

GOGMAGOG

V

CORIN THE INTERGALACTIC GIANT-SLAYER



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EVALUATION REPORT

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...I think you've made a masterpiece
-audience email feedback

GOGMAGOG 2014 EVALUATION REPORT

1. SUMMARY

WHAT WE SAID WE WOULD DO:

Our experimental, experiential amphitheatre arrives in iconic locations across Cornwall. In the run-up we have developed 'cultural offerings' with local community groups and co-curate a daytime festival programme. The big night arrives and, as in a medieval Cornish 'plen-an-gwari', we are ready to share an extraordinary, immersive, participative experience. We surround and involve the audience with epic theatrical storytelling of the highest quality. Our contemporary reworking of the ancient 'Gogmagog' legend reveals a timeless story of conflict, survivors and asylum-seeking. Notions about identity and belonging are challenged; distinctiveness and diversity are celebrated; community is reinforced.



DID WE DO THIS?

Yes!

We designed and built a 'wagon-train' of set and scenery that encircled our audiences.

We toured this 'mobile plen-an-gwari' to iconic locations from cliff-tops to castles across Cornwall.

We hosted afternoon programmes of Cornish 'cultural offerings' with local community groups.

We re-interpreted our ancient Cornish myth to create an epic piece of immersive theatre.

We devised an audience experience that allowed each person to find their own level of involvement and participation.

We celebrated both Cornish distinctiveness and diversity; we used the contemporary experience of refugees and asylum-seekers to challenge notions of identity and belonging but also to reinforce community.

#Gogmagog shld translate as 'amazingly brilliant entertainment'
-audience tweet

2. ARTISTIC QUALITY

WHAT WE SAID WE WOULD DO:

We set ourselves 3 artistic challenges, which were;

- 1) How to design and build a mobile touring structure to deliver a full visual, immersive experience and yet keep it 'light-touch' both in terms of cost and commitment?

The 3 days R&D time we spent together in March included some time for the whole company to play with physical kit under the direction of our Lead Designer. This proved invaluable, particularly in the design for the final 'monster' image, which was received with huge delight by every audience.

However, the design and build of the actual mobile touring structure was temporarily de-railed by the serious illness of our Lead Designer/Maker, Hal Silvester. It was quite late in the process that it became necessary for Hal to step back from the project and we faced the real possibility of failing to achieve our aim. But we managed to recruit a wider spread of individuals to fill the gap and retained Hal in a consultancy role.

We had not budgeted for a dedicated Production Manager and the (hastily-assembled) making crew experienced some problems in scheduling, budgeting and managing their task-load. Fortunately, with no prior experience, one of our volunteers, Dominique Trevail, stepped up into this role and managed the entire process.

We were very pleased that we did manage to overcome these problems to create an extraordinary 'wagon train' of set. This 'mobile plen-an-gwari' incorporated staging elements from the previous two years as well as the new 'spaceship' built on our newly-purchased vehicle and a splendid 'gateway'.

Audience feedback about the set and visuals has been entirely positive. The internal company verdict however is that the set was ultimately slightly 'underwhelming' – there is a great deal more 'wow' possible, particularly from the spaceship itself. The gateway also has a lot more potential for creating interactive possibilities with the audience; boarding passes/passports/security checks etc. We wanted a greater sense of being surrounded and we also wanted greater impact when approaching from a distance.

When the audience size was above 300 people we began to experience problems with sight-lines; the boat stage was the only one high enough to really cope well with this size of crowd.



We believe that we spent our technical budget wisely; we chose to invest in a very good sound kit which is now a long-term company asset. The lighting rig however was 'bare bones' and borrowed from Falmouth University; this proved to be a sensible use of our limited budget. Acquiring our own lighting rig will become necessary for future projects.

We were pleased with the 'voice of god' effect created by holding back microphone use until the encounter with Gogmagog. However, now that we own a sound rig we wish to explore further the artistic conventions and opportunities of integrating microphones, amplification, and/or 'tannoy' into the world of the show (no, *not* universal radio-mics!)

...the wonderful inflating monster; the great structural scenery (a whole travelling-circus-worth!)...
audience email feedback

Key Learning;

- early R&D time playing with design elements is very productive
- budget-in a dedicated Production Manager role
- push the visual and 'immersive' set elements ('transforming vehicles'!)
- we need a 'back-stage' area for company members
- all staging needs re-working; widening, with more and higher levels
- invest in lighting rig alongside existing sound rig
- early R&D time playing with technical (sound and light) kit is desirable

2) How can the narrative and concept be robust yet flexible to deliver both high-quality theatre and connect to the different communities and audiences?



The theatre-devising process itself was purposeful and fruitful – we are proud of our well-organised approach and the way we ensured that all artists in the team had clear briefs, clear objectives and the room to express themselves. Company members' feedback is particularly appreciative of the way very clear call times and dates with plenty of advance notice, together with appreciation of family demands and childcare needs created a supportive and disciplined working time.

In particular the working relationship between the Performance Director (Brett Harvey) and the Artistic Director (Will Coleman, who was also performing) was mutually supportive and constructive.

The original intention was that the writing process would be the responsibility of Graham Mitchell, an established TV writer, but landing an important contract with the BBC meant that he withdrew from this project. The writing was taken on by the Artistic Director with support from the Performance Director. Basing the plot on a little-known ancient myth gave both opportunities and challenges. The plot was stripped to its barest skeleton following analysis based on Christopher Booker's 'the Seven Basic Plots'. The oldest plot in the world is 'Overcoming the Monster' and this structure formed a wonderful backbone to follow, yet also to subvert. We chose to tell the entire plot at the beginning of the show in a 'Dream' sequence, thus acquainting the audience with the original myth but also giving them a route-map for the show. This device proved very successful.

Reworking the plot in a 'space-age' setting allowed visual humour based on dated sci-fi classics but also reference to contemporary issues.

Our view is that the final script was a little too dialogue-heavy and that it would benefit from stripping back and re-working in an attempt to lessen reliance on storytelling through words (the challenge is to do this yet at the same time to deepen the content!)

We knew early on that our Musical Director, Jim Carey, was unable to be present for the final rehearsal week. With this in mind the music was essentially delivered by pre-recorded sound track. Whilst many favourable comments have been received about the excellent music track, we wish to rediscover our original intentions to integrate live music (and particularly live singing) into the experience

We had originally intended to work with a choreographer but time constraints squeezed this to a single hour's input from Martial Arts Choreographer, David Greeves. We would certainly like to further explore the physical theatre possibilities presented by this approach.

Adapting the show to each community was achieved in a 'light-touch' way. A performer emerging from the audience (a 'plant') was able to contribute local references and allusions. Whilst this might appear rather 'tokenistic', there was a lot of very appreciative feedback about this aspect. (also see 'Community Engagement' section below)

The skills, energy and sheer pazazz, of it all, made for a crowd of extremely smiley, happy people milling around
-audience email feedback

Key Learning;

- build on existing artistic collaborative relationships
- re-work script; strip out dialogue, develop visual/physical storytelling techniques
- work in live music (especially singing) from the outset
- build in stunt-fighting/choreography from beginning of process

3) How can we develop the immersive 'plen-an-gwari' form to catalyse meaningful social reflection whilst also allowing each audience member to feel comfortable in their level of engagement?

As a result of our medieval 'plen-an-gwari' research, we said we wanted to find the 'contemporary theatre form to serve the equivalent 21st century, sociological function'.

The first important aspect of this is the immersive 'inside-out-amphitheatre' form with audience thronging through the space and the action taking place around them.

We are still learning how and when to split focus. It was very rewarding to engage in intimate interactive moments through the crowd but the challenge is how to create a busy sense of being surrounded without taking away from storyline. There are key story moments when you mustn't upstage, but there are other opportunities where we could add even *more* multiple and diverse simultaneous action.

Our belief is that in order to properly immerse and surround an audience (especially audiences over 300) we will need more performers/interns (as well as larger, more encompassing set elements)

We hit our original target of a 50/55 min piece. This decision was taken as we knew the audience would be unfamiliar with the 'plen-an-gwari' form requiring them to stand and move about. We tried to communicate clearly that the show was best experienced standing but that people could sit if they desired/needed to. Very few respondents mentioned standing-up as an issue – whereas a considerable number asked that the show should be longer. The company view is that as our audiences become more familiar with the form, they will understand that they can take responsibility for their own standing/sitting and thus the show could be slightly longer without becoming an endurance feat!

We specifically asked people how they felt about being surrounded; comments included 'clever', 'original', 'creative', 'loved it', 'different', 'magical', 'engaging', 'surprising', 'genius', 'excellent', 'splann' (splendid). There was only one negative comment, which said this format was difficult for the very young, and those that might need to sit down.

...the whole concept of plen an gwari with the audience in the centre is a winner...

-audience email feedback



The second important aspect of this is the 'interactive' experience. We wanted the audience to be 'present', to almost become an extra character in the story.

So from the outset, performers in role interact with audience, the intention here is to gently assign a role to the audience (as 'embarking passengers') and set up the interactive convention of the experience. Near the beginning of the show we asked audience members to bend their knees and then hold hands (as part of 'Lift-Off' procedure). Later on we created overt opportunities for audience members to join-in by singing or dancing. We knew that we needed to be sensitive to 'low embarrassment thresholds' and attempted to allow everyone to find their own comfortable level of participation. The feedback from audience around 'Joining in' was 100% positive –everyone enjoyed being given the opportunity. People said the balance was good, 'interactive but not intrusive'. The online survey asked people for feedback on three things they liked about the show and 'being interactive' was the second highest response after 'venue / location / outside'.

This is a very fertile ground for further exploration, from the Front of House ticketing right through to community group 'flash-mobbing' (see below)

...the warmth and sense of togetherness the company created meant we, as audience, always felt safe,

-audience email feedback

The third aspect is that we wanted to create a sense of inclusivity at the same time as being deliberately provocative and challenging certain received ideologies.

We are proud of the way the show took people on a journey through issues relating to identity, belonging, refugee status and asylum-seeking. We used the Cornish language and cultural references to explicitly overturn xenophobic and colonial points of view.

Again, audience response to the 'political' aspect of the show has been passionately supportive. Only two respondents challenged this aspect, saying that it was over-stated and could have had more room for ambiguity. Despite these (possibly valid) criticisms we remain resolute that we were making a much-needed public declaration in direct resistance to much media and public opinion.

This was a Cornwall proud with open arms.
-audience email feedback



Key Learning;

- increase number of performers especially chorus/dancers/musicians
- explore sitting and standing flexibility through 'bum-rest rails'
- explore further opportunities of split-focus/interactivity through the plen-an-gwari form
- think carefully about spectrum of rehearsed/unrehearsed 'joining-in' opportunities
- remain politically 'brave'

3. THE TOUR, SUMMER 2014

The original G4A application outlined the following tour. At the time of submission most of these were penciled and not confirmed bookings.

	Date	Venue
1.	14/06/2014	Launceston Castle Charles Causley Festival
2.	21/06/2014	Waterside, Saltash Regatta
3. a	28/06/2014	Quayside, Golowan Festival, Penzance
4.	05/07/2014	Plain-an-Gwarry, St Just, Lafrowda
5.	12/07/2014	White River Place, St Austell
6.	19/07/2014	Glasney College Field, Penryn Arts Festival
7.	02/08/2014	Perranporth, Inner Green,
8.	09/08/2014	Cadgwith, Gig Event
9. b	25/07/2014	Port Eliot Festival
10. c	23/08/2014	Bude Castle, Bude Lifeboat Day
11.	30/08/2014	Lemon Quay, Truro, August Bank Holiday Event
12. d	07/09/2014	Chapel Porth, St Agnes, World Belly Board Championships (WBBC)

The actual tour was as follows:

	Date	Venue	Audience
1.e	10/06/14	Heartlands, Pool, Private Preview	107
2.	14/06/14	Launceston Castle, Charles Causley Festival	69
3.	21/06/14	Waterside, Saltash Regatta	72
4.	05/07/14	Plain-an-Gwarry, St Just, Lafrowda Festival	259
5.	12/07/14	White River Place, St Austell Feast Week	108
6.	19/07/14	Glasney College Field, Penryn Arts Festival	236
7.	25/07/14	Inner Green, Perranporth Carnival Week	161
8.	02/08/14	Heartlands, Pool	179
9.	09/08/14	Cadgwith, Buller Eve Gig Rowing Event	209
10.f	16/08/14	Village Green, St Mabyn	243
11.	23/08/14	Wheal Coates, St Agnes	340
12.	30/08/14	Cathedral Green, Truro	187

Reasons for amended schedule

- a – By the date which we found out that our G4A had been successful Golowan had already booked another theatre company
- b – We were unsuccessful in persuading the Port Eliot festival to make a booking.
- c – Several attempts were made to secure a host and community ambassador in Bude , without success. For example, Bude Lifeboat Day see themselves as solely about raising revenue for the RNLI as opposed to having a community/cultural remit. We explored further options in East Cornwall including Boscastle. See point f below
- d – Minor amendment. For the last two years we have performed as part of the World Bellyboarding Championships. Previous shows have been during the day and free to attend which works as part of that event. We initially discussed the idea of putting the show on the night prior to the championships but this clashed with another WBBC event. We therefore decided in conversation with the National Trust to move the venue to the iconic Wheal Coates Tin Mine, and to decouple the event from the WBBC and put it on as a stand-alone performance.
- e - The concept of the show i.e. the performance taking place 360 degrees around and through the audience required a live and willing audience. It was therefore agreed that the first show would be a private preview to friends, family, press and the Golden Tree Advisory board to gain essential feedback before performing to a financially committed audience.
- f. – We were very keen to find a venue in North Cornwall so pursued a contacts in St Mabyn, who expressed an interest in supporting the project by taking on the role as community ambassador / host. St Mabyn is the furthest North and East where we can be sure that a Plen-an-Gwari existed so we were pleased to re-introduce outdoor theatre to this village after a gap of some 500 years!

Our audience figures (and therefore Box Office takings) were not as healthy as we had hoped. A total of **2063** audience members across 12 shows gives an average audience of **172** people. Many people have commented that this is a very healthy number for an unknown company but it does fall short of the 300 per show target we set ourselves. In retrospect, this might have been no bad thing as the show in its current form worked well at 150-200 people and changed somewhat in character when the audience was larger (harder to move through the crowd, harder to engage everybody etc). If we are to reach a larger audience we need to be cleverer in our audience development and also to improve the experience for larger crowds.

We did find that linking the performance to a Community Event (a legacy from previous years' free, afternoon offerings) was mostly not useful and in some places this seemed to actually work against us. Instead of community members extending their celebration day into the evening, many stuck to their habits and went home at tea-time never to re-emerge!

Whilst budget constraints had dictated that we visited each location for a single performance, we had a lot of feedback asking for a longer stay, multiple shows and the opportunity to recruit further family and friends

We recruited a single person, David Greeves to act as Tour Manager and Site Manager. In retrospect, these two roles require rather different skill sets ('Site Manager' = hands-on, H&S, fixing, vehicles, practical problems and logistics, 'Tour Manager' = liaison with hosts and company, ticketing, money)

The upkeep and maintenance of vehicles was an enormous cost which we had entirely failed to budget for. Our only excuse here is our relative inexperience; but it is not a mistake we will make again!

It also proved really rather difficult to obtain definitive information regarding the legality of vehicles, tachographs, trailers, weight limits, drivers' licenses etc. This tangled web of legislation needs dedicated attention at an early planning stage.



We planned vehicle storage in a number of different locations during the tour in an attempt to keep mileage low. However, in retrospect, a single depot with 24hr access would probably have made logistics easier.

Obtaining accurate information about electricity supplies at each venue also proved complicated and confusing. In three places we were obliged to hire in a generator at short notice – a very expensive but effective strategy



Top notch evening of entertainment, phenomenal setting!
-audience tweet

Key Learning;

- re-visit our audience development strategy
- devise with larger audiences in mind
- 'de-couple' our visits from existing events
- seek out 'epic' iconic locations
- visit each location for a series of days/evenings
- recruit two separate persons as Tour Manager and Site Manager
- budget-in vehicle maintenance, upkeep and insurance costs
- assign early role to solve vehicle and driver legality issues
- find single 24-hour access depot for vehicle storage
- explore generator purchase/hire options

4. COMMUNITY ENGAGEMENT

WHAT WE SAID WE WOULD DO:

- 1) 12 'community ambassadors' (CA) (many of whom we have worked with for two years previously) will help organize, recruit participants, host events and sell advance tickets.



The initial communication with each CA was clear and comprehensive. Personal phone calls were followed up with a written contract. Communication thereafter was less effective as different members of the team liaised with CA individually and remotely, and some from professionally branded emails and some from personal accounts. It is clear from feedback that some CA found the communication with the company confusing. This is something the company has taken on board and will address in future projects by developing effective, co-ordinated and streamlined communication strategies from the beginning. Five of the twelve community ambassadors were effective in delivering all aspects of their contract in terms of marketing, organizing, selling advance tickets etc. It is clear that some CA agreed in principal to support the production in the ways described above without giving this their full consideration in terms of commitment this required. However when the partnership worked well it was really effective, but we recognise that identifying and recruiting future local promoters will need careful consideration.

Wonderful production with great audience participation in a stunning location. Can't wait for next year.
CA feedback

Key Learning;

- Ensure single-point of company contact with communities, hosts etc
- Re-think volunteer v. professional hosting and ambassador support

- 2) Community groups will engage through a programme of visits and workshops, which will uncover and develop 'cultural offerings' that are distinctive to each community. This programme will interlace with the devising process so that communities' contributions can be woven into the final show and they will actually take part in the main production.

Golden Tree recruited performer Bec Applebee to lead on the community engagement programme. The Gogmagog performance included traditional Cornish music and dance, which formed the majority of the content of the community engagement programme. In some cases Bec worked with community choirs and when this was not possible she worked with the CA to put on one-off singing and dancing workshops. It is clear from the number of engaged participants that working with existing choirs was the most effective way of engaging local communities.

The most successful workshops were those linked with existing groups and schools although the open workshops were not without merit but needed clearer publicity and a link with the show. Things got far easier as we progressed and knew what the show was. There are issues to be considered in terms of timing for community engagement. It either has to be done in a more in depth way far earlier. This is much more possible now as we have a concrete product (Gogmagog and the Plen project) to build on.



Many Choirs, theatre, dance and community groups break for the summer. We were fortunate to be able to deliver workshops at Perranporth primary and Grade Ruan schools and also with the Perraners choir before they broke up for the holidays. We missed linking-in with 2 Choirs run by Claire Ingleheart as they had also broken for the summer and this was an issue in several other communities e.g. St Maybn, Truro.

The Community Engagement Liaison programme was a bigger task than was originally anticipated partly due to the fact that we started our engagement before we had built the show and so it was hard to be precise with requests to communities. This improved greatly as we progressed through the summer and we consolidated our approach.

The programme of 'cultural gems' were delightful and well received *but* very poorly attended – we failed to properly publicise or to market the fact that there was free entertainment in the afternoon. The ease of with which these afternoons came together again depended on the Community Ambassador. E.g. Truro (CA Francis Bennett) was an easy task. Francis understood immediately what was required and after our meeting sent me a list of contributors and had taken on all the contacts for this. Heartlands (CA Hilary Coleman also)worked easily but both of these ambassadors are already 'on message' and are integral to the development of Traditional Cornish cultural events and traditions. Other venues had exciting dynamic ambassadors eg St Just but in this case it took many meetings and discussions to enable them to appreciate and understand the merits of an afternoon of specifically *Cornish* cultural events. We had long debates about inclusivity. After which we achieved a real stepping stone and built a deeper level of understanding.

Despite these issues the company was delighted by the breadth and the quality of these 'offerings' and is inspired to develop some form of mentoring scheme to curate even more such cross-art-form occasions.

At those performances where a larger number of community 'flash-mobbers' attended, there was a real appetite to keep on dancing beyond the immediate end of the show – this could be developed further

Key Learning;

- Wherever possible work with existing community groups
- Develop 'mentoring' programme to catalyse and curate Cornish cultural 'offerings'
- Provide live music for dancing beyond the end of the show itself

We had a fantastic time in the plein with storytelling and singing this afternoon
Audience facebook comment

3) Family, friends and other community members will want to attend the show to experience the participatory element in the performance.



It was difficult to measure the exact number of family, friends and other community members that want to attend the show to experience the participatory element.

We compared the number of complimentary tickets given to the total audience figures and concluded that 36 (13%) people were engaged as participants in the St Just performance which had a total audience of 259. By these criteria St Just was the most effective intervention and St Austell with 41 (38%) participants in comparison to a total audience of 108 was the most ineffective. However there are a number of variables that effect total audience figures including the weather (e.g. it was raining at St Austell), the input from the community ambassadors, the company's connections to that community and so forth.

The online survey revealed that 32 % of audiences found out about the show through a personal recommendation, but whether that was to experience a friend or family member participating is not known.

...for most of the audience it was their first experience of this sort of theatre or possibly ANY theatre...
CA feedback

4) Beyond the participants, each show will reach a further paying audience of 300 people.

See 'The Tour' above

5) There will be diverse opportunities to people to engage via our social media campaigns.

See 'Publicity and Marketing' below

5. PUBLICITY/MARKETING

Branding

Golden Tree commissioned Ikonika to produce the project branding. We feel that this was even more successful than previous years as we had a strong idea of the show concept and narrative from the beginning. The brand was well received and feedback indicates that people were motivated to see the show as a result of the branding.

Social Media

We sought advice and training from a social media consultant and produced a social media plan for Facebook and Twitter. The Facebook campaign included daily posts introducing the team, caption competitions, post-show photos, adding regular events etc. We 'liked' our cultural colleagues, partner organizations and relevant community groups, which we posted to. Over the course of the tour we have secured 693 friends, we posted 115 posts, the total number of people our posts were served to was 46004, the total number of impressions we reached was 103140, we had 247 comments, 768 post likes, 271 shares, 2894 page clicks, 1250 photos viewed, and our total organic reach (sum of daily) was 59016.

We made a total of 604 tweets, followed a total of 774 people and organisations and were followed by 305 people. We used Twitter to target businesses and people in particular towns in the run up to each show, rather than as a regular news feed. We acknowledge that we would benefit from some further advice on using twitter to help us develop audiences. As well as our posts, #gogmagog was mentioned 62 times on twitter.

Partnerships Campaigns

We developed specific marketing campaigns with Visit Cornwall, Cultural Tourism Project and National Trust.

As well as a listing on Visit Cornwall's 'What's On' on-line guide we also negotiated a slot in their Freebie Friday facebook campaign. The 'I love Cornwall' page is liked by 130k people. We asked people to suggest epic locations to put on outdoor theatre in Cornwall. The post generated significant interest (although it was clear the followers didn't really understand the question as most respondents suggested the Minack).

The Cultural Tourism Programme aims to strengthen the links between Cornwall's culture and tourism sectors. They mentioned Gogmagog in their newsletter, which was sent to members of Visit Cornwall and the Coast Network, with a competition for free tickets. This resulted in a (modest) number of new tourism business engaging with Golden Tree and seeing the show.

The host organization in St Agnes was the National Trust. The location was kept a secret, as there was the possibility of some building work taking place at the chosen location - Wheal Coates. We decided to use this to our advantage and created a week-long social media campaign to guess the location.



Printed Collateral

We produced and distributed 5k DL flyer outlining the tour, 40 bespoke posters for each venue, 6 roadside banners. We also produced post-show postcards which were given away with information about our website and social media campaigns, and a program with project information and the lyrics to the songs in the show which, which was sold at the beginning of each performance.

What's on Listings

Gogmagog was manually listed on the following websites:

- Wozzon Cornwall
- What's on Cornwall
- All About Cornwall
- Pirate FM
- BBC Things to Do
- Cornwall Guide
- Heart FM
- Total Cornwall
- 247 Magazine
- Creative Skills

Press releases

We produced a launch press release that was sent to our press contacts across Cornwall. We know that Gogmagog was mentioned in the Western Morning News, the Cornishman and at least four times in the West Briton's 'What's On' Guide and on Penwith Radio. Appreciative reviews were written by Bert Biscoe (West Briton), Fi Read (Cornishman) and previews by Lee Trehwela (West Briton) and Simon Parker (WMN)

Radio Interviews

Radio interview were carried out with BBC Radio Cornwall (x2), The Source FM and St Austell Radio.

Private Preview

Over 100 people attended a private preview that we put on at the beginning of the tour. The purpose of this was two-fold. The first aim was to run the show with a live audience to test the concept of surrounding the audience and immersing them in the show. Secondly this created a buzz amongst friends and family in the cultural sector which generated significant word-of-mouth interest which can be confirmed in the online survey which identified personal recommendation and word-of-mouth as the second and fourth most popular ways that people found out about the show.



...I hope you'll be feeling proud of writing and conceiving a show that our lovely creative community will remember with huge delight.
-CA feedback

Key Learning;

- Seek further Social Media training
- Build publicity activities and campaigns *with* strategic partners
- Give specific responsibility for planning banner locations and poster campaigns well in advance;

6. PARTNERSHIPS

Falmouth University

We had learnt important lessons about roles, responsibilities and management from the 2013 intern programme. We set up the intern programme for 2014 with Simon Persigetti, Theatre Course leader at Falmouth University. We asked our former intern and PhD student at FU, Natalia to lead the intern programme. She recruited and mentored five first year theatre students interns to work on Gogmagog all summer. The programme included an initial meeting with each intern to identify what they particularly wanted to get out of the internship and a debrief at the end. We were delighted with this year's programme and it is something the company wants to build on each year. (See Appendix 2)



...one of the most valuable experiences of my theatre career and education...
-intern feedback

Visit Cornwall

We approached Visit Cornwall at the end of 2013 with the idea of creating a mobile touring structure called the 'Planet Kernow Embassy' as a platform to promote Cornwall and Cornish Culture. This 'mobile Plen-an-Gwari' structure was also to deliver a full visual, immersive experience during the performance of Gogmagog and yet be 'light-touch' both in terms of cost and management. VC agreed to financially support the project which enabled us to apply for RIO's Challenge Fund.

RiO

The RiO (Real Ideas Organisation) 'Challenge Fund' provides leveraged investment to support organisations, commissioners and partnerships who are unlocking income that has never before supported cultural education activity for young people, such as the Visit Cornwall Investment. Our successful application to this fund resulted in 20k investment from each of these organisations.

National Trust

The host organization in St Agnes was the National Trust. For the last two years we have performed as part of the World Bellyboarding Championships, however this year we decoupled the performance from that event and put on Gogmagog as a stand alone, evening and ticketed performance at Wheal Coates, the iconic tin mine perched above Chapel Porth. This was an effective partnership on a number of levels. NT helped to market the show at various locations, we worked on joint social media campaigns, they offered administrative support, provided facilities and stewarding and marshalling on the evening of the performance. We are now in conversation with the NT about a significant partnership for 2015.

9. KEY LEARNING & DEVELOPMENT PRIORITIES

ARTISTIC

- early R&D time playing with design elements is very productive
- budget-in a dedicated Production Manager role
- push the visual and 'immersive' set elements ('transforming vehicles'!)
- need a 'back-stage' area for company
- all staging needs re-working widening, with more and higher levels
- invest in lighting rig alongside existing sound rig
- early R&D time playing with technical (sound and light) kit is desirable
- build on existing artistic collaborative relationships
- re-work script; strip out dialogue, develop visual/physical storytelling techniques
- work in live music (especially singing) from the outset
- build in stunt-fighting/choreography from beginning of process
- increase number of performers especially chorus/dancers/musicians
- explore sitting and standing flexibility through 'bum-rest rails'
- explore further opportunities of split-focus/interactivity through the plen-an-gwari form
- think carefully about spectrum of rehearsed/unrehearsed 'joining-in' opportunities
- remain politically 'brave'

TOURING

- devise with larger audiences in mind
- 'de-couple' our visits from existing events
- seek out 'epic' iconic locations
- visit each location for a series of days/evenings
- recruit two separate persons as Tour Manager and Site Manager
- budget-in vehicle maintenance, upkeep and insurance costs
- assign early role to solve vehicle and driver legality issues
- find single 24-hour access depot for vehicle storage
- explore generator purchase/hire options
- Ensure single-point of company contact with communities, hosts etc

COMMUNITY

- Ensure single-point of company contact with communities, hosts etc
- Re-think volunteer v. professional hosting and ambassador support
- Wherever possible work with existing community groups
- Develop 'mentoring' programme to catalyse and curate Cornish cultural 'offerings'
- Provide live music for dancing beyond the end of the show itself

PUBLICITY/MARKETING

- Re-visit our audience development strategy
- Seek further Social Media training
- Build publicity activities and campaigns *with* strategic partners
- Give specific responsibility for planning banner locations and poster campaigns well in advance;

PARTNERSHIPS

- Strengthen strategic partnerships (ACE, NT, WHS, HLF, RiO, CC ...)

APPENDICES;

i) EVALUATION STRATEGY

What we want to know

1. Why did you attend this event?
2. How did you find out about the show?
3. What did you think of the story?
4. What three things did you like about the show?
5. Was there anything you didn't like about the show?
6. What did you think of stage design i.e. being surrounded by the set?
7. On a scale of 1 – 5 did you like being actively involved in the story?
8. How often do you go to the theatre.
9. Did the show explore any important issues and if so what do think about theatre as a methods of exploring these issues?
10. On a scale of 1 – 5 how important is it to have events like this in your community?

Why

- Internally - to inform our artistic practice, quality and our next project.
- Externally to inform our funders – to demonstrate we achieved our aims
- Marketing – to provide content to feed into social media campaigns.

How

- Online survey posted via websites
- Photo Opportunity – will you want to do this after the show?
- Black board with a tweet – people write – we photo and then tweet at a later date.
- Golden Tickets – free post show drink with crew?
- Post Card – Boarding Pass – from the new world – how many will post back – incentive or pay the postage?

ii) AUDIENCE FEEDBACK;

a) EMAILS,

Emails

Thought that the show on Saturday was wonderful. Really enjoyed the set-up - a form of 'Plen re-imagined as spaceship' which also reminded me of a frontier wagon train encampment. And everything about the show was a visual treat. I found the show very funny and wonderfully celebratory. But so much more - I thought the ideas interwoven about immigration were perfectly pitched and most of all I was very taken with the all-inclusive message. This was a Cornwall proud with open arms.

Well done to you and all the team. And thanks.

Thank you so much for a wonderful evenings entertainment in St Mabyn, for most of the audience it was their first experience of this sort of theatre or possibly ANY theatre. We've heard nothing but glowing feedback so far though many that we had bullied into going had not expected it to be "their sort of thing". The children were enthralled and I'm sure they will remember the night forever. Do you know what the final attendance figures were? Will the comments people left be available anywhere? Our only disappointment was that none of the village amateur dramatic people came (their last sell out performance was a version of Allo Allo).

Here's a link to [some of the photos I took](#) feel free to use them in any way you like they are copyright free (share a like).

We've been following Cornish theatre since 1990 when we moved here from Devon and it's been such an influence in the lives of our children. Bedlam, Kneehigh and Wildworks have been such an integral part of our family's social life and it's been a very great pleasure to have met you having seen you perform so many times in the past. I will try and keep singing, having been liberated by yours and Hilary's expert teaching.

All very good wishes

“ I also wanted to express how strongly I feel about the message of Cornwall being a friendly, inclusive place “

Hello. Last night was great fun. Sarah and I both loved it. I thought particularly the creation and use of that space with the Plen-an-Gwary references was really interesting. Sarah pointed out to me some of the details I missed - like the cast running through and parting the crowd. We would have said hello afterwards, but you seemed pretty popular, so I thought I'd email to say congratulations and thank you.

I found I had a huge grin on my face, all the way home this evening!

Thank you for such an enormously enjoyable event. The skills, energy and sheer pazazz, of it all, made for a crowd of extremely smiley , happy people milling around as I left the field. The 'flash mob' nature of the singing and dancing of Estren and Parra Hearn, was delightful, and the morals of the (zany) story showed us your hearts were 'in the right place'. The wonderful inflating monster; the great structural scenery (a whole travelling-circus-worth!), and various spectacular costumes (mentioning no names!) added to some joyously memorable characters to take us on an exhilarating trip!

Blooming great!!

I popped along to St Austell tonight to see Gogmagog! What a blast! I thoroughly enjoyed my evening - so much fun with a rather touching message.

One of the biggest things that struck me was how willing your audience were to join in and be part of the 'journey'. I really believe the warmth and sense of togetherness the company created meant we, as audience, always felt safe, safe enough to not worry about feeling silly as we bent our knees to launch the spaceship or cheer on Gwendolyn when she fought the giant inflatable monster, Gogmagog!

A huge congratulations to cast and creatives. Steve is a good friend of mine and couldn't speak highly enough of you or the company.

Best of luck with the rest of the tour - I'm telling all my friends and family!

I've had so many friends and acquaintances and strangers telling me how much they loved GOGMAGOG. A lot of people said it felt right in so many ways – like they already knew it because it's exactly their take on the world too. It makes me feel very happy that I live in St Just, and I hope you'll be feeling proud of writing and conceiving a show that our lovely creative community will remember with huge delight.

Saw Gogmagog last Saturday at St Austell and thought I'd commend the show to you all. I am not going to attempt to match Bert's legendary command of language. I will just say that the themes of the production are very relevant to some current national and Cornwall issues. It is both entertaining and stimulating and I recommend it to you enthusiastically.

Thanks so much for bringing Gogmag to St. Austell. It's the funniest intergalactic experience since Red Dwarf, loved every mad moment. Quote from a fellow audience member 'They're bat-shit crazy'. You are, but in a good way.

Just wanted to send a quick message to say how much I enjoyed tonight.
"One and all" and has never rung truer than with Golden Tree Productions', Gogmagog!
Everyone who was part of the audience felt confident to embark on our 'journey', a real testament to the warmth and feeling of safety conveyed from the company - I can imagine it isn't easy convincing everyone to dance.
Wonderful evening - I'll be telling all my folks back home and getting them to go along too.

Thoroughly enjoyed the show in St Austell tonight..wonderful witty show, superb acting and singing in Cornish was a treat... Hope you come back next year for feast week,

Saw it in Saltash last Saturday and loved every minute of it. Don't miss it when it is performed in your area of Cornwall
!

really enjoyed the show - great costumes and set, good acting big climax, lots of laughs, liked the dancing at the end and good triumphs over evil! Hope it does really well

What a bleddy shaw! Funny, rooted deeply in the pleyn-an-gwary and miracle tradition (the experience of being the audience was great - an authenticity which contrasted with the Flash Gordon style), comic-book and cartoon, full of politics – masterful!
So I think you've made a masterpiece (Missus says you should give a moment's thought to ensuring that people who can't stand know what to expect)
We'll catch it again - great to see Boy 'Arvey in his element! And Bec is 100% in the show, full-on and excellent -
As they say up Stithians ' Good luck to the Show!'

Splendid to catch up with you at Launceston on Saturday and reconnect....and what a fabulous show! Loved every minute of it and the whole concept of plen an gwari with the audience in the centre is a winner. All the buzz and inventiveness, thrills and laughs that I remember from Coleman shows of old! Well done and thanks to you all for a knockout entertainment.



b) FACEBOOK COMMENTS

1. Best Wishes for a great show at Truro. It has been an amazing GOGMAGOG of a tour. Looking forward to the awakening of many Playing Places as a result.
2. If you've not seen it yet - make an effort!
3. Great night, very funny! And what a night for it! Not bad backdrop either! X
4. Loved this evening's performance. Great fun, thanks.
5. Thought I'd share this from the night at st mabyn....loved all of it !!! Thank u x
6. At Heartlands, Fantastic show, so glad I went and would recommend it to anyone!!
7. Fabulous evening in Ruan Minor ! Wonderful production with great audience participation in a stunning location. Can't wait for next year.
8. Thanks for a great show at Heartlands! Lovely to meet you all afterwards too - great wrestling on the trampoline!! Gwari weag ew gwari teag
9. Thank you for a splendid evening at the Plen in St Just. You made me realise (for the squillionth time) just how lucky we are down here and what a rich seam of talent and creativity we mine on a daily basis. Excellent work.
10. We had a fantastic time in the plein with storytelling and singing this afternoon and Gogmagog this evening. Thank you.
11. Was transported by a great performance of Gogmagog at Saltash yesterday. Enjoyed the cosmic message, the humour, and managed to avoid swivel-neck taking in all the action. Highly recommend it.
12. We were at Saltash last night (21/06/14), brilliant, thanks everyone.
13. [Golden Tree Productions'](#) show at the castle green was something else! Blasting Plen-An-Gwary into the Cosmos, such a wonderfully entertaining and insightful performance!
14. Great show tonight, thank you for opening at [The Charles Causley Festival](#)! Best of luck with the run.

c) TWEETS,

1. "@goldentreeuk #gogmagog what an amazing show thanku st Agnes . Cream on top!"
2. "Had a great time photographing @GoldenTreeUK's #Gogmagog last night at the @nationaltrust's Wheal Coates at St Agnes"
3. "Suitably bonkers for Cornwall!" - Kate #Gogmagog
4. "Nice to see Wheal Coates in a different light." - Henry, National Trust ranger #Gogmagog
5. "Space age in a beautiful setting." - Verity #Gogmagog
6. "Brilliant Cornish atmosphere! " - Callum #Gogmagog
7. "Top notch evening of entertainment, phenomenal setting!"
8. "Superb landscape, excellent cast, watching this in the sunset was a perfect Cornish evening!"
9. Fantastic fun @GoldenTreeUK's Gogmagog show at #StMabyn
10. "Brilliant fun!"
11. "Really enjoyed the political side of the piece." – Sabina
12. "Really great involvement of audience, loved being part of the show." – Petra
13. "Much better than expected. Fascinating, refreshing & fun! Immersive but relaxed and involved." – Karin
14. "An interactive and amusing take on current affairs." – Zoe
15. "I loved how it was comical yet had a serious and poignant message" – Mark
16. "Reluctant to come at first, but ended up thoroughly enjoyed it. Thanks! – Tamsyn
17. We loved it so much that we learnt all the words to the songs" - @bongle440
18. Plen-an-gwary! Loved it!"
19. "I want more dancing, it was wonderful!"
20. "Enthralling! Thought-provoking, emotional." - Nutty Noah
21. "A fantastic performance!" – David
22. "Very good acting, interesting all the time. Non-english speaking children loved every bit too!" - Michaela, from Germany!
23. What a lovely evening! Wicked promenade performance of #Gogmagog by @GoldenTreeUK down Pool way. #righton
24. @GoldenTreeUK #Gogmagog' was EPIC!!! Enjoying some intergalactic laughs on a summers eve; able-bodied spaceman @peacockkkkkkk working hard
25. "We loved it! Great journey!" - Guy, Kerry & Tom
26. "Magical evening watching @GoldenTreeUK performance of Gogmagog in #perranporth @ILoveCornwallUK"

27. "@GoldenTreeUK unexpected, seemingly anarchic but highly professional and entertaining #Gogmagog Perranporth this evening."
28. "@GoldenTreeUK: A tale worth an intergalactic mission to #Cornwall to see #loveCornwall #Gogmagog"
29. "Had a superb time watching the @GoldenTreeUK production of #Gogmagog in Perranporth last night. 10 out of 10 guys."
30. "Much more upmarket and involved, very stimulating" – Bob
31. "A fun lesson in realising we are all foreigners" – Jamie
32. "Good fun, love the message of accepting everyone" – Ben
33. "Really enjoyed the dancing" - Amy, age 7
34. "Fantastic to learn some Cornish, a new experience for me" – Daniel
35. "Incredible set, amazing costumes and wonderful content!" – Annabel
36. "Uber space high camp yet deep!" - A. Bloke
37. "Very innovative and I had a lot of fun!" – Deja
38. "It was marvellous! Lovely Cornish community spirit." – Tony
39. "Made me smile all the way through"
40. "Hef was super, helemaal geweldig!" - Alice
41. "Fun, crazy and all over the place" - Josie, age 8
42. "Made me smile all the way through"
43. "Crazy, fun and funny!" - Olly, age 6
44. "Loved the story"
45. "An interesting and historical subject, well played and fun!"
46. "Immersive, experimental and awesome!"
47. "So refreshing to see theatre stripped down to create a strong sense of community with amazing people" – Dave
48. "Cosmic, Zac Brannigan on heat and very moving" – Lucy
49. "Fantastic to literally be part of the show!" - Pip from Visit Penryn
50. "Joyous!" – Katie
51. "Thank you for the Glasney roots" – Simon
52. "Family built show that everyone NEEDS to see" – James
53. "Truly fabulous performance! @GoldenTreeUK's 'Gogmagog Vs Corin The Intergalactic Giant-Slayer' #Launceston. On tour now; NOT to be missed!!"
54. "#Gogmagog at St Agnes tonight - my family loved it #EpicImmersiveTheatre"
55. "Wonderful show & stunning location at #WhealCoates #StAgnes tonight. @GoldenTreeUK production of #Gogmagog #Fantastic"

56. "#Gogmagog shld translate as 'amazingly brilliant entertainment' @goldentreeuk. Loved it, loved you! Thx for fab night. x #Cornwall #StAgnes"
57. "#Gogmagog at #WhealCoates #StAgnes tonight. Great show. @ Wheal Coates"
58. "Wheal Coates could rival The Minack as the most dramatic venue in Kernow - very enjoyable show @GoldenTreeUK #gogmagog."
59. "Fab! RT @GoldenTreeUK Epic #Cornish outdoor show at Ruan Minor this evening. #Gogmagog"
60. "Enchanting weave of Cornish myth and space travel #Gogmagog in #StMabyn last night"
61. "@GoldenTreeUK The anticipation was worth it! My 10 year old's only criticism "it didn't last longer. "
62. "Brilliantly bonkers #GogMaGog by Golden Tree Productions in #Penryn :)"
63. "Great show tonight @GoldenTreeUK #gogmagog kicked right off in St Austell tonight!"
64. "Had fabulous evening of entertainment"
65. "If you have chance to see #Gogmagog do not miss"
66. "Oops! Forgot #cornwallhour again! @GoldenTreeUK touring #Cornwall w/fantastic play: #Gogmagog Recommend highly!"
67. "Perfect setting :) "@inkfunnel: Audience get involved in last night's @GoldenTreeUK plen-an-gwari." #gogmagog
68. "Loved it! well done"
69. "Wonderful message. Loved "different pasts, shared futures" -Carol Tanner
70. "Brill! Loved it!" - Patti P
71. "Really good, amazing, surprising twist"
72. "Liked the audience participation. Good fun!"
73. "Entertaining chaos"
74. "So glad you brought it here!"
75. "Super splann Funny!" - J. Mill
76. "Gogmagog was my favourite part"
77. "The good, the bad and the ugly. Very well done"
78. "Brilliant funny and inclusive. Well done"
79. "Completely mad! Can we have some more of it?"
80. "Fantastic show. Congratulations."
81. "Keslowenna. Congratulations in Cornish, our language"
82. "Energetic. orbital. community spirit"
83. "Coleman unleashed again!"
84. "Fabulous - beautiful show"
85. "My favourite part was when the captain demoted Goffar"

- 86. "Real good fun"
- 87. "Cheek achingly funny"
- 88. "Awesome"
- 89. "Fun!" Joseph
- 90. "I loved the Cornish wrestling"
- 91. "Funny, wierd and hilarious" –Isaac



iii) INTERN FEEDBACK

What was your highlight?

- The rehearsals; when we were performing outside on the grass, playing random silly games, like volleyball and the fruit game, just having so much fun.
- Rehearsing at Pool, when we did the test show, and the next day when Simon came in revamped the whole show, when I saw it become something. Very satisfying. I really had the feeling that it was 'beginning'.
- Being in places that I wouldn't normally go to, and meeting people that I wouldn't normally meet.
- Seeing my home in a different way... seeing somewhere that I thought I knew. Like St Agnes, up on the cliffs, it was the moment where I realized how special the place is where I live, and sharing that with other people. Seeing that moment happen with them, where they become quite attached to the place. Seeing their reaction reminded me how special Cornwall is.
- Sharing good times with nice people.
- The best bit was when we were at St Agnes and realizing that I would be performing at this beautiful place. Realizing that I would never have the experience to do that with anybody else.
- Being given the pleasure and opportunity of being on the stage with real actors and practitioners. As a student, sharing the same stage and all of us becoming an actor. We became the same as the professionals, and there was no border anymore between who is the student and who is the paid actor. There was a lack of hierarchy. The director was giving us the responsibility over certain scenes.
- Being given the opportunity to observe and participate in an actual piece being developed; the process from an early stage all the way to the end product; and being part of that process.

What did you find most challenging?

- Staying focused and stamina. It takes so much energy to concentrate for long periods of time. The whole day of rehearsals, at the end my brain was fried. But I decided to get more sleep, to get my brain and body got fitter. I realised that you actually need to be fit in body and mind to make the work, and to keep the energy up. Me and Megan started exercising half way through the rehearsals. I am still exercising.
- The initial challenge was to gain enough confidence to speak up and share my thoughts. I geared up and I was like "I am just going to do it", and then I realised that it was completely fine to do so and then it wasn't a problem anymore. And I felt listened to and what I said was acted upon.
- And contacting the audience in a way that I hadn't done before: being a performance audience member. Blending in with the audience at times that the focus was somewhere else, but also remembering that you are still a performer. An inconspicuous performer.
- Selling the show was challenging. The business side of it. With a unie show, you've got unie people, friends and family turn up. But now you had to make it work. It was really useful, because university doesn't teach you to the business side, which is key to making performance.
- The dates were so scattered, so there was no continuity and that made me feel that sometimes I wasn't ready to perform. But arriving at the place where the performance was happening made me feel ready to perform. I had to remind myself that I was be part of this team, because I was constantly distracted from it because during the rest of the week I was being a waiter, which was a completely different world and completely took me away fro the world that I actually want to live in.

How was it different from what you expected?

- The production side of theatre. How it becomes a piece that you can take of tour. Everything that you need to do, that you don't learn at unie. They teach us how to create, but they don't teach you how to make it into a touring theatre show. I didn't know what to expect, what it was going to be like. But I wanted to learn about that side, and I did learn.
- The bits I thought would be hard work, weren't and the things I didn't expect to be hard work, were. Like audience contact, making your way through the crowd. I didn't think that would be hard, but once you are doing it you realize it isn't that straightforward. I thought it would be really hard to perform every week, but it wasn't; the feeling that we were among friends, made it easy and fun.

What are the 2 most important bits of knowledge that you learned during the 4-5 months of internship?

- How much Will puts in the promotion; getting people through the door. At the university they don't teach you things like that; they only teach you how to make work, but not how you get people through the door.
- I learned that there is a lot of things that are beyond your control and how you can do them anyway. Like that woman being mad that we were in her front yard at Saltash, but we did it anyway. It is important to see that you have to really work hard for people to accept it and how to deal with a community and how to not impose on a public space, and making it part of the community and not just imposing yourself on the place.
- The importance of a director, who is not a performer. Realising that being able to distance yourself completely and really having a objective view, is very very useful.
- Nothing can prepare you for what is going to go wrong, but if you keep cool and think about it as a performer then you will find a way around it. Like things that go wrong during the performance and how to handle it. That you come up with something anyway, as long as you don't panic and you trust each other, you will be able to fix it.
- Working with professional people that know what they are talking about. Getting the experience from them, how the business works, not just the creative side.
- Learning how much work goes in selling the show and getting an audience in, and convincing people that what they will see is really good, and that they should come. Knowing that you have push it all the time, not just at the beginning and finding different way to sell it each time.
- Seeing how everyone was responsible for something; knowing what you have to do and do it. The importance of the collective work: everything depends on each other, and everything depends on you doing your part in it.
- The responsibility of the director, what depends on him and what can be left to the performers. The director is not solely responsible for the piece, but everyone is involved in creating the final piece.
- Understanding that there are things that might not work when they are written but can only be practiced in reality. You have to experiment in the real world to make it happen.
- Being open to idea, not just being fixed on one thing. Everyone asked us for ideas and they were incorporated.
- How important the promotion of a piece is, especially when it is on tour. It is on-going.
- De-rigging! That was something I have never really experienced and I really enjoyed it. Being hands-on with a set.
- Cornish culture and language. Local culture and the idea of working with the local community, that it really makes a difference if the audience was really engaged. It really added to the performance.

What are the 2 most important skills that you learned during the 4-5 months of internship? Did you get any better at something, if so, what?

- How to work hard but staying light-hearted. We were working and making things done, but we are still enjoying ourselves. Everyone was managing to keep it light and funny rather than stressful. We were all finding ways to get out of the negativeness. At unie when something becomes frustrating, you hit a rock and nothing happens anymore, now I've learned to do the work without getting stuck, by bringing it back and play games, finding ease to keep things positive and playful.
- I have become better at communicating with people. I was forced to talk to strangers at the street. I have become very comfortable and confident to talk to random people.
- When something goes wrong, being able to keep a cool head and forget that you are on stage, and making an offering for a solution and putting it straight to action.
- Being an inconspicuous performer: being a performer without performing in the audience.
- Performing outside and in an immersive way. Performing with the audience, instead of just at them
- And being prepared for that each audience and place or is different each time.
- How to develop an idea into a show. From the devising to the rehearsals, not everything is going to be in the final show, but everything you contribute is building towards the end show. Although it not might be in it, it is still worthwhile trying.
- To observe rather than perform. Being able to identify problems in a scene when it was repeated several times.
- Developing my critical eye in a constructive way, from a directing perspective.
- How a story becomes real. Having a written piece and making it happen or making it physical and real. Actually witnessing this process makes me realize that it is possible. And realizing that this is why I love art. Witnessing it growing. You fall in love with it. You are given the opportunity to do be creative and living from it, being inspired. It stops you from being blind and makes to realize that there is a world beyond being a waiter. It gives you the chance to believe that it is possible.

How do you think this has influenced your *personal* development?

- It has made me see that it is possible to make your own work and put your stuff out there. At unie they don't teach you how to make it in a real show. But seeing Will and Bec do it, that it is possible, makes me realize that I can do it too. It is more in reach than it was before. I have gained the confidence, motivation and understanding to make my own work, and show it (not just a silly piece of theatre).
- When we are devising I am much more confident in suggesting things, and not telling myself that it is a bad idea before I have even said anything.
- I realized that I knew little, and that makes me think what else I don't know. And this makes me excited to speak to people and different performers. I can't wait to be surprised again.

How has this influenced your *professional* development?

- Made me realize how much work goes into a performance. Having seen it from bare bones to a full performance. A lot of work and it doesn't stop. But that it is worth it. It has shown me that I would really like to do something like this again.
- It has contributed hugely. It is going to make me think differently when I make work. I will think of audience more, than I used to. How something can be an experience for an audience.

- As a foreigner I got integrated in a Cornish group. It gave me the chance of experiencing a different culture and it helped me in the sense that I understand how creative work may be developed in Cornwall. It gave me a different perspective of how we can approach certain places.
- The fact I was involved in the process is vital because I got a sneak peak in how I can create my own work. Being part of the creation. A very new experience from anything that I have seen before. Helpful. It inspires me.

If you would have to pick an animal that summarises your experience with Golden Tree then what would it be?

- LION
Because at the beginning I felt like a little lion cub, not really sure what I was doing, but now I feel that I am full member of the lion pack.
- CHAMELEON
Because everywhere we went was different. They are very intelligent creatures, always have your antennas switched on. But wherever we where we always blend in. At St Agnes audience members said that it looked like we had practiced to be there. It always worked with the local environment. And the performance took the shape of how the audience was.
- KILLER WHALES
Because they might seem terrifying at first but once you are part of it then they are very friendly, and you become part of a team. So being part of GT, if anything went wrong, you all came together to sort it out. We all had the same goals so you all wanted to sort it out; no pointing fingers.
- EAGLE
Because it observes so much. It sees everything. The vision. You are up high. You are curious. You fly high.
- SEAGULL
("Can I say such an animal because they are not very much liked?") Because they are a constant part of Cornwall. People cannot control them, they are part of this place. I felt that the company had the kind of attitude that this is coming from this place. What we are doing has been done before and we attracted the people's attention. Like a seagull making a noise: "Look what we have here, something that has always been here". The company lured people in. It is like we cleaned the smudged glasses of people, so that they could see better.

Is there something else about 'outdoor theatre' their experience of it, audience participation, the plen theatre concept, the story...

- It has been one of the most valuable experiences of my theatre career and education; because it has filled a massive void that university is not teaching us. Knowledge and skills that you need to be a successful theatre maker that university that doesn't cater for. I wouldn't have the same ambition and determination if I hadn't experienced the internship.
- Previous to joining we did site work, and I thought it was going to be similar, but it was completely different.
- The fact that there was an important message that wasn't biased, we weren't showing it in their face constantly, but it made people think.

Gogmagog as a project: what do you think we should do differently to improve the show? How do you think we could have improved your internship experience? If we do it again, what do you think we should change?

- They would have liked to be part of more R and D days. It was as if they skipped the first two chapters. They would have liked to just be there unpaid to see the process
- By the end they all felt they got a bit too relaxed, certain things started to be forgetting etc.
- They all felt it was difficult to pick it up after a week of not having performed, to suddenly be part of it again, after a week of working at a restaurant, pub, hotel.
- What was helping them to root back into the performance were the games and warm-up we would do before the performance.
- Rose would have liked to have witnessed and learnt more from the writing process between Brett and Will.

