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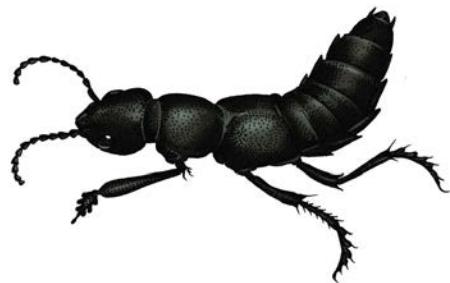
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# Toolkit

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Planning and producing artworks in the natural environment



Forest  
Art Works

A partnership between:  
 Forestry Commission  
England



ARTS COUNCIL  
ENGLAND



LOTTERY FUNDED

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Sound  
and Music



PRS  
for  
Music  
Foundation

Bowers & Wilkins

# Planning and producing artworks in the natural environment

This toolkit has been created to share knowledge and useful tips on planning and producing artworks in the natural environment.

The knowledge shared through this toolkit is based on learning from **Living Symphonies** by **James Bulley** and **Daniel Jones**, an ambitious contemporary music project which toured to four public forests across England during 2014. The project was produced and delivered in partnership by **Forestry Commission England** and **Sound and Music** and was funded through **Arts Council England**'s Strategic Touring Programme and the **PRS Foundation**.

*Opposite: Visitors exploring the installation at Birches Valley, Cannock Chase Forest*





# Toolkit Contents

## 1: Planning

Focuses on planning your project, including how to develop and engage audiences with high quality arts in natural environments.

## 2: Production

Focuses on the production of artworks in the natural environment.

## 3: Engagement

Focuses on engaging visitors with the work, audience experience and customer care.

*Opposite: A family enjoying the installation at Top Lodge, Fineshade Woods*

# 1: Planning

Focuses on planning your project, including how to develop and engage audiences with high quality artworks in the natural environment.

*Opposite: Daniel Jones presenting the work during a project pilot at High Lodge, Thetford Forest*



**“ It was stunningly beautiful.  
Lovely seeing children engaging with the forest.”**

*Opposite: Visitors enjoying Living Symphonies  
at Bedgebury National Pinetum & Forest*



# Developing and engaging audiences

Deciding who you want to engage with the work and how you are going to achieve this is an important first step in planning the project. Here we look at the three audience segments and focus on each with regards to:

## 1.1 Programming

## 1.2 Press & Marketing

## 1.3 Audience Experience

Audience segments addressed here:

Engaging audiences in areas of least engagement in touring arts activity in non-traditional venues, with a specific focus on ‘Mature Explorers’ and ‘Family and Community Focused groups’.

Building an audience for high quality arts in natural environments through engaging existing site visitors.

Building an audience for arts activity through engaging ‘Urban Eclectics’, or more specifically a specialist Sound Art audience, in natural environments and non-traditional venues.

For more information about Arts Council England’s audience segmentation visit [www.artscouncil.org.uk/advice-and-guidance/toolkits](http://www.artscouncil.org.uk/advice-and-guidance/toolkits)

# 1.1 Programming



## Mature Explorers & Family and Community Focused groups

Think creatively about where to find new audiences. Map out any relevant arts venues, community groups, tourist centres and schools in the area and get in contact. Make the project relevant for them, for example, if there is a possibility to arrange a school visit, talk to them about this, or if the arts venues have somewhere to place print material or publish something online about it, ask them how you can do that.

*Opposite: Volunteers help with an ecological site survey*



When engaging with these groups remember that there might be a number of levels on which they can engage with the project, they might be interested in the project as a way of exploring the place or it might fit with a school's current topic, families might use it as a way of getting the kids out and about. Their agenda might not be art first and foremost but that is OK.

Involving community focused groups from the outset of the project might be a good way of garnering support and help to promote the project locally. Are there opportunities for individuals to get involved with the project either as an ambassador or get hands on in helping to create the work?

Mixed age participatory activity can be a powerful tool for social inclusion, think about how the project can cater to different age groups, are there ways to make it relevant to the whole family.

Talks and events should be tailored with these specific groups in mind. Think about whom you are talking to and which elements of the project they will find most interesting, keep talks and activities focused and fun.



## **Urban Eclectics and Sound Art audiences**

When programming your project consider how specific audiences are able to physically attend the work. Travel times from urban centres and cost effective public transport opportunities will be important in encouraging visits.

If budgets permit consider running a coach or mini-bus from an urban centre or from the nearest station.

# Existing site visitors

Events are a good way to encourage more people to the project and also raise awareness.

Consider what else may be happening at or near the project's location. This will avoid clashing with another event or conversely there maybe an opportunity to programme the project alongside another event to capitalise further on existing audiences through cross promotion.

Events can also encourage more funding from other sources - if working with schools or community groups, for example. So think about including these at the planning and fundraising stage.

Events are often really rewarding for the team too - particularly if you are inviting groups that do not often get to experience outdoor arts projects.

## 1.2 Press & Marketing



## **Mature Explorers & Family and Community Focused groups**

**Audiences expect accurate visitor information about what, where and when. It may also be helpful to explain why it is new and unique, an opportunity not to be missed.**

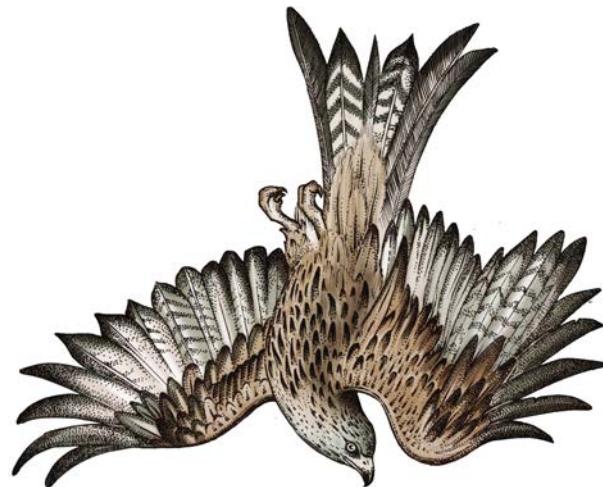
To effectively promote a project to these groups try to identify local and regional mainstream press. Which are the most popular local papers or magazines?

Also look to target local or county radio as well as regional TV news. The biggest barrier to people attending is simply not knowing about an event. Get the message out through as many different channels as possible.

Tailor your communications to be geographically specific to local press who will be more interested and likely to cover the piece if it is relevant to audiences in the area. A good way of doing this is mentioning the town/area in the title of your press release.

Use an appropriate communications style; this will be very different from the language you use to promote the work to specialist sound art audiences. Use plain English and avoid too much technical information. Provide a suitable range of high quality images to help promote the work.

In the case of specific user or community groups a personal invitation to the project is a good way to engage them. Provide them with clear and accurate information about the project and why they will find it interesting. If possible offer a tailored visit to the project that connects with their purpose and interests.



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## Thetford Forest wildlife 'performs' Living Symphonies' premier

By Martin Barber  
BBC News



The forest's ecosystem conducts the ever-changing "living" composition

Listening to an open-air concert from a live orchestra in one of England's beautiful forests will always connect you with Mother Nature - but thanks to musical science our forests are now set to become the actual performers, conducted by the flora and fauna in a series of "live" sound installations.

Living Symphonies is the culmination of a two year project by composer

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**Hannah Ellis-  
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# Urban Eclectics and Sound Art audiences

To promote projects to Urban Eclectics and Sound Art audiences look to engage specialist press and media with the work. Identify key publications that cover Sound Art and music related projects and contact them with a tailored press release and further information about the project. Similarly identify publications which promote arts and cultural projects to these audiences.

Ensure the artists or relevant spokespersons are available for interview and supply good quality, relevant images at a range of resolutions. In this context you have license to use art-specific/industry language in your press release.

Make it relevant to their publication by highlighting particular elements that resonate with their audiences as well as editing the title to reflect or extract the most interesting thing for them. Offer exclusive content or access to the project e.g. an interview with artists, a preview or even special digital-specific content.

It is likely that a high percentage of this audience will be connected via social media. If your project has a strong visual element you might like to use Instagram, or if you are not image based but have a lot of recorded audio, Soundcloud might be appropriate. These channels would be supplementary to the use of Facebook and Twitter, where you should ensure you have an active presence on each.

To engage a specialist audience with natural environments and non-traditional venues it is important to consider the look and feel of design across the key points of contact. Having a good website with interactive content, strong photography and maybe a short film trailer to introduce the project will help capture attention. Similarly on-site signage and printed materials need to have a strong contemporary design in keeping with the project. Remember that each of the platforms might need to cater for a number of different audiences so try not to put off one group when targeting another.

*Interpretation panels help to explain the work*



# Existing site visitors

If taking the work to a location with an existing audience, find out if there are existing lines of communication with these audiences. Can you promote the project through events leaflets, e-newsletters and social media channels?

Project specific print materials can be useful in promoting and providing visitors with more information about the project. Where possible you might consider different print resources to cater for different groups. For example, an activity sheet to help children interact with the work.

A project website or an online resource providing potential audiences with accurate visitor information will be important.

## Key information to provide includes:

- **Dates and times the project is open.**
- **How to get to the project, by road, public transport and other means.**
- **Access information; How far is the project located from the point of arrival, who is the project suitable for, is it wheelchair accessible or suitable for children?**
- **Are there car parking charges and is the event free, bookable, ticketed etc?**

*Opposite: Living Symphonies project website*

# LIVING SYMPHONIES



LIVING SYMPHONIES IS AN IMMERSIVE  
SOUND INSTALLATION  
BY JAMES BULLEY AND DANIEL JONES



*Living Symphonies* is a musical composition that grows in the same way as a forest ecosystem.

**1.3**



## **Audience Experience**

# Mature Explorers & Family and Community Focused groups

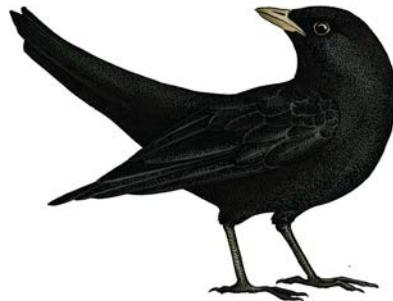
Extra guidance and customer care will be appreciated by these potential audiences. Follow up personal invitations to the work where possible with extra detail or information if required.

Providing transport through a mini-bus or coach will often make the difference to whether schools and community groups can visit.

Provide groups with drinks and snacks and have some seating available.

*Print materials with activities to help engage children*





## Urban Eclectics and Sound Art audiences

Specialist audiences are likely to be looking for more in-depth information about the work and ways to interact with it on a number of levels. Perhaps there is an opportunity to have additional resources available online. Make artist's talks or guided walks available during the project and consider extra interpretation on site, either by way of print or perhaps through web/mobile based applications.

*Opposite: Daniel Jones talks to visitors about Living Symphonies*



# Existing site visitors

## On-site Signage

Works sited outdoors in natural environments will need to be clearly signposted. A suite of visually attractive and clear signage will help to both attract people to the work and aid them in finding it. Consider how people use a site to help locate the signage where it is most effective. The signage needs to be designed so that it is suitable for display on-site. This might be a combination of A-Boards, large banners or flags, posters and waymarkers. If a project is touring, understand where signage might be reused and design with this in mind, making it robust and weather proof. Signage on site might be an important place to credit funders and supporters.

The signage should replicate important visitor information and in the case of this specific audience group be suitable and appealing for families and children.

## Staff & Volunteers

Having staff and volunteers on-site to represent the project is very important to promote and engage visitors with the work. First and foremost a point to welcome visitors, where you can provide them with the key information, what is it and where is it?

Secondly somewhere that they can ask questions and maybe find out a bit more about the project and how it was created. Having visual and written aids to capture people's attention and help people understand and interact with the work will also be useful.

*Opposite: James Bulley working with Forestry Commission staff to create the installation*



## 2: Production

Focuses on the production  
of artworks in the natural  
environment.

**“ A wonderfully built installation.  
Beautifully constructed, and a joy to sit and listen. ”**



# Working in Partnership

Successful partnerships are vital to the successful delivery of projects. Good project development, management and communications are essential.

Key questions at the outset are:

**What assumptions are you making about the project partnership? Different organisations have different identities and cultures, they move at different speeds, they have different capacities. Take time to understand partners' skills, motivations and needs.**

Accreditation – make sure that all partners are properly credited for their work all the time.

If partnerships falter take time to diagnose the problem before acting, the problem may present at a different level from the cause. Example: a small change at the environment level, perhaps an alteration to the site, may cause a big problem for the artist as it may, from their point of view, compromise the work itself and therefore present an integrity challenge to the artist.

*Opposite: Audiences enjoy the work at Birches Valley, Cannock Chase Forest*

If partnerships falter take time to diagnose the problem before acting, the problem may present at a different level from the cause (example: a small change at the environment level, let's say alteration to the site, may cause a big problem for the artist as it may, from their point of view, compromise the work itself and therefore present an integrity challenge to the artist.)

When seeking resolution seek to understand before being understood, avoid ultimatums. If ultimatums do emerge seek to make them malleable by asking questions and exploring scenarios.

Difficult situations will arise in projects of this nature, keep listening, keep egos out of it, create a relaxed and inclusive space for conversations even under pressure, this will allow for the best thinking from everyone. Do not interrupt people, let everyone concerned speak in full.



## Location & Timing

The location you chose to produce the work and when you plan for the project to take place are very important to consider.

- It is important to discuss with the owner or site manager where you would like to locate the work as there might be constraints that are not obvious.
- The first key consideration is access. Who will be coming to experience the work and will they be able to get to it? This should be considered both broadly in terms of audiences travelling to the location and on site in terms of getting to the work. How far is it from the car park? Will the location allow children and all audiences to attend? The work should ideally be located to give access to as wide a user group as possible.

*Opposite: James Bulley & Daniel Jones explain the work to staff and project partners*

- Is the site suitable from an artistic perspective and are you and contractors able to install the work in this location, can you get vehicles and possibly machines to the site?
- Once you have selected an appropriate location, creating a site map will be a useful tool to share with other members of the project team and to communicate with local authorities when negotiating permits.
- Much like the location of the work, when the project takes place might depend upon a number of factors. In the case of large-scale ambitious outdoor projects however, particularly in the UK, programming the project during the summer months might give you the best chance of attracting a large audience and will allow them to enjoy the work fully.
- If the project is aimed at children then it might need to coincide with the holidays, conversely, if it is schools that you want to engage find out from them which time of year is best suited.



# Health & Safety

The point of risk assessment is to REDUCE risk. Zero risk is probably impossible and arguably undesirable. There are two factors that one should consider when reducing risk – Consequence and Likelihood.

Consequence example – someone getting a shock from a 9v battery is of lower consequence than someone getting a shock from the mains.

Likelihood example – children are a lot less likely to get lost in a fenced off area.

Consequence + Likelihood = Risk (C+L = R)

A good risk assessment will show that you have considered both C and L and taken steps to reduce them.

There are two key groups to consider when managing the health and safety aspect of such projects. Firstly the project team and anyone else involved in creating or producing the project and secondly the audience or participants who are engaging with the work. **It is important to give both groups an equal level of priority.**

Creating a risk assessment will allow you to identify potential hazards and put precautions in place.

## How to assess the risks in your project

- **Identify the hazards**
- **Decide who might be harmed and how**
- **Evaluate the risks and decide on precautions**
- **Record your significant findings**
- **Review your assessment and update if necessary**

There are lots of elements to consider when working outdoors and in unknown locations. Find out as much as you can about the area you will be working in, the technology and materials you will be using and any likely risks or issues that might arise.

- Establish the needs of the land owner/organisation at each site.
- If you are touring your project to various locations, ensure you have risk assessments in place for each as they will all be different.
- Share the risk assessment with each team member and make sure the key elements are talked through at the start of each stage.
- In the case of some works you may need to obtain certain certificates such as electrical sign off and any specialist contractors will need to provide evidence that they are competent contractors and able to safely carry out the agreed task.
- If you think that something is unsafe, share it with the team so that everyone is aware of the potential hazard and can help take the appropriate action.
- Consider the different users of the site, things that are hazardous for children for example might not be as obvious at adult eye level.
- During the project regular checks should be carried out to ensure that the work is still as intended and still safe for the public to view. These checks could be made at the start and end of each day, before and after the work is open to the public.

Further information about managing health and safety can be found at [www.hse.gov.uk/risk](http://www.hse.gov.uk/risk)

*Opposite: Installing the work at Top Lodge, Fineshade Woods*



# Project Management

Having clearly defined roles and responsibilities within the project team will help to establish good working relationships and enable the project to run smoothly.

- Create a spreadsheet outlining the main roles and responsibilities and assign people to them. Subcategorise each person's role to make sure that the smaller jobs are also covered.
- Ensure individuals know the roles and responsibilities of the other team members. That way people can communicate directly with the relevant person with specific questions; smaller jobs are less likely to be missed and other members of the team might spot where something is missing.

## Managing a team on site

- When working in an unusual location like a forest everything will take longer than you expect. Be practical and organised, do as much work as you can before you get on site.
- It is often the little things that make the biggest difference - making sure there is enough food and water, knowing where the nearest facilities/shops/petrol stations are, knowing in advance if you will have access to wifi or phone signal, having everything ready before you get there i.e. not relying on having access to a printer, wifi, a computer, electricity etc. It is often these small things that will help the team relax and know that you are on top of everything.
- Decide the team's working hours in advance and stick to them. Though it is tempting to stay on site until you have solved a problem, everybody is tired at the end of a working day and it is almost always better to wrap up and return with a fresh mind the next morning.





- When working outdoors ensure you have the right kit and carry spares: things like waterproofs, insect spray, work gloves and sun lotion are easy to forget but go a long way to ensure everybody is comfortable and safe.
- Ensure you have a quick debrief at the end of every day - did you get everything done that you wanted to do; does anyone have any concerns; were there any problems that need fixing; any set backs; does that change what is needed tomorrow?

## Time Planning

- Keep a team calendar with all essential dates, so that everyone can access it.
- Book in a full team meeting every month in the run up to a project to give everyone an opportunity to update others and keep everything on track.

*Opposite: Project team, Top Lodge, Fineshade Woods*

- When planning your project management, try to split the time over several days in the week. It would be very difficult to run if your project manager is only contactable on Tuesdays for example.

## Contracts

- Ensure each team member has a contract with specific roles and responsibilities outlined.
- Have a contract template for the core team, and another simpler contract template for any contract/temporary workers.
- Make sure that you get paperwork from any suppliers - insurance documents, risk assessments, contracts etc.

## Budget

- Try to make sure that only one person is responsible for the budget so that any queries/changes/overspends go through that person. That is the best way to make sure nothing is missed.
- Keep a running total throughout.
- Have contingency in your budget. There will be plenty of things you did not think of at the beginning. Have a reprojected column after your original projected column, this gives you a chance to see what you under/overestimated and helps keep the books in balance.

*Opposite: Speaker installed in the canopy at Bedgebury National Pinetum & Forest*



# Logistical Support

## Transport

- Make sure that you have enough cars to enable people to get to and from the project site; doing odd jobs during the day and any pick ups too. You tend to need more than you think.
- Do not rely on public transport if you are working in a remote location.
- Make sure that you know where the nearest train station and petrol station are.

## Accommodation

- Usually the most cost effective way to book accommodation for a team of people is to hire a large house rather than book hotel rooms for example.
- This means people can continue to discuss elements of the project after leaving site and can also cohere as a team informally, which can help to build relationships. It also puts everyone on the same level, eradicating hierarchies and other dynamics that can affect a smooth running project.
- If working in a rural location it can be hard to find nearby accommodation, so look and book early.

*Opposite: The project team prepare cable ready to go onsite*



# Communications

- Communications are key during any large scale project. Good communications need to be established from the very beginning to make sure there are not problems that you or others are unaware of.
- Remember that there is likely to be a number of key groups to communicate with, artists, partners, stakeholders. Try to keep everyone up to speed with the project.
- By following the advice in the other parts of this toolkit, communication will become easier. For example, having regular meetings, on site briefings, having clear responsibilities and a good team morale will all help.
- To avoid the problem of lots of people receiving duplicate information, or information that is not relevant to them, ensure that there is a particular well-defined contact for each role and element of the project and only include those people relevant.



*Project manager and Forestry Commission staff discuss the installation process*

# Information & communications on-site

- Have any information you need on paper. Do not rely on mobiles/computers/screens just in case you can not get signal or charge.
- Have essential documents laminated so that they are weather proof. These can then be attached to a gazebo/hut/van for people to view.
- Have additional copies of any essential documents, which can be given out to other team members, suppliers or volunteers.
- Make sure that you have direct numbers for any emergency contacts - emergency services; nearby first aiders; key project leaders/company managers; each team member etc.
- Find out what signal is available at the site location, if any, and buy a cheap phone and SIM card of the same provider. That way you will always have one phone that can get signal, which you can keep for emergencies. Cheap phones also tend to have much better battery life.
- Invest in a good quality set of radios/walkie-talkies; they are invaluable when working in a large area with no signal. Assign one team member to be in charge of collecting them at the end of each day, putting them on to charge, and bringing them to site the next day.

# Technical Support

- Have a detailed inventory of all the technical equipment you will need on site. This includes sellotape, scissors, pens, and other simple items. Everything is harder to come by when working in a rural, outdoor location.
- Write up the checklist beforehand in Google Spreadsheets, or other online resource, if it needs to be accessed by others.
- Print off multiple copies and check every item off when packing the equipment. It is a good idea to group equipment together in labeled crates so that you can ultimately just check whether each crate is present. Plastic crates are essential when working outdoors and rain is a risk.
- Where possible, bring spares of anything that is critical to making the work function; spare cables, tape, cable ties and tools are essential.



*Forestry Commission team at Bedgebury National Pinetum & Forest preparing to install the work*

- If using computers, always ensure you have an up to date backup of the system so that you can replace hardware in case of an emergency.
- Do a practice run of the project, even if in your living room, to make sure you have the right equipment to run the project successfully.
- Make sure that there is contingency in the budget for losses and damage whilst on site, particularly if you are running a touring project as some kit is likely to need replacing between each location.
- Hire good technicians who are familiar with technical vocabulary and who are organised. You need someone to tick off every item on the tech list before you get to site.

## Power

- Depending on the location you might need to provide power when working outdoors. This is usually in the form of a generator. Many generators are very noisy so if this is a problem, make sure you speak to the suppliers and they might be able to supply a soundproof cover or extra long cables to ensure that the generator can be housed as far away from the installation as possible.
- Also ask the generator suppliers for ‘household electrics’ such as a 4way for charging phones etc. There are usually limits to what you can plug in, depending on what you are running. You might not be able to boil a kettle for example, but simple charging and running of computers is usually not a problem.

## Site Security

- The outdoor location of the work might mean that valuable technology or equipment might be unmanned at times or left unsecure overnight for example.
- Consider the consequences of this equipment going missing. It might mean that the project can no longer continue therefore it is important that you minimise this risk.
- Ensure all equipment is locked away or someone remains with it during the day. Over night, lock away all the equipment that you can.
- If valuable equipment needs to be left exposed over night you might need to consider additional security measures such as having a security guard on site.
- Security such as this can be expensive so do plenty of research before the project and include it in to the budget where needed.

## Weather

- Think about the consequences of the weather on the project schedule. If it rains, you might be delayed for hours or days, so you will need a back up plan.
- Weather is something that no-one can control, no matter how organised you are, but you can help to limit the consequences of bad weather. For example, try to hire as many people as the budget will allow and/or have a group of volunteers so that you have more hands on deck if the worst happens; laminate all essential paperwork; have waterproof covers for any equipment/computers/phones that will be outside; have good quality waterproofs for all team members; make sure any supplied equipment is weather proof.
- Have a tea/coffee making facility to keep people warm if needed; have a canopy/gazebo for people to shelter under.

*Opposite: Volunteers helping to install the work*



# Documentation

Remember that for live events all you will have to demonstrate the work afterwards is the documentation, so it is essential to have a good record of the work you have created.

- The amount of documentation you do is dependent on your project, funding specifics and on individual team members. Assign the role to an existing team member for an hour each day, to make sure you have a record but are not losing a team member for the full day.
- The documentation you capture can be used actively throughout the project. Posting photographs and media material to a blog, tumbler or social media platforms can help to drive continued interest and engagement with the work.
- Photographs and video particularly capture people's imaginations and can help to encourage undecided viewers to come and experience the work.

*Opposite: James Bulley & Daniel Jones give an artist talk about the work to a coach group from London.*





## 3: Engagement

This section provides some ideas on how to effectively engage with audiences and make the project a memorable experience for them.

*Opposite: A school group visit the work at Top Lodge, Fineshade Woods*

**“ It was a great experience which had immediate impact  
and also rewarded attention over time. ”**



# Welcome

- Establish an obvious point of arrival and welcome for visitors. Make sure that the project team and any staff at the venue or other information points are well briefed about the work so that they can talk to people about the project when asked.
- Importantly, make sure that the project team have a general understanding of the site/venue; visitors will naturally ask questions not specific to the project. Where do we pay for parking, where are the toilets, what time is the café open?
- If the project is taking place away from the initial point of arrival have another clear point of contact at the artwork and create a front of house environment to support the work.
- This could be a gazebo, marked clearly and include engaging materials about the project.



*A clear front of house display will help to engage visitors*

- This front of house area should be located a sensible distance from the project so as not to distract from the work itself.
- Having a diverse range of people who are advocates for the work, really helps to engage a wider range of audiences. Staff, volunteers, the artists and production team will all be able to talk about different aspects of the project.
- Be friendly, smile and approach everyone in an open but non pressurising way.
- Be active in welcoming people – ‘Have you come for xxx?’ Offer reassurance, ‘Yes you are in the right place.’
- Be active in inviting people. Make it clear where to go and offer reassurance if people hesitate.
- Be active in asking people what they thought. ‘What was your favourite part of the work?’ ‘Would you like to know more?’

- Tell people how long you are there for, where the project touring to next, where it has been covered in the press, what events are coming up: Encouraging repeat visits and word of mouth, they might tell their friends or come back again, but even if not this information deepens engagement.
- Offer seating and be active in inviting people to use it. ‘You are welcome to have a sit down.’
- Encourage dwell time and engagement by making it a comfortable and inviting experience.
- Be able to offer as much information as people would like.
- Reward engagement with a badge!
- Engage them in conversation about it. ‘Please would you fill in a questionnaire?’
- Thank people for coming.



*Team members help to engage visitors with the work  
Opposite: A project team member explains the  
creation of Living Symphonies*



# People management

- If you are successful in attracting significant audience numbers you might need to deal with crowds, children, animals, etc.
- Know the capacity for your site and monitor how people are using it. You might need to define areas to or pathways in and out of the site. Encourage people to explore the site and get the full experience, this will also help to ease pressure on busy areas or obvious routes.
- It is important that the event is open to all, however if children are getting excited and making a lot of noise and this is not appropriate for your work, ask their parents politely to quieten them down a little or give them a task or activity to focus on quietly redirecting their attention. It is important that other visitors are able to engage with the experience fully.
- Offer information to people with dogs... 'it is fine for the dogs to go in...' encourage people with dogs to engage but ask them to keep on the lead, be clear about your policy and consistent in your message. People will follow what others are doing in the space.
- Offer people a place to leave their bikes or buggies, encourage them to relax and be able to stop and enjoy the work.

*Opposite: Families enjoying the work at Bedgebury National Pinetum & Forest*



# Evaluation

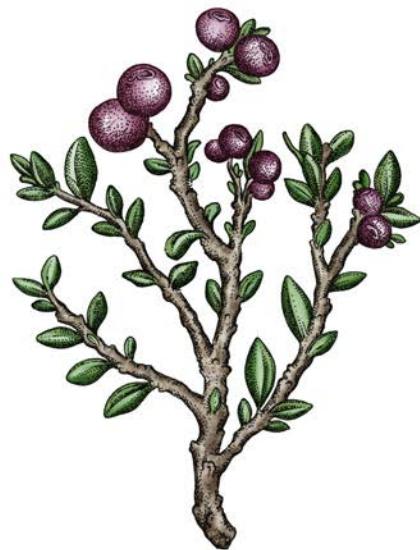
- Observe what is happening in the space, how people are interacting, do they want more information, are you providing enough seating.
- Learn and review as you go, it is important to change and adapt as needed based on the feedback you receive and the team's reflections.
- When considering the audiences who will attend the work, think long term. How will you know if they enjoyed it and how will these audiences engage with future projects?
- Speak to visitors to gather feedback and consider ways in which you can gather more detailed information such as questionnaires and/or a comments book.
- Provide information about the artists other work or other projects they might be interested in, can you capture data so that you can build a mailing list for future work?

I  
High Lodge,  
Thetford Forest  
24 – 30 May 2014

III  
Birches Valley,  
Cannock Chase Forest  
26 July – 1 Aug 2014

II  
Top Lodge,  
Fineshade Woods  
20 – 26 June 2014

IV  
Bedgebury National  
Pinetum & Forest  
26 – 31 Aug 2014



Illustrations – Katie Scott

[www.livingsymphonies.com](http://www.livingsymphonies.com)  
[www.forestry.gov.uk/forestartworks](http://www.forestry.gov.uk/forestartworks)  
[www.soundandmusic.org](http://www.soundandmusic.org)

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