appendix 1: brief

Weston Discovery Centre

This interactive is a movable structure with two sides. It can be easily stored in the Weston Discover Centre when it is used for other activities. There is access to power and data, although this should primarily be a low-tech interactive with added graphics.

## 1. Learning Outcomes

We want our visitors to learn *how* to use their hands to make music. Making music using our hands can be condensed into **4 main hand actions**:

1. Hitting
2. Pressing
3. Plucking
4. Pulling/Pushing

Through this interactive, visitors should learn to do these actions with their hands **directly** on an instrument (or parts of an instrument, like the strings or the drum skin) and **indirectly** *using tools* (e.g. plucking strings with a plectrum or pushing/pushing a bow across a string) to make music.

Rather than a flat, table-like approach, these actions are better experienced from different heights and angles to create a visual connection to how they might be performed on a familiar musical instrument or an object from our display.

## 2. Active Learning

We want our visitors to learn from this interactive by having choices and making decisions. Both sides of the structure should have variables that encourage a shared learning experience, exploring the question “what happens if we…?”. For example:

(a) Compare and contrast

Visitors explore that their action has an impact, and the impact varies depending on the action (i.e. comparing the 4 main hand actions, or contrasting hard and soft actions).

### (b) Action combinations

Many instruments work with a combination of the above 4 hand actions, and combining them encourages a deeper exploration of the question “What happens if we…?”. Here are some examples:

1. What happens if we *pluck* a guitar string whilst the other hand *presses* the same string to alter the pitch?
2. What happens if we *pull and push* a bow across a string whilst the other hand *presses* the same string to alter the pitch?

### (c) Making it playful

Being able to produce sounds on a musical instrument can take some practice. To encourage visitors to see this as more than an opportunity to make a noise, there could be an element of challenge in which a visitor persists with an action until they have reached its full potential. Further details are given in Appendix 2: The four actions.

## 3. How the interactive sits within the design for the space

**ZMMA** are the exhibition designers for the museum and for the fit-out elements of the Weston Discovery Centre.

In light of the design for the space, ZMMA have initially proposed a low, curved wall - sturdily built yet easily moveable - as a support for the hands-on interactive (refer to Appendix 3: ZMMA information).

We expect the appointed maker to consider how his proposed musical interactive would work within the space and/or integrate with the ZMMA wall and liaise with ZMMA on any alternative proposal for how the interactive will suit the space. The maker should also liaise with ZMMA to find creative solutions for how this interactive can be stored discretely within the space when the interactive is not in use.

## 4. Durability / Lifespan

Hand actions are very physical so it is essential that this station is durable, with a lifespan of 8-10 years. Regular maintenance is assumed, and this should ideally be an easy process that can be done in-house. The maker should consider if it is necessary to provide ‘spare parts’ as part of the brief or using commercially available parts that can be easily replaced.

## 5. Graphics

The RCM Museum is working with graphic designers, Why Not Associates, on the graphic scheme for the exhibition spaces.If graphics are required, the appointed maker will be responsible for providing wording for instructions, descriptions or actions, and work in collaboration with WhyNotAssociates. It should not be a text heavy experience, so text or graphics should make hand actions easy to perform and understand as an integrated part of the design.

## 6. Accessibility

## The interactive should be safe for younger people to use and fully-inclusive to all audiences, particularly families with younger children (5-11). It should therefore be height appropriate for young children as well as accessible for wheelchair users.