circle your answer and let us know why in the box below

Yes

No

Not sure

The class would learn to love the woodland by having fun there.

Q7. Please list 2 strengths that this activity pack has and 2 improvements that you would make.

If you would like to make further comments, please use the box below

Strengths

- 1. Easy to use**
- 2. Lots of choices**

Improvements

- 1. Make the score larger**
- 2. How does it relate to curriculum - put notes on?**

END OF FEEDBACK (1)

(2) Ancient Forest Teacher Reviews

Thank you for taking the time to answer this questionnaire. Your responses will help us to improve the activity pack for other students and teachers to use.

Q1. What age range do you teach?

4 to 60!

Q2. How confident are you to run musical activities with your students?

Please mark the scale with an 'x'

Not confident

Very confident

0 ----- X

Q3. Would you prefer to use this activity pack in your classroom or in an outdoor space?

Please circle your answer and let us know why in the box below

• **Classroom**

• **Outdoor space**

• **I would not use this pack**

A great excuse to go outdoors!

Fresh air, workshop would work better in the space

Q4. If you can, please name three things that you think make this pack accessible for **all age ranges** and **abilities**:

- 1. Multiple activities - can do more/fewer activities depending on the group**
- 2. Latin names option - adventurous/ older students/ harry potter fans might enjoy**
- 3. Musical activities for more confident or less confident students - building chords, analysing pitch lines to create birdsong**

Q5. What would your students gain from these activities?

Please use the box below

Might learn something new about the woodland - Latin name/ bird call, enjoyment

Q6a. Do you think that using the activity pack would encourage your students to have a more caring attitude towards woodlands and forests?

Please circle your answer and let us know why in the box below

• Yes

• No

• **Not sure**

Possibly - this would depend on the age range and which activities we focussed on

Q6b. Do you think that using the activity pack would encourage your students to have a more emotional connection with woodlands and forests?

Please circle your answer and let us know why in the box below

• Yes

• No

• **Not sure**

Again, depends - definition of emotional connection? - enjoyment, yes

Q7. Please list 2 strengths that this activity pack has and 2 improvements that you would make.

If you would like to make further comments, please use the box below

Strengths

1. **Clearly written**
2. **Nice audio - inspiring for students and teachers alike**

Improvements

1. **Glossary of terms - could add more technical terms**
2. **Make the Sound Cards bigger so that they can really be used and cut up**

Bigger score, make obvious that 'you don't have to do it all' - could be a bit daunting at first!

END OF FEEDBACK (2)

(3)Ancient Forest Teacher Reviews

Thank you for taking the time to answer this questionnaire. Your responses will help us to improve the activity pack for other students and teachers to use.

Q1. What age range do you teach?

Early Years

Q2. How confident are you to run musical activities with your students?

Please mark the scale with an 'x'

Not confident

Very confident

0 x----- 10

Q3. Would you prefer to use this activity pack in your classroom or in an outdoor space?

Please circle your answer and let us know why in the box below

• **Classroom**

• **Outdoor space**

• **I would not use this pack**

School field or garden.

Q4. If you can, please name three things that you think make this pack accessible for **all age ranges** and **abilities**:

1. There are options

2. There isn't too much musical jargon

3. The topic could be relevant to anyone

Q5. What would your students gain from these activities?

Please use the box below

Entertainment, focussed learning about local area and natural world, reinforcing prior learning.

Q6a. Do you think that using the activity pack would encourage your students to have a more caring attitude towards woodlands and forests?

Please circle your answer and let us know why in the box below

Yes

No

Not sure

If adapted, with emphasis on caring for our local sites.

Q6b. Do you think that using the activity pack would encourage your students to have a more emotional connection with woodlands and forests?

Please circle your answer and let us know why in the box below

Yes

No

Not sure

Making meaningful connections with our local sites.

Q7. Please list 2 strengths that this activity pack has and 2 improvements that you would make.

If you would like to make further comments, please use the box below

Strengths

- 1. There aren't lots of technical musical terms which makes it easier to read as a non-musicy person.**
- 2. Activities for all ages and abilities!**

Improvements

- 1. Example of a picture score or make the score bigger.**
- 2. Make the other materials bigger, too.**

If you took part in a workshop demonstration, please continue to answer the following questions.

Q8. Did the workshop make you feel more confident about using the materials?

Please circle your answer

Yes

No

Not sure

Q9. Would you prefer to run the workshop yourself or have a musician run the workshop?

Please circle your answer and let us know why in the box below

• **Yes**

• **No**

• **Not sure**

Edit the response options! I would prefer to have a music person to do it probably.

Q10. Tell us one improvement that you would make to the workshop.

Please write your response in the box below.

More time! We could have spent a whole day doing this!!

END OF FEEDBACK (3)

Appendix 4 – Other *Ancient Forest* feedback (live workshops)

Cefn Ila

- “Very interesting method of interpreting the woodland to a different type of audience. Look forward to making this applicable to Cefn Ila.”
- “A fascinating but initially quite complex idea (or set of ideas) to grasp. BIG possibilities, however, if properly planned and led proficiently. I can see children (and to some extent adults) responding positively to an activity like this, and, as I said with them being given enough time to think about and then gather suitable materials for the performance.”
- “Lovely way to explore the world in new ways, with new ears!”
- “Hard to cover all of the elements in one short session, so introduce gradually to people who have no knowledge of it.”

Bramble workshops

Observer

- “Everyone was actively engaged, even the youngest!”
- No-one left behind
- “all contributions welcome”

Children

- “We made music!”
- Little girl explained that the seeds need water and sunlight to grow – drew a picture for the rainsong.
- “Can I keep my score?”

Audrey’s class talking/ writing about what they did and the things that they found

- “Clack, Clack! Chuck, Chuck! I scraped the shells on the wall!”
- “We found something and brought it in and made some music”
- Hedgehog

- Pinecone
- Tree
- “I got a piece of wood and a pebble and banged it and scraped it.”
- Pebble
- Nettle
- Shell
- Arrow leaf
- “I got a pebble and I got a shell – I tap the pebble”
- “I love stones.”
- “With the stones I made music”
- “I found two logs and I clapped them together to make banging noises.”
- “This tree was five years old. That one was seven.” (Pointing at drawings of rings on the inside of a tree trunk – must have learnt this at another time)
- “We heard those hearings!” (recordings – I played back their recordings)
- Bang
- Stick,
- Leaf
- Log

Appendix 5 – Survey quotes from *Whispers on the Hedgerow*

Positive responses

Day 1

- “Great idea! We wanted to do a historic trail around with mp3s but we weren’t allowed because of health and safety with earbuds.”
- “A different way to see the gardens.”
- “Nice” (9 year old girl)
- “Different – I had to skip a few tracks because of the kids, otherwise it would have been really relaxing!”
- Really liked Nesh and Elderflower Cordial. Bewdley Bards – would like to work together and maybe run a music and poetry workshop.
- “My favourite was Nesh – I played it 3 times!”
- “Really relaxing”
- “A nice experience.”
- “I really liked Nesh – probably because I’m Northern!”
- “Our walk in Kintyre was my favourite.”
- “Nesh seemed really bleak – I liked that.”
- “Elderflower Cordial was lovely.”
- “My little girl loved it – she played the whole thing twice!”
- “I really liked Jam – the vocal line was very Kate Bush!”
- “Very enjoyable, really different.”

Day 2

- “Our children both listened to it together – they shared it. They listened to the whole thing whilst they were walking. They were mesmerised.”
- “Brilliant, we all really enjoyed it.”
- “Lovely – I liked that.”
- “My husband was laughing his socks off at Jam!”
- “I’d like to try playing some of the tracks (ukelele player). I really liked the lyrics of Jam!”
- (Adult with child) “We liked the one with the coo-coos.”

- “Made me laugh, the lyrics to Jam. I liked the baroque-y one, too!”
- “Tracks 3 and 6 were my favourites.”
- “Really liked the croodlin’ doo!”
- “Really good. Nesh was so evocative of the Yorkshire landscape. I liked the twist at the end of Jam. Very dramatic.”
- “Liked croodlin’ doo. The deep voice on the last track was awesome!”
- “I liked the tweedlin’ dee (croodlin’ doo) – I thought that was excellent. The Yorkshire one was good, too. I really liked track 6 as well. I thought the tweedlin’ dee was excellent.”
- “We both really liked it. Elderflower Cordial and croodlin’ doo especially.”
- “The pigeon one was very clever – really reminded me of pigeons.”
- “Reminded me of Poldark! I went from Cornwall to Scotland! Really lovely. What a great idea.”
- “We really enjoyed that, thanks. The last track was our favourite.”
- Enjoyed Our Walk in Kintyre – listened several times to the tracks. Really enjoyed it. Nesh and Jam were good too.
- “Charming and delightful.”
- (organiser/ events manager) “I loved Our Walk in Kintyre. Brilliant. I liked the way it kept changing. Loved Elderflower Cordial and Jam really made me laugh.”

Negative comments

Day 1

- Elderly couple with hearing aids couldn’t use because the earbuds wouldn’t fit (brought some headphones day after)
- 10 year old boy didn’t really like it.
- “I preferred the folk tracks – I skipped through the harsher ones.”
- “I would prefer softly spoken poems with sounds of rustling hedges and birds. I didn’t like the music really.”
- “I heard bird noises – couldn’t tell if that was part of the music. Hard to hear over sounds around me – children playing etc.”
- Track 1 should be called ‘Introduction’ – I kept skipping to find Track 1!”

- “Some of the songs were really sad and a bit difficult to listen to.”

Day 2

- Couldn't fit earphones in – didn't listen to it.
- “A bit sombre – I'd have preferred a few more upbeat ones.”
- (Adult with child) “I think it was a bit slow for him.”
- “Would have been more relaxing with the museum being quieter!”
- Ran out of battery en route.
- “The player kept stopping and starting. Only managed to listen to one track.” (Gave another Mp3 player to try)
- “Mmm. It was ok.”
- “A bit too tired now so want to do something I don't have to concentrate on now. Didn't listen to them all.”
- Couldn't get mobile version to work

Rejections

- Just passing through
- Not enough time
- Already walked through the gardens
- “I like the peace and quiet” (Didn't want to listen to the trail)

Appendix 6 – *Ancient Mariners* observations

Sound

- Some thought that the boat was moving because of the rocking motion in the sound (adults and children).
- Some of the younger children were scared of the sounds and left because they were crying.
- Mostly adults that commented on the sound.
- It was hoped that the pirate soundscape would be entertaining at the start whilst visitors were waiting for Captain Kidd to appear, however some groups were chatting at the start, indicating that perhaps the soundscape wasn't enough to entertain.
- Some children who were closest to the speakers (which were at head height when seated) found the sound too loud and covered their ear closest to the speaker.
- The bassy noises really helped to create the sense that the boat was actually much larger.
- The pirate song was a helpful signal to the visitors that the story had finished.

Story

- Some of the younger children were scared of our storyteller.
- Once the story began, most people were transfixed.

Bramble

- Adults thought that the hold looked intriguing with the lighting and set dressing.
- People noticed the potential for Bramble as a venue for small events and appreciated its uniqueness, asking about the possibility of hiring the hold for small parties.
- The team were asked to reproduce the experience for a school group because the teacher had been told how exciting the experience was.
- Having the cabin open at the back gave visitors insight into how Bramble would have operated as a working boat – everyone who

visited was shocked that a whole family would have lived in such a small space. The pride of the family in their boat was also made clear as visitors admired the beautiful painted roses and castles designs. Some people commented on how resourceful the boat people were – there was a place for everything that they needed even in this small space.

- Having the cabin open also gave visitors another activity – especially if they had been scared off by Captain Kidd or the loud noises!

Appendix 7 – *Pro Patria* feedback

Feedback from AHI Conference

Verbal feedback on the evening (wrote these notes as guests spoke to us):

- “Moving music”
- “You should get this installed at IWMN! It’s much more up to date than their current exhibits!”
- “I had to go to my room and cry a little after that.”
- “Not sure about the horse – it didn’t make sense to me.”
- “The visuals were very nicely filmed.”
- “The smell of the tent brought back (positive) memories of camping as a child; the sense of adventure!”
- Visuals could have had a softer edge
- Visuals could have been wrapped around the tent
- Visuals could be on top of the tent and the audience could lie on their backs with their feet in the middle – just like in the training camps
- Guy rope at the front could be removed – put a brace between the frame and central pole – still visibly appealing, but safer!
- AV equipment would be better out of sight – maintain immersion
- Talk at the start could be a voice-over
- Dress the tent to make it more immersive
- Brighter projector so that the visuals would work during the day
- Actors dressed to work with the tent – soldiers/ Katie Morter/ Vesta Tilley
- “The sandbags look great!”
- “The noise of people talking on the balcony (outside the tent) was a bit distracting.”

Emailed feedback:

“I found your piece very moving and thought it a brave and original artistic response to the First World War.”

“Do let me know about your project. I'm increasingly convinced it has a real role in interpretation if only others would agree! (Could be I'm wrong of course.)”

“It was a delight to see you in Manchester and a particular pleasure to enjoy your very special presentation in the tent.”

Feedback from singers

- All want to have a version of the final audio sent to them
- Some felt that they understood music in a new way – “as a story”
- The scores were developed further with the help of this choir to make the materials as clear as possible.
- “Clear directions”
- Some of the ladies asked if we might put on a performance locally so that their families can hear it.
- All excited to see the final version with the film.
- Everyone wanted to do the best that they could so that they weren't “letting anyone down” – group effort, shared experience.
- “I enjoyed the challenge”

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