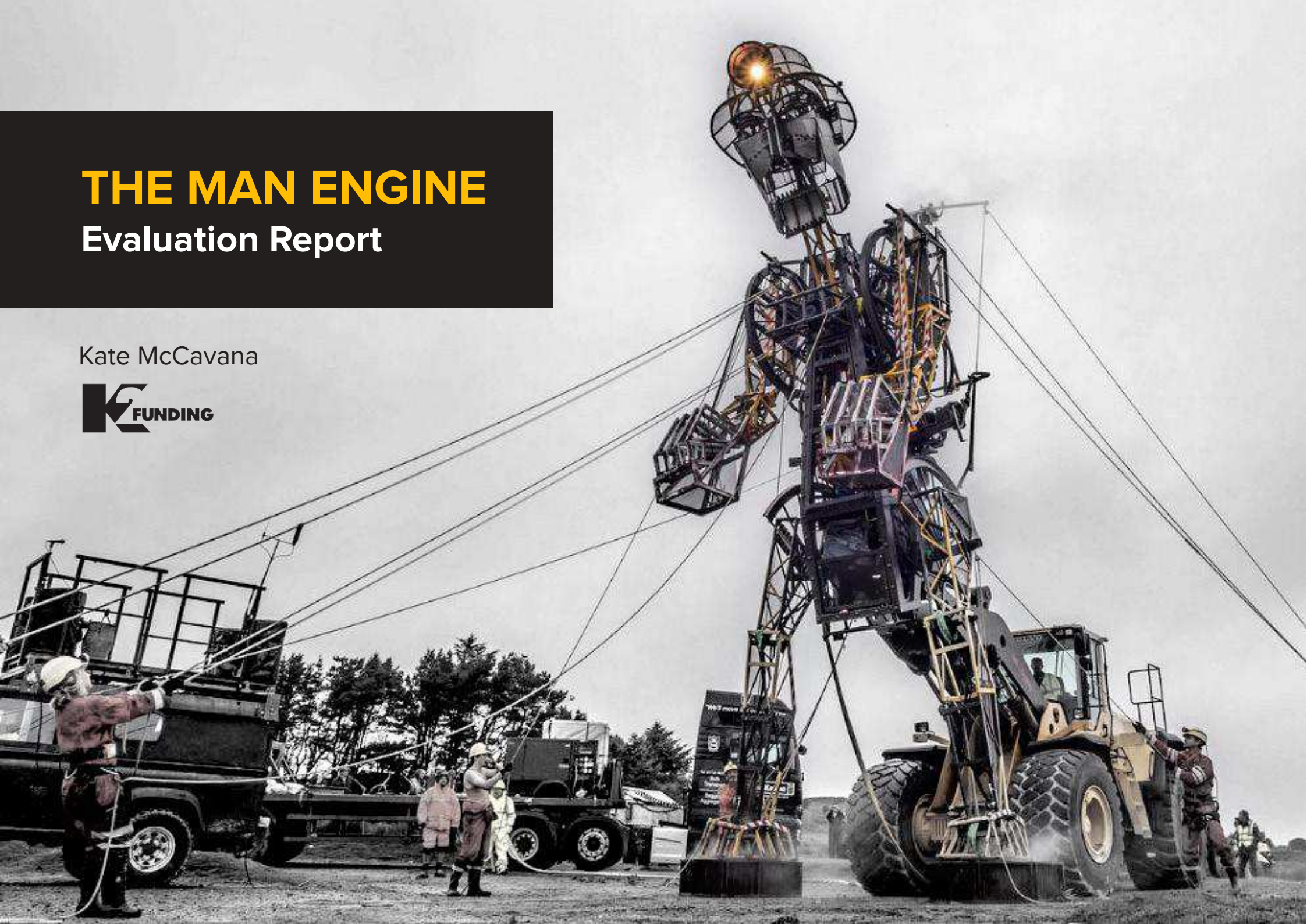


# THE MAN ENGINE

## Evaluation Report

Kate McCavana



# Raklavar / Foreword

Gorhemmynadow Dhewgh, Onen hag Oll!  
*Greetings to You, One and All*

**Phew.**

The Man Engine was huge.

He had an enormous impact on me, on my company Golden Tree and on the Cornish Mining World Heritage Site.

He also had a pretty big effect on a lot of people right across Cornwall and far beyond.

Now that his first tour is completed, we wanted to capture some of our main learning points. We also wanted to share our learning so that others might benefit from our momentous journey. Perhaps we might also help to raise aspirations and inspire others to create something extraordinary as well.

So, we have commissioned Kate McCavana of K2 Funding to research, collate and write this evaluation report. What a great job she has done! The Man Engine was a complex and multi-faceted project, yet Kate manages to discuss a wide range of elements, analyse a plethora of statistics and share responses from a great array of contributors without losing sight of the most important issues.

I think that this report is really interesting (although I might be a little bit biased) and I do hope that you find it interesting too. It is aimed primarily at our funders, stakeholders and partners but we are very happy to share it with One and All.

If you would like to make any comments or would like any further information please do get in touch.

I would like to use this opportunity to thank all of our funders and supporters who believed in the Man Engine based on nothing more than my own fanciful imaginings and colourful promises! Also, a huge thank you to everyone who worked on the project: without your extraordinary commitment, expertise and enthusiasm it simply would not have happened. Please can I also thank those thousands and thousands of you who turned out in rain, shine and Cornish mizzle to take part in the Man Engine Ceremony this summer – proper job wunnit?

Finally, let us pay tribute to those who have gone before us; the real people, men, women and children, whose endeavour and enterprise, whose ingenuity and innovation, whose triumph and tragedy have powered the Cornish Mining story.

Oll an gwella ow thekteriow  
*All the best my lovelies*



**Will Coleman**

**CEO, Golden Tree Productions**  
**Artistic Director, the Man Engine Project**  
**That Bloke in Orange, On Top of the Landrover**

October 2016



Photo: Steve Monk. Front Cover Photo: Ainsley Cocks



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# 1.0

## Executive Summary

The Man Engine was a multi-faceted cultural heritage project commissioned in June 2015 by the Cornwall and West Devon Mining Landscape World Heritage Site (CMWHS) as the centerpiece of their 2016 'Tinth' anniversary programme.

Conceived and led by Golden Tree Productions, the project was developed and delivered by a comprehensive multi-disciplinary team, in consultation with the CMWHS, the Heritage Lottery Fund and Arts Council England. The project delivery took place from January 2016 to August 2016 and consisted of three main strands:

1. The Schools Programme
2. The Community Programme
3. The Pilgrimage itself

# 1.1

## Summary of Findings

This evaluation concludes that the Man Engine over-delivered in almost all areas: it met the objectives of the CMWHS commission, achieved the targets set by funders and exceeded the expectations of supporters, partners and stakeholders alike. Key achievements recorded included:

Project Funding Secured

**£474,000**

In-Kind Support Received

**£416,650**

Schools and Community Participants

**2,137**

Trailblazer Bus Audience (pre-Tour)

**2,500**

Live Audience of Tour

**149,400**

Economic Impact of Tour Events

**£2,973,000**

Remote Audience (Print, TV, Web)

**112,000,000**

Advertising Value Equivalent  
(Print, TV, Web)

**£3,100,000**

Remote Audience (Social Media)

**2,485,000**

Advertising Value Equivalent  
(Social Media)

**£188,480**

Global Reach

**104 countries**

## 1.2

### Benefits of the Project

This project was about celebrating, interpreting and propagating the Cornwall Mining World Heritage Site. The Man Engine has set a new bar for the positive assertion of Cornish identity, and shown the Cornish to be inclusive, adventurous and ambitious. The Man Engine himself has become an ambassador for mining heritage, and Golden Tree has proved that with the right project and the right marketing, the world's media will sit up and pay attention.

The social impact of the Man Engine is seen in its capacity to bring people together, helping participants to feel part of their local community and reinforcing feelings of local pride. Another success has been the project's ability to tap into a groundswell of creativity and talent from motivated local people who are fiercely proud of Cornwall and its mining heritage, and grasped the opportunity to share this with a wider audience. What emerges from the stories that participants and interviewees have shared is a strong sense of pride, and a deep-rooted resilience. Above all, the Man Engine has given the Cornish permission to tell their own story, and celebrate who they were, who they are and who they want to be.

The Man Engine has marked a significant step for Golden Tree Productions, enabling the company to be innovative on a massive scale, and to actively pursue community engagement and development to an extent that was not previously possible.

The company has been able to capture community voices and experiences; build on socially responsible practices; increase resources; draw on the skills and talents of Cornwall's leading creative talent; be more proactive and responsive to local need, and have the freedom to let the project evolve.

## 1.3

### Learning from the Project

This evaluation has highlighted a number of lessons regarding the successful implementation of complex cultural heritage projects: these are set out in detail at the end of each report section.

Through the Man Engine, Golden Tree has demonstrated that the company is committed to the interests and development of Cornwall's cultural heritage and identity. This strong belief and passion for community engagement runs through the core of everything the company does, giving a powerful clarity and focus of vision.

The Man Engine project benefitted from having a dedicated Project Manager, a clear vision and mission, and the support of Cornwall's leading creative and engineering talent. It enabled Golden Tree to be ambitious, to extend their reach into the community and to trial innovative new ways of generating content.

Whilst there were tensions and challenges, particularly the amount to do in the time available, this way of working proved very effective for an organisation with a small core team. The passion of the project team, the way they worked with volunteers, and their commitment to delivering the project were humbling.

The single most significant and innovative element of the Man Engine was the role that the puppet himself played in helping Cornwall's communities reflect on the process of change as it happens around them: to deepen their understanding of Cornwall's past and prepare for the future. The project was a physical manifestation of the idea that rather than communities being a passive spectator on change that is imposed upon them, they can become active participants in the process of change. By reflecting on it, capturing it and working out what that change means for them, communities can become more resilient, feel more in control over their futures and feel proud that their voices and experiences are represented in a public arena.

The Man Engine raises many questions for the future. It shows how cultural heritage projects can deal with contemporary issues in a bold and inventive way when embedded into community needs and interests. It shows how effective heritage can be as a conduit for community voices and experiences, helping people to feel part of a process of change, rather than change being 'done' to them.

It shows what can be achieved when an organisation is responsive and has an effective and committed team. Like all projects, some things worked and some things did not work, but Golden Tree is reflecting, learning and will continue to do their best for the people and communities of Cornwall.



## 2.0

### Man Engine – The Project

*“The Man Engine was for the people by the people. It has brought post-mining towns and communities to life, and given people permission to talk and share their mining stories, and family histories. The depth of the experience for many was profound, and cathartic – for some it was a chance to openly grieve; for others it invoked a great sense of pride.”*

- Denzil Monk, Project Manager

## 2.1

### The Context

In July 2006, the Cornwall and West Devon Mining Landscape was added to the UNESCO list of World Heritage Sites.

To celebrate the 10th anniversary of this remarkable achievement in 2016, the Cornish Mining World Heritage Site Partnership issued a call to the creative sector in Cornwall and Devon for projects designed to:

- Increase awareness and appreciation of the distinctiveness of Cornish Mining culture;
- Increase understanding of aspects of the stories deriving from UNESCO’s designation of Outstanding Universal Value for the Cornish Mining World Heritage Site;
- Contribute to the evolution of Cornish Mining culture through encouraging contemporary activity that responds to its cultural inheritance.

A copy of the original call is included in annex 1.

After careful consideration the Partnership commissioned Tinth, a programme of international significance that focused on capturing the passions and aspirations of people through a series of inspirational events and creative happenings designed to bring to life the stories and experiences behind Cornish mining.

The brainchild of Golden Tree Productions, the Man Engine was selected as the anchor event in the Tinth anniversary programme. This 11-metre high steam-powered metal giant would journey the length of the

Cornish Mining Landscape from Tavistock to Lands End over the course of two weeks. Golden Tree promised the largest mechanical puppet ever made in Britain, the awe-inspiring cast-iron Cornish Miner would have a “real fire in his belly, a beating beam-engine in his heart and the entire Industrial Revolution in his head.” The Man Engine would embed “ingenuity, technical innovation, colossal engineering accomplishment, raw determination, sheer industry, triumph and tragedy, all of which are intrinsic to the story of how Cornish Miners won the precious treasure from deep in the hard rock heart of the Earth.”

Golden Tree’s proposal was “driven by a genuine and deep-rooted desire to engage the widest possible constituency of people at home and abroad with a real understanding of the mining history of Cornwall and the reasons why our landscape has been designated as having Outstanding Universal Value.”



## 2.2

# What is the Man Engine?

Described as utterly unique, the Man Engine Project was duly commissioned by the CWHS Partnership in June 2015 and project delivery took place from January 2016 to August 2016. It consisted of three main strands:

1. The Education Programme – the delivery of a series of engaging and inspirational heritage workshops. Details can be found in section 4.
2. The Community Programme – the creation of a mobile, interactive Cornish Mining and language exhibition, and the design and construction of bespoke mining wagons by local schools and communities, to depict one of the Cornish Mining World Heritage Site themes, and engage with specific diverse target audiences. Details can be found in section 5.
3. The Pilgrimage – a two-week 130-mile pilgrimage of the largest mechanical puppet ever made in Britain, visiting all 10 Cornish Mining World Heritage Site areas and being met by a series of historical mining characters. Details can be found in section 6.

Running as a thread through the project was Golden Tree's Marketing and Audience Development Plan - the key document which set out how the company intended to widen the appeal of Cornwall's mining heritage, ensure equality of access and measure audience response.



## 2.3

### What were the company's aims and objectives?

Set within the context of the Cornwall Mining World Heritage Site Tinth anniversary, the aim of the Man Engine project was threefold. To:

- **Celebrate the CMWHS** - Significantly increase awareness and appreciation of the distinctiveness of Cornish Mining culture on a Cornish, British and Global stage.
- **Interpret the CMWHS** – Facilitate public engagement with the Cornish Mining story; increase levels of understanding and provide an interpretative legacy for the future.
- **Propagate the CMWHS** – Expose a new generation to the notion of Cornwall as a World Class driver for technological innovation and respond through contemporary activity to Cornish Mining's cultural inheritance.

Of course, Golden Tree also wanted to meet – if not exceed – the targets expected by grant funders set out in section 8, and the requirements of the CMWHS call for major projects.

### CMWHS TARGETS:

11/16

COMPLETION  
DEADLINE

7,000

TOTAL  
AUDIENCE

3

WHS VENUES  
VISITED

The following sections explore to what extent the company achieved its aims and met the objectives of the funders.



Hal Silvester, Lead Designer  
of the Man Engine



Hal Silvester, designing  
the Man Engine

Photos: Luke Brown

### 3.0

## PLANNING & DEVELOPMENT

*"The human effort needed to deliver the project was wider and far deeper than any of us expected."*

-Ed Martin, Fabricator

Delivering a large-scale, multi-dimensional public cultural heritage project is not an easy task and there are many variables to consider. Golden Tree's hope was that this high profile innovative project and each of its parts, would provoke, amuse and inspire people to view Cornwall's mining heritage and cultural identity in a very different way.

At the heart of the project was the design and creation of the largest mechanical puppet ever made in Britain, and its pilgrimage through the mining landscape and communities of Cornwall. Given the nature of the project it was anticipated at the planning stages of the Man Engine tour, that it would instantly engage a wide audience and receive high profile press and media attention.

When planning a project of this scale, the importance of being clear about aims from the outset should not be underestimated. In 2015 when the Man Engine was at concept stage, Golden Tree knew that they wanted the project to be more than the visual spectacle of an enormous mechanical puppet. Artistic Director, Will Coleman was very clear about four things:

1. "We wanted the Man Engine to be inspiring, original and engaging, and design a mechanical puppet that captured – and respected – the depth of emotion felt by Cornwall's miners and their families."
2. "We wanted to share the Man Engine with as many people as possible, and enable communities across the WHS to host the puppet with minimal associated costs."
3. "We wanted to put learning at the heart of the project. Taking the Man Engine as inspiration, we wanted people to explore Cornwall's mining heritage, discover their own passions, and realise that anything is possible."
4. "We wanted to harness Cornwall's wealth of innovative and creative talent to create something dynamic and spectacular within the time available – by the people, for the people, of the people."



Greensplat awakening

Photo: Deniz Monk

## 3.1

### The Team

No creative project is complete without a great team behind it. There are many factors that contribute to the assembly of a good team and while it is not always a straightforward task, it is a vital one that can make or break a project. Golden Tree knew from the outset that constructing the right team would enable the company to fulfill the aims of the project to the highest of standards, but underestimated the specialist event management skills needed to deliver something of this scale. Nor did the company anticipate the lengths people would go to in their efforts to bring the Man Engine to life.

The core project team consisted of personnel from Golden Tree, supported by a wealth of 41 creative designers, artists and makers, puppeteers and innovative engineers, all of whom are listed in section 10 together with the School Programme team, and everyone who contributed to the project.

At a very late stage in the project, the Perfect Events Group was appointed to manage the delivery of the Man Engine tour. PEG took on specific responsibility for organising event practicalities at each of the locations in collaboration with local community hosts, Cornwall and Devon Councils and CORMAC.

PR was overseen by Excess Energy as part of their Tinth commission with the CMWHS Partnership to ensure that all anniversary events were jointly branded, whilst digital marketing was led by Oh So Social Marketing. Event volunteers, stewards and local hosts were recruited through the Schools Programme and existing local heritage and community networks.

## 3.2

### Funding

The project was grant funded by the Cornish Mining World Heritage Site and Cornwall Council, Arts Council England, the Heritage Lottery Fund, Camborne School of Mines Trust, the Sir John Fisher Foundation and the Albert Van Den Bergh Trust. Significant cash sponsorship and in-kind help was given by First Kernow Buses. Further sponsorship came from Visit Cornwall and from Mining Searches UK.

Payment for delivery of events or workshops came from the National Trust, Liskeard School & Community College, Penrice Academy, Pool Academy, Hayle Community School, Humphry Davy School, Tavistock Town Council, Liskeard Town Council, Liskeard Town Forum, Lostwithiel Business Group, St Austell BID, St Austell Town Council, Wheal Martyn, Totally Truro, Truro City Council, Redruth Town Council, Camborne Can Do, Hayle Town Council, Penzance BID,

In-kind support and partnership was provided by Volvo Construction Equipment, Cornwall Council, Cormac, Maen Karne, Buro Happold, Cornwall Chamber of Commerce, Camborne School of Mines, Exeter University, Kresen Kernow, Mining Searches UK, Imerys, In Steel, TJK Fabrication, Chris Sedgeman Scaffolding, Cornwall College, Owen Peake Engineering, JNC Safety Services

Funds were also raised through a Crowdfunding campaign.

Golden Tree is justifiably proud of the wide palette of commercial sponsorship, public funds and other sources of support that were mobilized to make this project a reality.

### 3.3

## Evaluation

Effective and robust evaluation can help improve working methods and facilitate the sharing of knowledge. It can also demonstrate the value and the benefits that cultural projects can bring to a community, communicating to funders and the public that the process has been carefully considered and the money has been well spent.

From the outset the company aspired to cement data collection and qualitative evaluation at the heart of the project, from conception to grant application through to delivery. However, lack of time and resources did mean that there was a missed opportunity to carry out some really valuable evaluation activities, e.g. real-time digital sharing, audience analysis, postcode data collection and demographic surveys. The quantitative evaluation is therefore closely connected to marketing, as outlined in sections 7 and 8.

While quantitative data reveals certain information about those who attended and benefitted from the project, they could only reveal so much. Therefore, it was also decided to conduct a qualitative analysis alongside the quantitative in order to gain a deeper insight into the effectiveness of the project, and the success (or otherwise) of the targeted marketing campaigns and audience development plan. It was felt that a qualitative analysis would also contribute to the company's own learning and development, and inform future plans for the Man Engine. The qualitative analysis involved participant observation at each site, feedback from host communities and a series of structured interviews designed to collect qualitative information from people with different points of view, who bring different perspectives.



*The Man Engine at Geevor Tin Mine*

Photo: Luke Brown

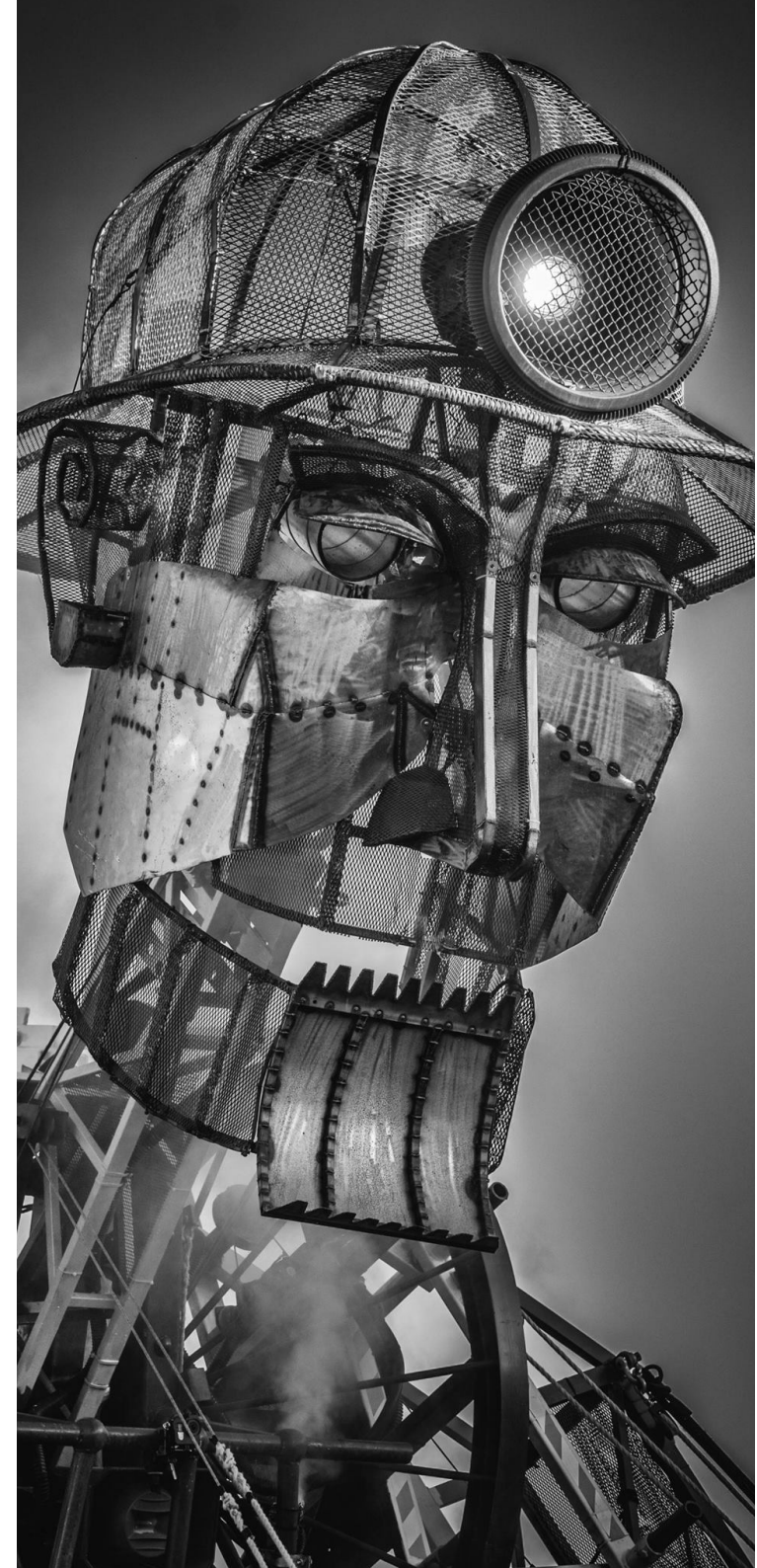
## 3.4

# Learning from planning and development

The key learning points that the company wishes to share are:

- “A longer lead in time for a project of this scope and complexity would have enabled us to fully scope the project and clarify all the skills required, highlighting any underpinning assumptions.”
- “Play to your strengths, and seek out those with complimentary skills and experience.”
- “Strike a balance between artistic/cultural objectives and commercial pragmatism for un-ticketed events, and seek to attract a higher proportion of commercial sponsorship/monetisation of events.”
- “Begin with the end in mind, particularly with time-critical projects, and make sure all regulatory or compliance processes are understood and mapped from the outset.”
- “Start a conversation with stakeholders from day one, particularly when dealing with different teams across a large public sector organization. Agree a common language and a single point of contact.”
- “Understand that a project of this complexity and magnitude will take careful and comprehensive planning, but being able to adapt creatively and respond nimbly to change and challenge is equally important. Maintaining the balance between the two is critical.”
- “Proactively embrace risk management, take time to identify things that could go wrong, or are well within the realms of possibility as well as those that are less likely.”
- “Imagine forward and develop plan B’s (and C’s and D’s). Communicate these to partners/funders so that there are pre-planned fall-back positions and/or clearly understood flexibilities in terms of time or budget.”

*“Wherever there is potential for confusion or expectations, speak honestly, invite feedback and seek clarity, even if that feels uncomfortable.”*



## 4.0

### The Schools And Community Programme

Drawing inspiration from the Man Engine, the education programme aimed to teach children about Cornwall's mining history and expose a new generation to the notion of Cornwall as a world-class driver for technological innovation. The project took place in 5 secondary schools and 25 primary schools across Cornwall and engaged 1,421 pupils and 80 teachers.

## 4.1

### How did the company do this?

Golden Tree Productions worked with Camborne School of Mines and Geevor Tin Mine to develop a programme of inspirational workshops in early 2016, using song, Cornish language, art and practical STEM activities. Five clusters of schools were identified - each located in one of the Cornish Mining WHS distinct mining landscapes. Each cluster consisted of one secondary school hub and up to five primary schools, and was given a Cornish mining theme, a Cornish mining character, and diversity strand: these were later used to inform the design of five local wagons.

Linking the CMW HS to the Schools Programme

WHS Landscape Area	Secondary School Hub	Mining Theme	Mining Character	Diversity Strand
Caradon Mining District	Liskeard School	Earth Treasures	William Crago	Youth
Luxulyan Valley & Charlestown	Penrice School	Diaspora	Alfred C. Crowle	Ethnicity
Camborne, Redruth & Portreath	Pool Academy	Mining Process	Telfer Mitchell	Disability
Port of Hayle	Hayle School	Associated Industries	Jane Trevithick	Gender
St Just Mining District	Humphry Davy School	Invention	Humphry Davy	Economic

After a 'Carousel' of Mining workshops delivered to the entire Y8 cohort, volunteer Year 8 'Mine Captains' were recruited from each of the five secondary schools. The 62 Mine Captains were then given research training by the Cornish Studies Library, and first hand experience of working (and blowing things up) underground at the Camborne School of Mines training facility. Mine Captains then shared this new-found knowledge with their cluster of local primaries and helped facilitate when the Primary school children took part in a bespoke wagon design workshops held at their secondary school 'hub'.

An unexpected addition to the Man Engine project and schools programme was Levantosaurus Rex, a toy dinosaur presented to the team by the National Trust after being discovered at the bottom of Boscregan Shaft at Levant Mine. Levantosaurus became the project mascot, and we built on his appeal to younger children to develop an online educational resource: this can be viewed on the Man Engine website.



## 4.2

### Results of the Schools Programme

The Man Engine Education Programme adopted an active approach to learning that catered to a wide variety of learning styles, making learning both fun and rewarding for a wide range of young people. The Programme proved to be very successful, receiving overwhelmingly positive feedback and highlighting a real desire on the part of young people to learn about and understand their industrial heritage.

This is reflected in HLF Our Heritage survey responses (see right).

Several schools have since expressed an interest in repeating the programme in the future, underlining the fact that it fills a potential gap in the current curriculum for many schools. Moreover, some schools have continued their own programme of mining-inspired classroom learning whilst a number of teachers have reported follow-on activities, such as the Miners Child performance given by students at the Sterts Theatre to over 200 parents and peers.

There is an incredible wealth of information and resources available, yet many schools struggle to access local heritage and to make the most of these assets. The Man Engine project has proved that there is a strong appetite for well thought out educational offers relating to local history and culture. Furthermore, feedback from both students and school staff suggests that there are wider academic and social benefits of this kind of educational offer.

HLF Our Heritage survey responses, which recorded that:

**94%**

**ENJOYED  
PARTICIPATING IN  
THE PROGRAMME**

**84.5%**

**DEEPENED  
THEIR SPECIFIC  
SUBJECT  
UNDERSTANDING**

**72%**

**OF MINE  
CAPTAINS  
WERE FEMALE  
VOLUNTEERS**

**100%**

**GAINED  
TECHNICAL SKILLS**

**96%**

**THOUGHT THE  
LEARNING &  
WORKSHOPS  
DISTINCTIVE**

**81%**

**BELIEVED IT TO  
HAVE A POSITIVE  
COMMUNITY  
IMPACT**



Y8 Pupils underground with Dr Calum Beeson, Camborne School of Mines



## 4.3

### What did the teachers say?

*"The project has linked brilliantly with our current topic on mining. The hands on approach to the workshops means that the children fully immersed in their learning. A great opportunity for the children to learn more about their local heritage."*

*"Fantastic... the children were fascinated by the mining artifacts, presentations were top class and resources well matched to activities - I think this will be a morning the children will remember for some time."*

*"A very inspiring and insightful visit. Children were able to discuss, handle artefacts and look at quality resources. Children were motivated and highly responsive. Thank you."*

*"A fantastic morning was had by all. The children in Year Four were fascinated by the mining artefacts and enjoyed discovering facts about mining life. The presentations were top class and the resources were well matched to the activities. Quotes from the children: "I really enjoyed this morning. I can't wait until the parade." "It was the best morning ever- I have learnt so much about the history of mining." I think that this will be a morning that the children will remember for some time. Thank you."*

## 4.4

### Learning from the schools programme

The key learning points that the company wishes to share are:

- "The importance of building such learning into the school curriculum, co-opting teachers at the planning and conception stage to ensure that ambitious projects such as this are fully embedded."
- "Not every school the Programme was offered to took it up. The timing and style of approach is critical to the school's willingness to participate, so build the marketing of the education strand earlier into the project."
- "Do not underestimate the value of process when it comes to cultural heritage and arts projects. In terms of educational purposes a project like this reinforces the idea that process is often more beneficial than product."



Community singing, Tavistock

## 5.0

### The Community Programme

*"The schools programme was a great success, however I wish we could have done more to give the community programme and the wagons a life of their own – as it was they were often overwhelmed by the spectacle of the Man Engine himself."*

*- Will Coleman, Artistic Director*

Golden Tree set out to maximise the number of people across diverse sectors of the community who:

- Have a real understanding of the mining history of Cornwall and the reasons why the landscape is considered as having Outstanding Universal Value.
- Feel a sense of inclusion, stewardship and relevance of the CMWHS to their own lives.
- Propagate the spirit of innovation and enterprise that characterises the story of Cornish mining.

5.1

How did the company do this?

Golden Tree sought to achieve this through three strands of activity: open workshops hosted by community choirs; volunteer recruitment and the design and building of mining-themed Pageant Wagons.

5.1.1

The Community Choirs

To achieve this the company worked extensively with a network of local community and choir groups in the lead-up to the tour. For example, the company held seven open workshops across the WHS, teaching traditional song and explaining the historic context for the Man Engine together with the stories behind each of the five historical characters.

The company also shared all the Man Engine ceremony music and parts for voice (in Cornish and English) and a brass arrangements on the Man Engine website, and shared the recording of the open rehearsal in Hayle. [Click here to listen.](#)



Levantosaur teaches the 'Haka Balweyth' to the Red River Singers

Open Workshops

Date	Town	Local Choir Hosts	Attendees
31st May	HAYLE	Praze Hayle Male Choir	42
1st June	PENZANCE	Levow an Bys	57
20th June	TAVISTOCK	Tamar Valley/Tapestry Choir	38
22nd June	POOL	Red River Singers	44
23rd June	ST AUSTELL	Notability Choir	53
3rd July	LISKEARD	Vital Spark	47
7th July	LOSTWITHIEL	Lost in Song	45

## 5.1.2

### Local heritage organisations

The company's work with local heritage organisations was somewhat less successful, and there were varying degrees of accomplishment with recruiting ambassadors from the Cornwall historic mining community. Liskeard was a notable exception to this rule, with the Town Forum co-hosting a lively and well-attended Mining Heritage workshop. The 'patchiness' of this success was partly due to a lack of resource on the company's part to fully engage the sector; partly due to a lack of understanding about the project from established heritage groups, and some inertia around the Cornwall Mining WHS. Golden Tree was disappointed not to achieve their ambition and leave a functioning, lasting independent network for these groups that would enable them to support each other in the future. That said, the company did recruit 50 ambassadors from local heritage organisations, and those groups and individuals that did come forward and engage were invaluable allies, sharing their specialist knowledge with audiences young and old and ensuring that the project was underpinned by an authentic, well-informed knowledge base.



## 5.1.3

### The community 'Pageant Wagons'

At specific sites along the Man Engine route, the waiting crew had a gift for the puppet: a mining-themed 'Pageant Wagon' designed by local children and communities in each of the selected School Programme areas: Liskeard, St Austell, Pool, Hayle and Penzance. Golden Tree saw this element of the project as a 'positive celebration of Cornish achievements, identity and language that would help to build an inclusive and forward-looking sense of place rooted in a proper understanding of local heritage.'

Drawing inspiration from a specific Cornwall Mining theme, historic mining character and diversity strand, local school children and communities were invited to create artwork to inspire and inform the artist commissioned to design and make each wagon. The wagon design school sessions were delivered by artist, Jo Tyler. Originally to be made from converted buses donated by Bus Kernow, the aim was for community groups to engage in the creation of 5 pageant wagons by local artists, each incorporating a pop-up interactive exhibition. It was envisaged that each wagon would then have its own unveiling event in advance of the Man Engine tour, to coincide with local community events and mark the opening of CMWHS-themed exhibitions curated by Secondary School Mine Captains, and featuring the work of young people and community group members.



*The Trailblazer Bus on Trevithick Day*

However, the cost of converting the buses proved to be too great, so the decision was taken to adapt this element of the project; committing extra resources to one bus conversion and then aiming to create four further (cheaper) Wagons. So, Golden Tree commissioned artist Martin Matthews to initially create the 'Trailblazer Bus' – a mobile mining exhibition with a tin stamp contraption in its roof. This single-decker bus donated by Bus Kernow was launched in April on Trevithick Day, and was very successful in raising early interest in the Man Engine tour: it also served as the pageant wagon for Pool.

The Man-Engine Trailblazer Bus created much interest. On Trevithick Day alone the Golden Tree crew met more than 1000 people, with over 400 people coming on board (including dozens of ex-miners) to view the Cornish Mining exhibition. This included panels for each of the five mining themes, cross-referenced to each mining character and diversity strand.

## The Pageant Wagons

CM WHS Landscape Area	Pageant Wagon	Mining Theme	Mining Character	Diversity Strand
<b>Caradon Mining District</b>	Crystal wagon unveiled at Minions ME event	<b>Earth Treasures</b>	<b>William Crago</b>	<b>Youth</b>
<b>Luxulyan Valley &amp; Charlestown</b>	1930s ERF unveiled donated by Wheal Martyn at St Austell ME event	<b>Diaspora</b>	<b>Alfred C. Crowle</b>	<b>Ethnicity</b>
<b>Camborne, Redruth &amp; Portreath</b>	Trailblazer, unveiled on Trevithick Day	<b>Mining Process</b>	<b>Telfer Mitchell</b>	<b>Disability</b>
<b>St Just Mining District</b>	Pageant wagon unveiled on Quay Fair Day	<b>Invention</b>	<b>Humphry Davy</b>	<b>Economic</b>



In the period before the Man Engine tour itself the Trailblazer went on to visit the Eden Project, Royal Cornwall Show, Truro, Tavistock, Plymouth, Saltash Regatta, Lostwithiel Festival, St Austell Feast, Penzance Quay Fair, and was visited by over 2500 people.

In addition, three further pageant wagons were created by artists Martin Matthews, Sean Donahoe and Joe Gray, using artwork captured by Jo Tyler from the series of school/community workshops held across the five Cornwall Mining WHS landscape areas. The end result was the creation of four pageant wagons.

These gave diverse communities the opportunity to engage with heritage, and learn about Cornwall's mining history. However, due to a number of constraints the unveiling of two pageant wagons (Liskeard and St Austell) was delayed. The Penzance wagon was successfully unveiled to great interest on Penzance Quay Fair Day. Once the pilgrimage itself commenced, a further range of constraints around crowd safety, prevented the wagons from taking the prominent role originally intended (although the entire cavalcade did feature prominently by the time the Man Engine reached Heartlands and from thence to his final destination at Geevor).

Nonetheless, Golden Tree believe that the wagon programme was a success, with 2500 visitors to the Trailblazer, a degree of local interest being generated by each character's story and secondary school Mine Captains claiming ownership of 'their bus' at the unveiling of the Trailblazer on Trevithick Day,

## 5.3

# Learning from the Community and Pageant Wagon Programme

The key learning points that the company wishes to share are:

- “Put in place a ‘plan B’ for valuable community elements of large complex projects to ensure they do not become casualties of pragmatic decisions designed to ensure crowd safety.”
- “Build in sufficient resources to focus on specific and/or hard to reach target groups within local communities from the outset.”
- “Leave enough flexibility to ensure that projects can adapt as circumstances – and budgets – necessitate.”
- “We could have had more community singing workshops in the lead up to the event, and targeted specific groups to broaden their appeal.”
- “Do not underestimate the time and resources needed to ensure sufficient local heritage organisation and community buy-in.”



*The line-up of Pageant Wagons at Geevor*

## 6.0

### The Pilgrimage

*"The Man Engine was a truly authentic, raw experience: the puppet was animated by great human endeavor; the sweat of the puppeteers was real, and the audience were watching people worn out with effort who would give their last breath to make the event happen."*

*- Hal Silvester, Lead Designer*

## 6.1

### Introduction

Golden Tree set out to harness Cornwall's wealth of innovative and creative talent to create something inspiring, original and engaging that embodied the Outstanding Universal Value of the Cornwall Mining World Heritage Site, and captured the depth of emotion felt by Cornish miners and their families. The company wanted to share this creation with as many people as possible, enabling people to explore Cornwall's mining heritage, discover their own passions and realise that anything is possible.

Photo: Denzil Monk

## 6.2

### How did the company do this?

Golden Tree built the largest mechanical puppet ever constructed in Britain, and created a spectacular 'ceremony': a piece of travelling theatre for audiences across the length and breadth of the Cornish Mining World Heritage Site.



*Early Man Engine modeling with Will Coleman and Hal Silvester.*

## 6.3

# The Man Engine puppet design and build

The centerpiece of the Man Engine project was the creation of the largest mechanical puppet ever made in Britain – a monumental moving, smoking, metal-worked mining ‘behemoth’, the likes of which had never been seen before.

Conceived by Will Coleman of Golden Tree, the Man Engine was designed and overseen by Hal Silvester using a talented team of engineers, fabricators, welders, smoke and lighting experts and artists from across Cornwall who came together in a secret location to plan, prototype and then construct the Man Engine puppet.

The original intention was that the Man Engine would literally walk across Cornwall. However, first it was necessary to find a suitable supporting vehicle to act as puppeteer. Volvo Construction Equipment made a huge and brave commitment by kindly loaning the project an L220G Wheel Loader and its arrival in Dec 15 kicked off the R&D phase in earnest. The design and build phases proved to be fast paced, dynamic and organic, with the construction and animation teams having to adapt to a number of refinements to get the best possible functioning puppet. This approach is commonplace on a project of this nature, but highlighted the importance of careful team building and role allocation.



*'Big Boys, Big Toys': Will Coleman, Denzil Monk & Hal Silvester with the Volvo CE L220*

The design, construction and animation teams also had to respond to a number of challenges imposed by outside agencies. This was a large, complex creative engineering project that was met with extreme caution by those responsible for public safety. Golden Tree's task was to provide reassurance and build confidence: to demonstrate that the Man Engine was fit for purpose, and that the tour would be safe. However because of the innovative nature of the project this proved to be excessively time-consuming and stressful for all involved, and highlighted the value of securing corporate buy-in from the outset when working with a number of teams across a large organisation.

Compromises were made, the puppet engineering was refined and Golden Tree's team worked around the clock to construct and animate the Man Engine within the tolerances set, whilst keeping the magic of him alive. The challenge was to drive a colossal scale and excitement into him, honoring the achievements, the harshness, the beauty and the significance of Cornish miners. The result is more than an engineered mechanical puppet sporting 19th century vernacular mining motifs. The Man Engine is a single huge object that embeds the meaning and feeling of the stories of real people, and the real lives of those people: their sorrows, their achievements and their journeys. This is why he has moved people across the world to tears and captured their hearts.

## 6.4

### Learning from the design and build process

The key learning points that the company wishes to share are:

- “Strike a [daily] balance between planning and prototyping technical approaches – between structured, dry skills and creative, dynamic ones, and remember the importance of using a language (both written and drawn) common to both to enable true collaboration.”
- “Give people from different teams or backgrounds sufficient time to mesh – to understand how to play to their strengths, and how to best compliment each other’s skills.”
- “People will go to extraordinary lengths to overcome challenges if they believe in a project and feel empowered, but that can take its toll if not carefully managed.”
- “For a project of this scale and complexity, build in sufficient time and budget for staged engineering/technical sign-offs before moving forward to reassure local authority/compliance teams.”
- “Look for opportunities to actively engage with local authority/compliance teams and co-design solutions.”

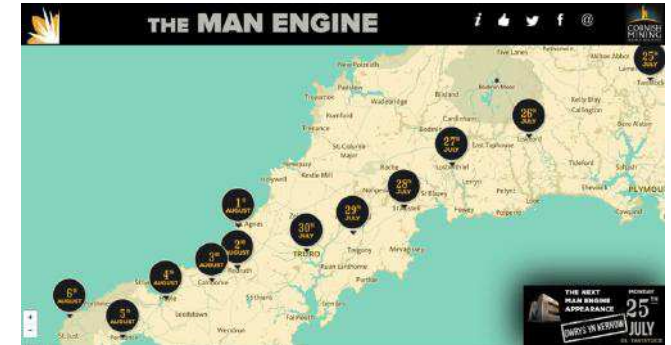
- “Its good to talk. After a project of this intensity a sense of bereavement is not uncommon, and giving people space to share their experiences and learn from each other is invaluable.”

## 6.5

### The Pilgrimage Route

The Man Engine made his way from Tavistock to the far western tip of Cornwall, across the UK’s biggest World Heritage Site, a journey of some 130 miles.

The CMWHS call required that the Major Event commission would visit just three locations: the ‘key centres’ of Tavistock, Heartlands and Geevor. Golden Tree set themselves the target of visiting each of the ten designated WHS areas. The company designed a program of 20 tour dates to integrate as many of the Cornish Mining Attraction Marketing Association member sites as possible. The aim from the outset was to give as many people as possible the opportunity to meet the Man Engine, whilst learning the stories of the Cornish miners whose endeavor, ingenuity and innovation transformed the industrial world, both in Cornwall and West Devon, and right across the globe. The exact tour dates and locations were planned in advance with local host organisations, and communicated to the public on the interactive route map and via social media and PR: this proved invaluable.



The list of locations is set out below: World Heritage ‘Key Centres’ are marked in bold - these locations acted as signposts to the wider WHS. Historical mining characters met the Man Engine in five locations.

25 July: **Tavistock**  
25 July: Kit Hill  
26 July: Liskeard - met by William Crago  
25 July: Minions  
27 July: Lostwithiel  
28 July: St Austell - met by Alfie Crowle  
28 July: Wheal Martyn  
30 July: Truro  
30 July: Wheal Jane  
1 August: Wheal Coates  
2 August: Redruth  
2 August: East Pool Mine  
2 August: **Heartlands** - met by Telfer Mitchell  
3 August: Camborne  
3 August: King Edward Mine  
3 August: Godolphin  
4 August: Hayle - met by Jane Harvey  
5 August: Penzance - met by Humphry Davy  
6 August: St Just  
6 August: Botallack  
6 August: **Geevor**

## 6.6

### The Ceremony

Golden Tree wanted to ensure that each event engaged, involved and delighted a diverse audience with authentic yet contemporary cultural delights. They chose to avoid the word 'performance' and instead devised a 'Ceremony' intended to pull the audience ('congregation') into a meaningful experience.

The Man Engine 'awoke' for the first time on Monday 25 July in Bedford Square in Tavistock, West Devon, to the poignantly sung lament to Cornish miners. Over the course of a 50-minute ceremony the puppet 'transformed' up into the sky, to the height of almost three double decker buses, aided by the singing of local choirs and gathered crowds.

Supported by Golden Tree's 'superb technical team', it was the puppeteers who brought the Man Engine to life and created the tender, emotional spectacle that wowed audiences across the world and brought people to tears. Each transformation followed a similar pattern, with storytelling, theatre and singing but was made unique to each location. The production became more refined as the tour went on and the company learnt from mistakes (such as using one large PA system rather than two smaller ones). In many ways, it also became more authentic, as the huge human effort to put on each event began to show in the faces of the team. Words cannot do justice to the breadth and depth of content of each event: instead, videos and audience reactions are available here.

Ultimately, it is the emotional power of the Man Engine Ceremony that is perhaps the project's greatest success.

Photo: Mike Thomas

## 6.7

### The Events

Golden Tree worked extensively with event management company PEG; local hosts and local authority teams to make sure that each event was delivered effectively, and that audiences had a fantastic experience. Great care was taken to ensure that people with disabilities were catered for, and that audiences were made aware of sustainable transport options to each event. The company was delighted when Bus Kernow agreed to provide free transport to the final Geevor transformation ceremony.

That is not to say there weren't challenges, not least those caused by the popularity of the Man Engine. As a result of the huge increase in audience numbers, it was necessary to make pragmatic choices about where to put resources, and how to ensure crowd safety. For example, Golden Tree found that they were significantly short of stewards, so the decision was made to bring in a specialist crowd safety team. In the end the company managed to recruit a total of 390 volunteer stewards from local communities. On the whole the people did their best, but with larger than expected crowds and the spectacle of the Man Engine itself acting as a distraction, it was underestimated how much time and resource Golden Tree would need to recruit, train and co-ordinate stewards to maintain crowd safety.



*The Man Engine Puppeteering Team*

Elsewhere, the team found themselves reacting to logistical challenges or changes required by outside agencies. For example, in Liskeard the topography of the site created a mechanical issue, which in turn created a delay for the audience; whilst in Camborne it became necessary to reroute and then re-orientate the Man Engine to overcome safety concerns when it became clear that crowds would be three times the anticipated number of 5,000. In every instance, the Golden Tree team and partners proved themselves to be resilient and adaptable, responding quickly and effectively to every challenge that was presented. However, delivering a project of this scale and complexity, across a number of different locations highlighted the importance of early event planning, and the value of clear communication and strong partnership working.

Golden Tree is proud to report that after 21 tour dates the accident log was unblemished: the tour was completed with a ZERO accident count, which is a testament to the project team, the partners and volunteers, and the audiences themselves.



## 6.9

### Learning from the pilgrimage, ceremony, route and events

In terms of learning, the key points that the company wishes to share are set out below, and supplemented by those captured in annexes 3 and 4.

- “When working with a number of teams across a large organisation, bring everyone together at the outset; secure corporate buy-in; agree a single point of contact and a process for sharing high volumes of information.”
- “Use robust criteria to select routes and sites, particularly in retail areas, and draw on the expertise of event safety professionals where possible.”
- “Build in time to consider options, particularly where there may be unforeseen site or traffic management issues.”
- “Start comprehensive event planning and traffic management planning as soon as possible, and use this as a vehicle to build relationships and encourage partnership working from the outset.”



*The Man Engine 'Cartoon Fun' in Liskeard*

- “Clarify roles and responsibilities, particularly with local hosts and the local authority to ensure that everyone’s expectations are met and event infrastructure is in place.”
- “People flourish when they are given the opportunity to do something different, are genuinely welcomed by others, and are openly praised. Thank you CORMAC.”
- “When working with volunteer stewards, build in more local practice sessions and make sure they are kept fully informed on the day to avoid confusion in a crowded audience.”
- “Social media is a great tool for influencing crowd safety and audience satisfaction both prior to and during the event – we could have done more to link our channels with those of local hosts.”
- “We could have handed out more song sheets at each ceremony – or done more to empower local hosts to do this on our behalf.”
- “We now have the opportunity to create more theatre around the Man Engine: our challenge will be working out what the coherent, consistent story will be...”



## 7.0

# The Marketing & Audience Development Plan

Golden Tree set out to widen the appeal of Cornwall's mining heritage; engage with a diverse audience, and deepen people's understanding and appreciation of Cornish cultural history and identity. In reality, the core objective was to find a way to balance marketing the project whilst retaining an element of surprise and the shroud of secrecy surrounding the Man Engine puppet. The campaign also needed to reflect the fact that the puppet was touring and as such it was felt that strong and visually attractive branding would be a key feature. The result was a campaign designed to inform and educate, yet tease audiences - thereby creating a slow burn of anticipation before the much anticipated unveiling of the Man Engine puppet himself in Tavistock on 25th July 2016.

Working closely with Golden Tree, the marketing team consisted of PR and marketing company Excess Energy who were appointed to oversee the whole 'Tinth' anniversary program of events. Oh So Social Marketing led the digital marketing campaign. The Man Engine website and project branding was realised by Gendall Design working closely with the Golden Tree team.

# 7.1

## Targets

The primary target audience for the commission was Cornwall and West Devon residents, particularly those within the ten designated WHS area, and the CMWHS call specified that we had to reach at least 7,000 people.

However, Golden Tree anticipated that a project as ambitious as the Man Engine would attract significant national and international media interest.



Cornwall Today, July 2016

GoldenTree envisaged that the Man Engine would engage a direct audience of over 60,000 people, and a wider remote audience of 1,300,000: at the time the company believed that these figures represented very good value for money for funders and sponsors alike.

In October 2015 the company therefore set their own audience targets as:

## DIRECT AUDIENCE TARGETS:

1,500

PARTICIPATION  
IN SCHOOLS AND  
COMMUNITY  
PROGRAMME

24,000

AUDIENCE AT  
SITE EVENTS

28,000

AUDIENCE  
LINING THE  
ROUTE

5,000

AUDIENCE AT  
GEEVOR FINAL  
EVENT

60,500

TOTAL

## REMOTE AUDIENCE TARGETS:

300,000

SOCIAL MEDIA

500,000

PRESS

500,000

TV

1,300,000

TOTAL

## 7.2

### Implementation

Traditional marketing products such as leaflets and posters were used alongside a comprehensive online presence. A website was created along with specific pages on social media sites such as Facebook and Twitter. In addition, many local communities created their own event pages – these are not captured here.

## 7.2.1

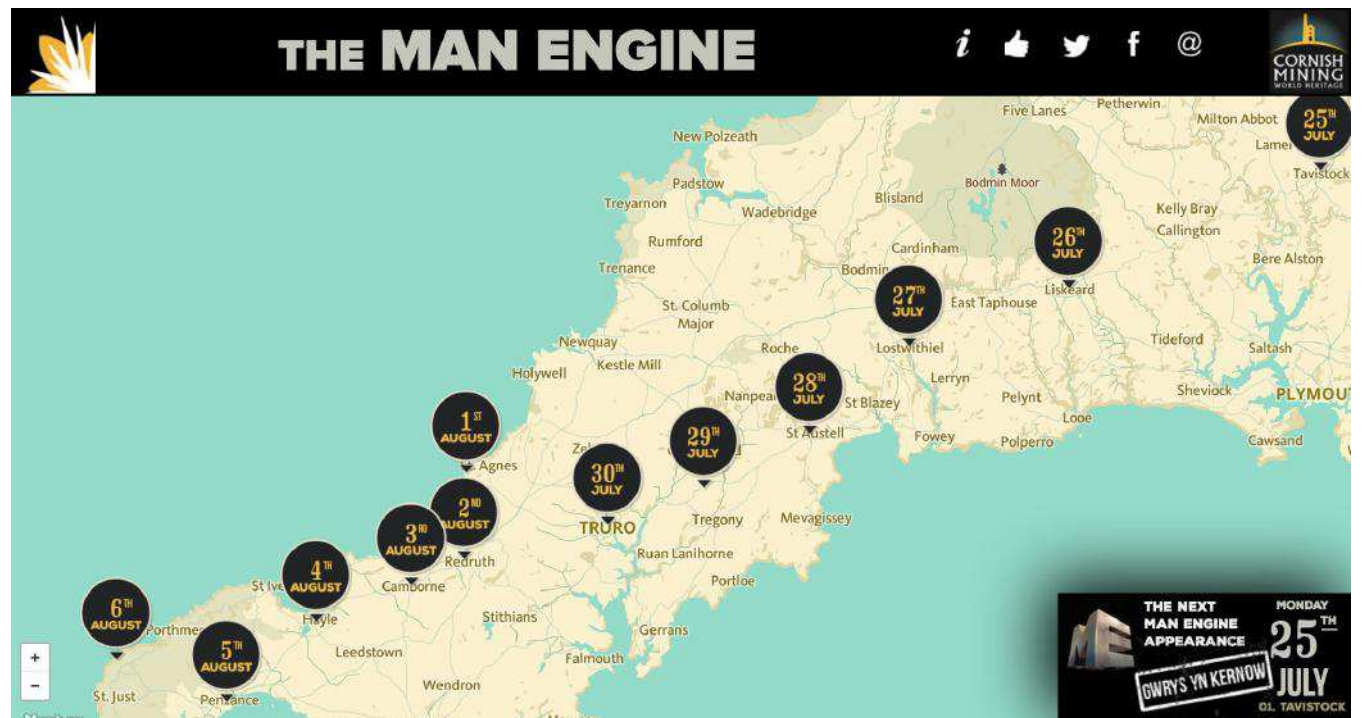
### Online

The project website was the key online portal, generating many thousands of hits over the project run, and supporting the Man Engine Crowdfunder campaign. Online presence was launched early, starting with the Twitter handle @themanengine. The Twitter feed started at the beginning of January 2016, attracting 2.7k impressions in the first month, and the website went live soon after. The website included an interactive route map and Twitter feed. The exact locations for each Man Engine event were not published on the site until agreed with local hosts: however there were some late alterations in terms of orientation to ensure that events were safe for audiences.

## 7.2.2

### Email Marketing

Email marketing played a supporting role during the project, keeping those who had subscribed to the Man Engine mailing list updated, and those who had pledged to the Crowdfunder campaign informed. Data shows that 10,014 emails were sent, with an average open rate of 41.2%.



## 7.2.3

### Leaflets and Posters

Both leaflets and posters were used for marketing, and some local hosts such as Camborne, Penzance and Liskeard took the initiative to prepare their own leaflets using information provided by Golden Tree.

GoldenTree produced an A5 double-sided 'Something BIG will be steaming through Kernow this summer' flyer. This contained information about the tour and 50,000 copies were printed in-kind by Cornwall College. The flyers were distributed by ARC, the Golden Tree team and local hosts prior to the unveiling of the Man Engine on 25th July 2016. The ceremony leaflet was A4, folded to A5, and printed with the Man Engine ceremony song lyrics: this was printed and distributed by hand at events.

The Man Engine was included on CMWHS A4 foldover leaflets, and there were strategically placed posters advertising the tour.





Lemon Quay, Truro

Photo: Mike Ward

## 7.2.4

### Films

Brett Harvey, an award-winning film-maker was recruited to create five short heritage story films. He has a strong following on the film-makers' showcase Vimeo: this, combined with the quality of Brett's work, was a key reason for his recruitment. The five films played on a loop in the Trailblazer bus and online, on both the Vimeo and the Man Engine website.

Prior to the start of the tour, to spark interest and support the Crowdfunding campaign the company also released four other 'teaser' films:

- The Man Engine Teaser
- The Crowdfunder
- Gwrys yn Kernow
- Fishboy PZ

Intern Conan Coatsworth then made a series of 'day' films, capturing the Man Engine tour as it unfolded. Click [here](#) to see these films on Vimeo.

As well as the company producing their own films to promote and document the project, other film-makers and even members of the audience released content on Youtube and Vimeo, all of which helped to send traffic to the project.

## 7.2.5

### Merchandise

GoldenTree created merchandise in the run-up to the Man Engine tour ranging from tote bags and tin pennies to Levantosaurus t-shirts. These were sold online and used as rewards in our Crowdfunder campaign, as well as being sold at each of the Man Engine events.

## 7.3

### The Results

For the most part, the marketing and audience development plan maintained the correct balance between the needs to retain an air of secrecy and the aim to attract audiences. The use of film to promote and reach people was a great success – films were widely shared as can be seen below. The use of a professional company to design the branding and website for the project provide to be the right choice – this was of high quality and consistently applied throughout. The use of a PR and social media marketing agency also proved to be wise choices, resulting in pre-tour coverage in both local and national media and consistent key messages about Cornish mining and the World Heritage Site.

From the unveiling of the Man Engine the 25th July, media attention was phenomenal, with national and international coverage bringing the project to millions (see next page).

## 7.3.1

### Direct Audience

GoldenTree's target was to attract a total direct audience of 59,000 to tour venues across Cornwall and Devon, and engage with 1,500 people through the Schools and Community Programme. The company succeeded in reaching 1,421 school children plus 326 community members across Cornwall.

However the audience figures for the Man Engine tour far exceeded expectations:

**149,400**

**TOTAL DIRECT  
AUDIENCE**

Without exception, every tour date was far in excess of the audience numbers expected or even planned for – the consequence of this was not to be underestimated, as discussed above.

#### Audience Numbers

Location	Achieved <sup>1</sup>
<b>Tavistock (including procession)</b>	<b>8000</b>
<b>Tamar Valley</b>	<b>1000</b>
<b>Kit Hill</b>	<b>1000</b>
<b>Liskeard</b>	<b>13000</b>
<b>Minions</b>	<b>4000</b>
<b>Lostwithiel</b>	<b>8000</b>
<b>St Austell</b>	<b>9000</b>
<b>Wheal Martyn</b>	<b>500</b>
<b>Truro</b>	<b>15000</b>
<b>Wheal Jane</b>	<b>500</b>
<b>Wheal Coates</b>	<b>1000</b>
<b>Redruth (including procession)</b>	<b>7500</b>

Location	Achieved <sup>1</sup>
<b>East Pool Mine</b>	<b>500</b>
<b>Heartlands</b>	<b>10000</b>
<b>Camborne</b>	<b>16000</b>
<b>King Edward Mine</b>	<b>1000</b>
<b>Goldolphin</b>	<b>3000</b>
<b>Hayle</b>	<b>14000</b>
<b>Penzance</b>	<b>24000</b>
<b>St Just</b>	<b>5000</b>
<b>Botallack</b>	<b>400</b>
<b>Geevor</b>	<b>7000</b>
<b>149,400</b>	
<b>TOTAL</b>	

<sup>1</sup> Figures provided by Perfect Events Group.

# 7.3.2

## Economic Impact

To calculate the impact that the event had in host location communities, and on the turnover and operation of food and drink, retail, tourism and other commercial businesses, the estimated spectator-spend was calculated.

To estimate likely visitor spend previous evaluations of un-ticketed festivals and events in Cornwall were taken as bench-marks:

Spectator Spend Benchmarks

Event	Est. spend pp
Golowan	£28.82
City of Lights – Truro resident	£11.70
City of Lights – Non-Truro resident	£23.65
Daphne Du Maurier Festival	£23.65
Olympic Torch Relay	£20.00

Based on the nature of the Man Engine, and its mixed audience of both residents and visitors, the following assumptions were made:

Spectator Spend Assumptions

Assumptions	
% Local audience	60%
Average spend per local attendee <sup>2</sup>	£16.50
% Visitor audience	40%
Average spend per visitor attendee	£25.00

Based on these assumptions and an estimated 149,400 spectators, the economic impact of the Man Engine tour is calculated to be:

**£2,973,060<sup>3</sup>**

Anecdotally, local businesses did extremely well, with many reports of food and drink providers selling out and one of the UK’s top three craft bakeries<sup>4</sup> reporting record-breaking sales for a single day’s trading in the company’s history.

<sup>2</sup> Average spend is based on travel, food and drink, entertainment, merchandise and souvenir shopping.  
<sup>3</sup> This does not include the economic impact of events leading up to the Man Engine tour, such as the unveiling of the Trailblazer bus and community wagons.  
<sup>4</sup> Warrens Bakery in Penzance recorded sales equivalent to 3 full trading days at its busiest outlet in Falmouth.



*"The Man Engine was a great event for us, the businesses did very well and the town buzzed with excitement. Most importantly it brought the community together everyone talking thus creating a wonderful atmosphere. It was also great to be part of such a wonderful idea that surpassed all expectation."*

*- Annette Miller, St Austell BID Manager*

*"Congratulations and many thanks to you and all your colleagues for making our BID Camborne Man Engine event so fantastic – the greatest crowd I have seen in Camborne for 50 years."*

*- George Le Hunt, Chairman BID Camborne*

There were a few reports from retailers that business was adversely affected: audiences did not combine shopping with a day out, or streets were so congested that shops were blocked. However despite suffering a hit on sales, many of these same retailers felt that the Man Engine was ultimately a positive thing.

Photo: Luke Brown

The Man Engine in Penzance

## 7.3.3

### Print and Broadcast Media

Golden Tree's ambitious target was to reach a total audience of 1 million through TV and press coverage, using the Man Engine to engage with the widest possible range of people with a real understanding of Cornwall's mining heritage and why we have achieved World Heritage Status. To give people a sense of what it is to be Cornish, and why that identity matters to the people of, and from, Cornwall.

#### Best of the world photo gallery

SHARE TWEET MORE 379 SHARES

The best photos from the international wire agencies as chosen by the Picture Editors at the Sydney Morning Herald. Follow us on [Twitter](#) and check out our photography club [Clique](#)



The giant 32-metre tall Man Engine is unveiled to the public in Tavistock in Devon, England. Claimed to be the largest mechanical puppet made in Britain, standing at three times the height of a double decker bus. Photo: Getty Images

The company is therefore extremely proud to have achieved **a total reach of over 112 million** through traditional media coverage for the tour across local, national and international print, TV and radio broadcast<sup>5</sup>.

Provided by Excess Energy, the headline figures look like this:

112 M

TOTAL REACH

17 M

NEWSPAPER  
CIRCULATION

35.9 M

RADIO  
LISTENERSHIP

40.2 M

NEWSPAPER  
READERSHIP

35.6 M

TV VIEWERSHIP

48.6 M

ONLINE WEBSITE  
COVERAGE

<sup>5</sup> Please note that this figure does not include the following:

- Discovery Channel programme due to be aired across America in October 2016;
- Proactive coverage and traffic updates on local commercial radio channels such as Pirate and Heart FM;

- International TV coverage;
- Online social media website coverage.

Excess Energy have erred on the side of caution and estimate that the figures presented here actually represent only 75% of the true media coverage and reach of the Man Engine event<sup>6</sup>.

Press pieces appeared in every single UK national paper and dozens of regional and local papers; The Guardian; Daily Mail; The Times; The Daily Telegraph; Daily Express; The I; Daily Star; The Daily Mirror; The Sun; I (Independent); Financial Times; Western Morning News; The Cornishman; Sunday Independent; Yorkshire Post; Coventry Telegraph; The Scotsman; St Austell Voice; The Irish Examiner; The Herald; Cornish Times; West Briton; St Ives Times and Echo; Metro; The Northern Echo; Falmouth Packet; Cambridge News; The News (Portsmouth); Liverpool Echo; The Press (York); Jersey Evening Post; Dorset Echo; Tavistock Times Gazette; Press & Journal; Primary Times Cornwall; Blackbird Pie, Mid Cornwall advertiser etc.

International print and magazine coverage was equally far reaching, with pieces appearing in The Straits Times; ai; The Sunday Telegraph Sydney; The Week Junior; Devon Life; Mining Journal; NFU Countryside; Cornwall Life; Cornwall Today; The Telegraph; Caravan Summer Club; Vintage Spirit; Coach Tours UK.

Online press coverage included the BBC News, Financial Times; The Guardian; Mail Online; ft.com; CBBC Newsround; ITV News; Mirror; Express.co.uk; Canada Standard; Insider Media Ltd; ABC News; NBC News; Radio Cina Internazionale; BT.com; MSN; AOL Entertainment UK; Mashable; Manor South West; The Straits Times; Yorke Peninsula Country Times; Stern.de; Big News Network.com; ArabianIndustry.com; Independent.ie; Evening Express; Jersey Evening Post; Belfast Telegraph; Guernsey Press; Irish Examiner; UPI.com; Irish Times; Plant Technology;

The Construction Index; barbertonherald.com; kwbe.com; 610kvnu.com; thecallnews.com; History Extra; UPI; KTIC Radio; Heart South West; Pirate FM; Heart Cornwall; Channel 5; Plymouth Herald; Beatrice News Channel; Engineering & Technology Magazine; Construction Week Online; HUB4; West Briton; Plymouth Herald; Cornish Guardian; The Cornishman; Falmouth Packet; This is the West Country; Okehampton Times; Torquay Herald Express; Blogarama; Tavistock Times Gazette; Irish Examiner; Exeter Express & Echo; Cllr Dick Cole; Camelford & Delabole Post; Cornish & Devon Post; Bude & Stratton Post; Princeton Times Gazette; East Cornwall Times; Country & Town House Magazine.

In terms of TV broadcasts, the Man Engine attracted phenomenal interest from around the world, with coverage on The One Show; This Morning; Good Morning Britain; BBC 1 News; BBC World News; BBC News 24; Discovery Channel; CNBC Europe; BBC Breakfast News; ITV1 West Country; BBC1 South West, and BBC1 Spotlight. There has been so much radio coverage beyond the main channels such as Radio 2, and so many mentions of the Man Engine in UK Regional Radio travel news or general conversations, that PR company Excess Energy has averaged them to 30 seconds of airplay.

It is fair to say that almost every single piece of coverage carried rock solid, 100% key messages about the Man Engine and Cornish mining, giving comprehensive coverage across every channel.

*6 Rhona Gardiner, Director of Excess Energy, by telephone 11.10.16*  
*7 Including all online media website coverage all commercial radio including all international TV coverage and further expected coverage.*  
*8 Including newspaper, BBC Radio, some commercial radio news coverage, and TV coverage.*

The total value of this coverage to the Cornwall Mining World Heritage Site is calculated to be:

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**£1.5 M**

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**AVE – WEB & INTERNATIONAL COVERAGE (EST) <sup>7</sup>**

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**£4.5 M**

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**PRV – WEB & INTERNATIONAL COVERAGE (EST)**

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**£1.68 M**

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**AVE – NATIONAL & REGIONAL COVERAGE<sup>8</sup>**

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**£6.72 M**

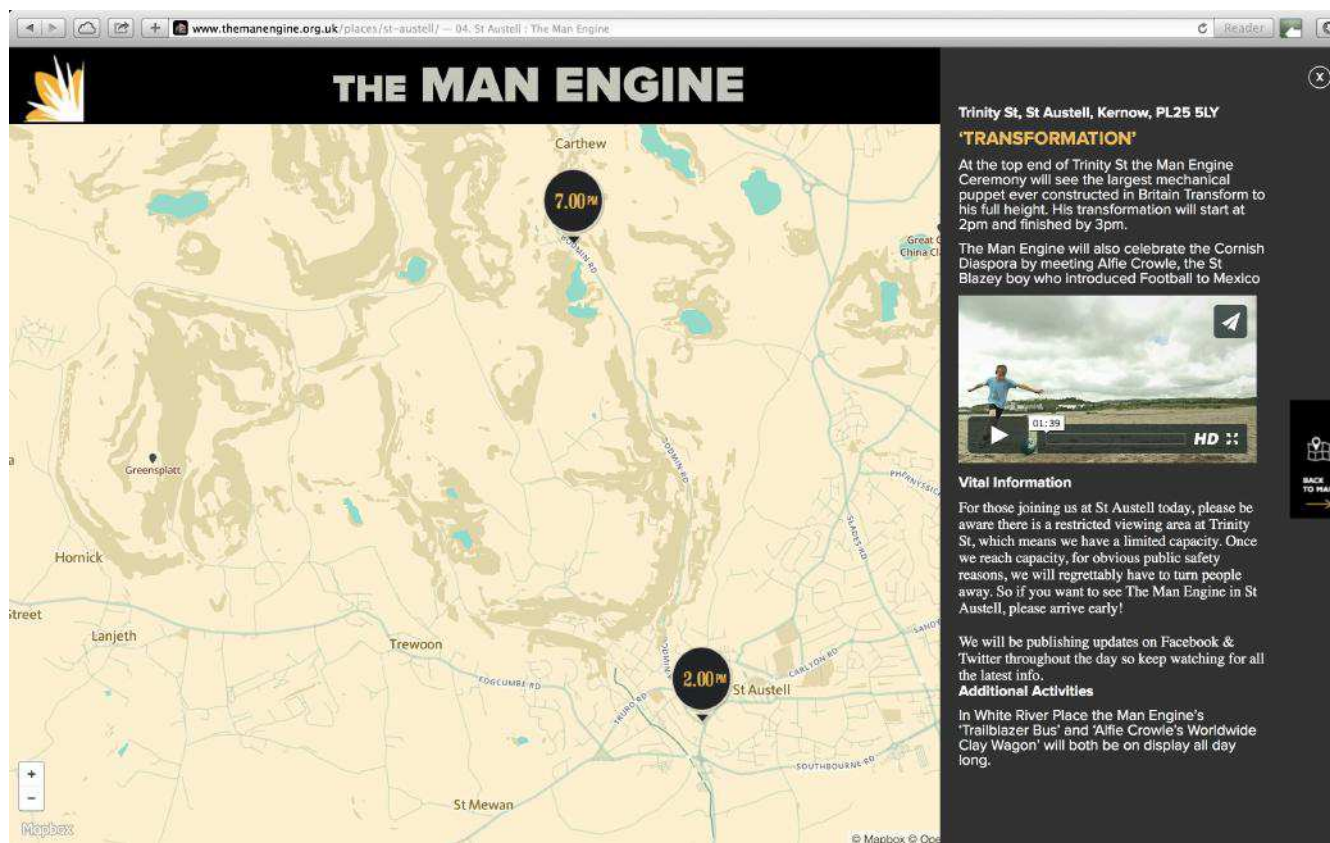
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**PRV – NATIONAL & REGIONAL COVERAGE**

## 7.3.4

### Man Engine Website

The website has had 16.7k visits, the majority of which came in the two weeks of the tour itself, with a spike of 12,862 on Monday 25th July. Visits came from 104 countries around the world: after the UK the majority of these come from the US then Australia. Within the UK visits came from all over the country, with the highest recorded levels of traffic from London, St Austell and Truro.



## 7.3.5

### Social Media

GoldenTree ambitious social media target was 300,000. However, final figures provided by Oh So Social Marketing have confirmed that the project far exceeded this<sup>9</sup>.

The total number of people reached through the platforms Twitter, Facebook and Vimeo was:

24.85 M

TOTAL SOCIAL  
MEDIA REACH

14 M

TOTAL #  
IMPRESSIONS

#TheManEngine and #ManEngine was used on Facebook, Twitter, YouTube, Vimeo, Instagram, blogging sites and other social media resulting in a staggering 14 million impressions around the globe.

*9 Figures presented here do not include coverage after 1st September 201*

As of 28th September 2016,  
headline figures:

**7.3 M**

**TOTAL FACEBOOK  
PAGE REACH**

**421,300**

**TOTAL FACEBOOK  
EVENT REACH**

**27%**

**MALE AUDIENCE**

**71%**

**FEMALE AUDIENCE<sup>10</sup>**

## Facebook

Facebook was used to promote Man Engine events, raise funds and build a slow burn of interest for the project, and was an effective means of capturing emotive responses and feedback.

The commissioned film 'The Man Engine Awakens' showing the first transformation of the puppet achieved a reach of 285,200, with 142,200 views and 2,495 shares. Thereafter there was a consistently high level of interaction with people through Facebook, culminating in 72,400 views for 'The Man Engine's Final Transformation'.

The comments and feedback captured on Facebook was as broad as it was poignant. This is what some had to say:

*"I went to see The Man Engine at Minions and I have to tell you it moved me to tears. From an early age my son was fascinated in Cornwall's mining heritage. His interest grew as he got older, and he visited as many sites as he could, his favourite being Botallack.*

*Sadly he died in January 2015 at the age of 29 due to a brain tumour. He would have loved to have seen The Man Engine... he would have been so proud of what it signifies. For us it is the spirit of Cornwall and of our son Richard Owen. X"*

*"I had the most wonderful time in Penzance in the front row as I am disabled (which was gratefully taken) I had tears in my eyes as he rose up, I will never forget this and it was my 38th wedding anniversary so thank you."*

*"I thought the event at St. Just was a very moving testament to Cornish Tin Mining, and an experience I shall treasure all the way back to Lancashire! Well done all, fabulous."*

*"Experienced the Man Engine at St Just. Spectacular and moving. Thanks, made me wish I was Cornish!"*



10 A further 2% declined to specify gender.



The Man Engine took Twitter by storm, starting with live streaming 'The Man Engine Awakens' on Periscope before sharing the story across the world.

In addition, the Golden Tree Twitter account had great results in its own right, with 349K impressions during the Man Engine project and 7,180 profile visits.

The figures are impressive:

**1.1 M**

TOTAL IMPRESSIONS

**60,400**

PROFILE VISITS

**27%**

MALE AUDIENCE

**72%**

FEMALE AUDIENCE<sup>10</sup>

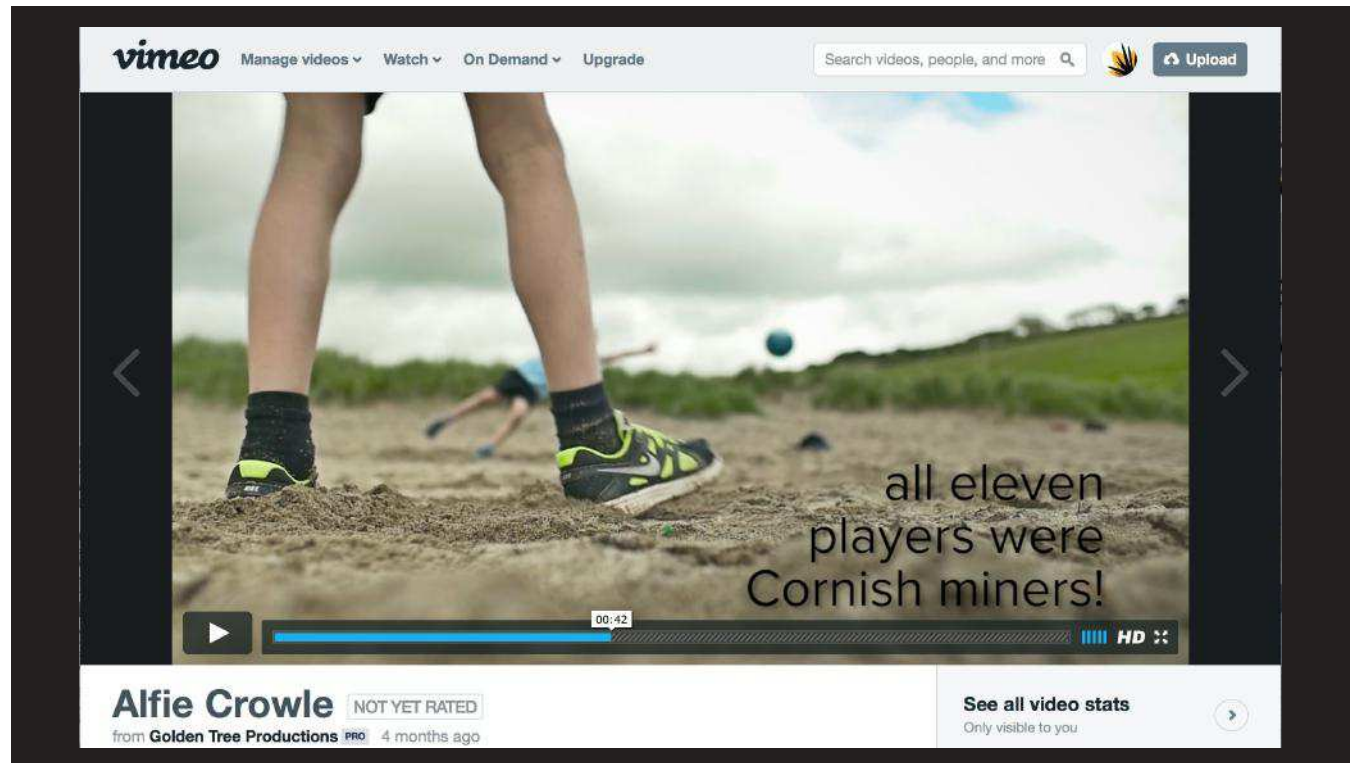


This was an important supporting social media tool for the project, enabling the company – and others - to share video content across a number of other platforms. Video content was played all over the world, with over 17,000 plays. The 'sting' produced by Brett Harvey for the Man Engine Crowdfunder campaign was the top video, attracting 4,509 plays whilst the 'Hard Rock Cornish Miner' featuring the Cornish language was the second most popular with 3,682 plays.

The company also used Vimeo as the home of the Mining Heritage Videos, and had great results for each of the five mining character stories, with a total of 3,138 views.

**17,561**

VIMEO PLAYS



## 7.4

### Lessons learnt from marketing and audience development

The key learning points that the company wishes to share are:

- “Incorporating a flexible marketing plan into the early planning stages of the project is crucial especially when it is complex and multi-dimensional, and there are unexpected opportunities to delight audiences.”
- “The decision to hide images of the Man Engine limited our ability to capitalise on merchandising before the tour kicked off, and we underestimated how time-consuming it would be to provide on-line sales.”
- “Establishment of a specific marketing team with final sign-off on design and implementation is crucial in order to ensure people know their roles and responsibilities.”
- “Proactive communication with local hosts and community groups avoids duplication; helps them produce locally relevant material and strengthens local logistical support.”
- “The use of film as a promotional and marketing tool should not be underestimated/overlooked.”



*Audience reaction in St Just*

- “Allow sufficient budget to cleverly capture audience data and business feedback, and comprehensively assess and evaluate the success (or otherwise) of targeted marketing campaigns and messaging.”
- “Consider the timing of events and the ‘wish list’ of media professionals to maximise media coverage, for example photographic/filming opportunities in impressive landscape backdrops.”
- “Actively look for opportunities to share information and build on the legacy of the phenomenal media coverage, for example for Cornwall’s European Capital of Culture bid.”
- “Continue learning from others - organisations like the Welsh National Theatre have mastered the art of teasing audiences in advance of events, and we would do well to share our Man Engine experiences with them.”



## 8.0

### Evaluation

*“The Man Engine has more than achieved its aims, and has delivered excellent value for money for the CWHS, HLF and ACE funders”*

*- Deborah Boden, CMWHS*

Evaluation is a vital component of cultural heritage and arts projects, particularly those that engage the public. In this next section each of the targets agreed with the Heritage Lottery Fund and Arts Council England are evaluated, and consideration is given to whether or not the company met the CMWHS objectives. Learning is then shared regarding the evaluation methods employed on this project for the benefit of future initiatives.

Photo: John Nash

## 8.1

### Did the Man Engine Meet the HLF & ACE Targets?

HLF and ACE Targets

Funder	Theme	What Golden Tree said they would do	What was actually achieved
Arts Council England	Beneficiaries of the project	<b>39</b> artists	<b>41</b> artists directly engaged on the project.
		<b>1500</b> participants	<b>1421</b> schoolchildren engaged through the schools programme and 390 volunteers and 50 ambassadors recruited to participate in the delivery of project. 326 community members took part in open workshops. <b>Total: 2187</b>
		<b>57,000</b> live audience	Live audience figures reached <b>149,400</b> . See section 7.
		<b>1,300,000</b> remote audience	Remote audience of over <b>112 Million</b> people reached. See section 7.
		<b>1,358,539</b> total audience	Total audience of over <b>112 Million</b> people from 104 countries reached worldwide. See section 7.


Funder	Theme	What Golden Tree said they would do	What was actually achieved
Arts Council England	Results of the project	11 new products or commissions	11 new artistic products commissioned ranging from the project website and project merchandise to Levantosaurus Rex educational resources, to the Man Engine itself.
		388 artists employment days	1058 employment days for artists involved on the project.
		14 performance or exhibition days	21 Man Engine events across Cornwall and West Devon completed
		60 sessions for education, training or participation	10 Trailblazer mobile exhibition sessions in advance of the tour; 7 open workshops for local community groups; 21 training sessions for local volunteer stewards, and 60 education workshops as part of the schools programme. Total: 98
Heritage Lottery Fund	Interpreting and explaining heritage	1 on-line route map to act as portal to CMWHS	1 on-line route map created to act as a portal to the CMWHS. See sections 6 and 7.
		5 x 5 minute heritage story films	5 x 5 minute heritage films plus 4 teaser films and a great deal of 'on tour' footage.
		5 x pageant wagons	1 x Trailblazer pageant wagon and mobile exhibition plus 3 x pageant wagons. Total 4
		Illustrated book aimed at KS1 children	Reconfigured as a series of online and physical illustrated resources, using Levantosaurus Rex to appeal to KS2 children. See section 4 and here for more details.

Funder	Theme	What Golden Tree said they would do	What was actually achieved
Heritage Lottery Fund	Interpreting and explaining heritage	50 volunteer ambassadors	50 volunteer ambassadors from local heritage organisations.
		5 x pop-up mining exhibitions	One mobile mining exhibition, which travelled to each of the five mining theme areas. This included exhibition panels for all of the five mining areas and themes. See section 5 for more information.
		60 x teachers developing creative approaches to heritage teaching	Five evening training sessions for teachers attended by 25 primary teachers and 5 of their secondary school counterparts.  In addition 50 teachers subsequently actively engaged in workshop sessions during school hours to develop creative approaches to heritage teaching. <b>Total 80</b>
Heritage Lottery Fund	Developing skills	50 x ambassadors engaging with the public	50 ambassadors from local heritage organisations and our pool of volunteers and Mine Captains enabled to engage with the public.
		200 x marshals/stewards trained	390 volunteer stewards and team leaders trained, at least 50 of which were from local heritage organisations, who became involved for a total of 236.5 days
		75 x Y8 heritage leaders accessing archive material	62 Mine Captains trained to access archive material. See section 4 and the separate Education Evaluation Report.
		75 x Y8 heritage leaders developing leadership/mentoring skills	62 Mine Captains trained in developing leadership/mentoring skills. See section 4 and the separate Education Evaluation Report.

Funder	Theme	What Golden Tree said they would do	What was actually achieved
Heritage Lottery Fund	Developing skills	50 x ambassadors and 75 x heritage leaders communicating heritage learning	50 ambassadors and 62 Mine Captains trained to communicate their heritage learning with peers, parents and members of the Man Engine audience.
		75 x Y8 heritage leaders learning how to curate heritage exhibitions	62 Mine Captains were invited to select exhibits and design workshops.
		600 KS3 pupils taking part in heritage workshops	697 KS3 pupils took part in heritage workshops as a direct result of the project.
Heritage Lottery Fund	Learning about heritage	75 x Y8 Heritage Leaders selected	62 Yr8 Mine Captains selected.
		625 KS2 pupils taking part in heritage workshops	724 KS2 pupils took part in heritage workshops as a direct result of the project.
		125 x community group members taking part in Cornish Mining heritage learning	Seven open workshops held in the lead up to the Man Engine tour, with 326 community members taking part. The focus of the sessions were traditional song, the historic context of the Man Engine, and the stories behind each of the five historic characters.
		5 x Cornwall Mining WHS themed exhibitions	One mobile mining exhibition created which travelled to each of the five mining theme areas. This included exhibition panels for all of the five mining areas and themes. See section 5 for more information
		1250 x visitors to pageant wagons workshops and pop-up exhibitions	The Trailblazer mobile exhibition attracted well over 2500 visitors

Funder	Theme	What Golden Tree said they would do	What was actually achieved
Heritage Lottery Fund	Learning about heritage	5 x pageant wagon unveiling events	4 pageant wagon unveiling events held.
		75 x Y8 heritage leaders will discover that heritage is dynamic and relevant	62 Y8 Mine Captains discovered that heritage is dynamic and relevant.
Heritage Lottery Fund	Changing attitudes and behavior	People attending the Man Engine tour will feel a sense of pride about Cornwall's mining heritage, and understand its contemporary importance	The overwhelming anecdotal feedback received, as evidenced in annexes 3 and 4 is that people attending the Man Engine tour felt a sense of pride about Cornwall's mining history, and better understand its contemporary importance.
		5 x major touring events, featuring Man Engine each of which connects with historic mining character and pageant wagon	5 x major Man Engine touring events completed, each connected to a mining theme, character and pageant wagon. See section 6.
Heritage Lottery Fund	Giving people an enjoyable experience	17 x minor touring events featuring Man Engine	16 x minor Man Engine touring events completed across the length of Cornwall, visiting each of the 10 designated WHS areas.
		Educational Working Group (7 people x 4 meetings)	Rather than set up a new education working group the company chose to engage with Primary and Secondary Head teachers by attending the relevant Cornwall Association Executive meetings. This led to valuable 1:1's with <b>four</b> head teachers.
Heritage Lottery Fund	People will volunteer time	Marshals (200 people x 1 day)	390 volunteer marshals, stewards and team leaders engaged with the project, giving a total of 236.5 volunteer days.
		Ambassadors (50 people x 4 days)	50 ambassadors gave valuable volunteer time – not measured separately.

Funder	Theme	What Golden Tree said they would do	What was actually achieved
Heritage Lottery Fund	People will volunteer time	Each pageant wagon cluster will specifically target a diverse sector within the target audience	The Trailblazer mobile exhibition contained five exhibition panels and films, one for each mining area/pageant wagon. These were designed to subliminally specifically target a diverse sector within the target audience, for example youth, gender, disability.
Heritage Lottery Fund	More people will be engaged with heritage	We will reduce barriers to the Man Engine touring event, for example providing free transport where possible	Bus Kernow provided free transport valued at £4,400 to the final Geevor event
		The project will help build an inclusive and forward-looking sense of place rooted in a proper understanding of local heritage.	The project has confirmed that the mining landscapes of the WHS, and the stories of the people who created them, are still relevant to people and that there is a real appetite for these as part of a modern assertion of Cornish identity.
Heritage Lottery Fund	Improving communities	Attract a total of <b>£340k</b> project funding	<b>£474,000</b> total project funding secured.
Heritage Lottery Fund	Boosting local economies	Significant increased visitor footfall and spend anticipated	Based on audience number of 149,400, economic impact estimated to be <b>£2,973,060</b> . See section 7.
Heritage Lottery Fund	A more resilient organisation	Golden Tree will further develop skills and capabilities in order to step up to next level of delivery	<p>The project has greatly expanded the skills and capabilities of those who worked on the project and by virtue it has strengthened the wider sector.</p> <p>So soon after the event, Golden Tree has yet to consolidate the learning gleaned from the Man Engine to ensure that it is fit for purpose and able to resiliently step up to the next level of delivery. However the company is proactively embedding the learning from the project into the organization to ensure a thriving future.</p>



Audience member at Geevor

## 8.2

### Did the Company Achieve The CMWHS Objectives?

Without exception, the quantitative and qualitative feedback reviewed confirms that the Cornwall Mining WHS objectives were met and the expectations of funders, supporters, partners and stakeholders alike were exceeded.

**Celebrating the CMWHS** - Reaching global audiences of over 112 million people, the Man Engine has significantly increased the public's awareness and appreciation of Cornish mining, and provided a sound evidence base for the huge audience interest in Cornish identity.

**Interpreting the CMWHS** – The Man Engine has offered people of all ages and from all walks of life the opportunity to engage with the Cornish mining story; to delve into the history of the WHS landscape and the stories of the people who created them. It has confirmed that there is a real appetite to embed these as part of a modern assertion of cultural identity.

**Propagating the CMWHS** – the Man Engine has exposed new generations to the notion of Cornwall as a leading driver for technological innovation, and created a legacy of new artworks, songs and memories that will contribute to the evolution of the Cornish cultural identity.

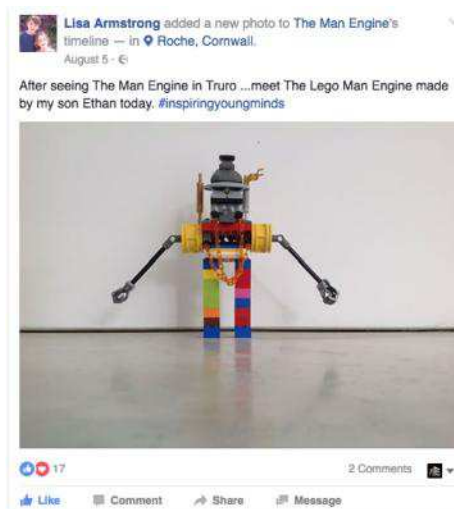
## 8.3

# The Man Engine Legacy

It seems fair to say the Man Engine has a continuing resonance with the Cornish psyche with people of all ages responding in their own way.

Even before the pilgrimage was completed Golden Tree were being sent photographs of the Man Engine as made from cardboard, Meccano or Lego by children aged as young as 3 (and as old as 90!)

The company has since heard of several Man Engine birthday cakes and one little three year old who believes he is the Man Engine, who regularly re-enacts his own transformation and makes statements such as “The Man Engine doesn’t want a bath tonight!”



Katie Bolders of Calstock has had the Man Engine immortalised in a wooden jigsaw.



Scott Harvey, a Cornish miner's son, has had an image of the Man Engine tattooed onto his 'Cornish leg' along with an engine house and mottoes in Cornish.



The Man Engine songs (both traditional and newly-written) have immediately entered the Cornish pub-singing repertoire. Requests for performances (e.g. at Lowender Peran) continue to be made. Several new songs have also been composed and new poems written by people moved to put pen to paper – see annex 6.

The Trailblazer bus will continue to be available for a wide range of public events and continue to celebrate both Cornish Mining Heritage and the Cornish Language. The on-line presence of the five heritage films will continue to be accessed and shared. Plans are in hand for further manifestations of the film footage gained this summer, with a ‘Memory’ of the Ceremony currently being edited.

The Man Engine himself remains an ambassador for mining heritage and has given the Cornish permission to tell their own story and celebrate who they were, are and will be.

Audiences, teachers, community group leaders, local consortium partners and project team members have all mentioned ideas for where the Man Engine could go in the future, but the consensus seems to be that he needs to stride out into the world. With support, Golden Tree would like to make this happen, and see the Man Engine trace the footsteps of the Cornish Mining Diaspora through the UK, Spain, South Australia, South Africa, Mexico and the USA – an epic totem of the Cornish Mining World Heritage.

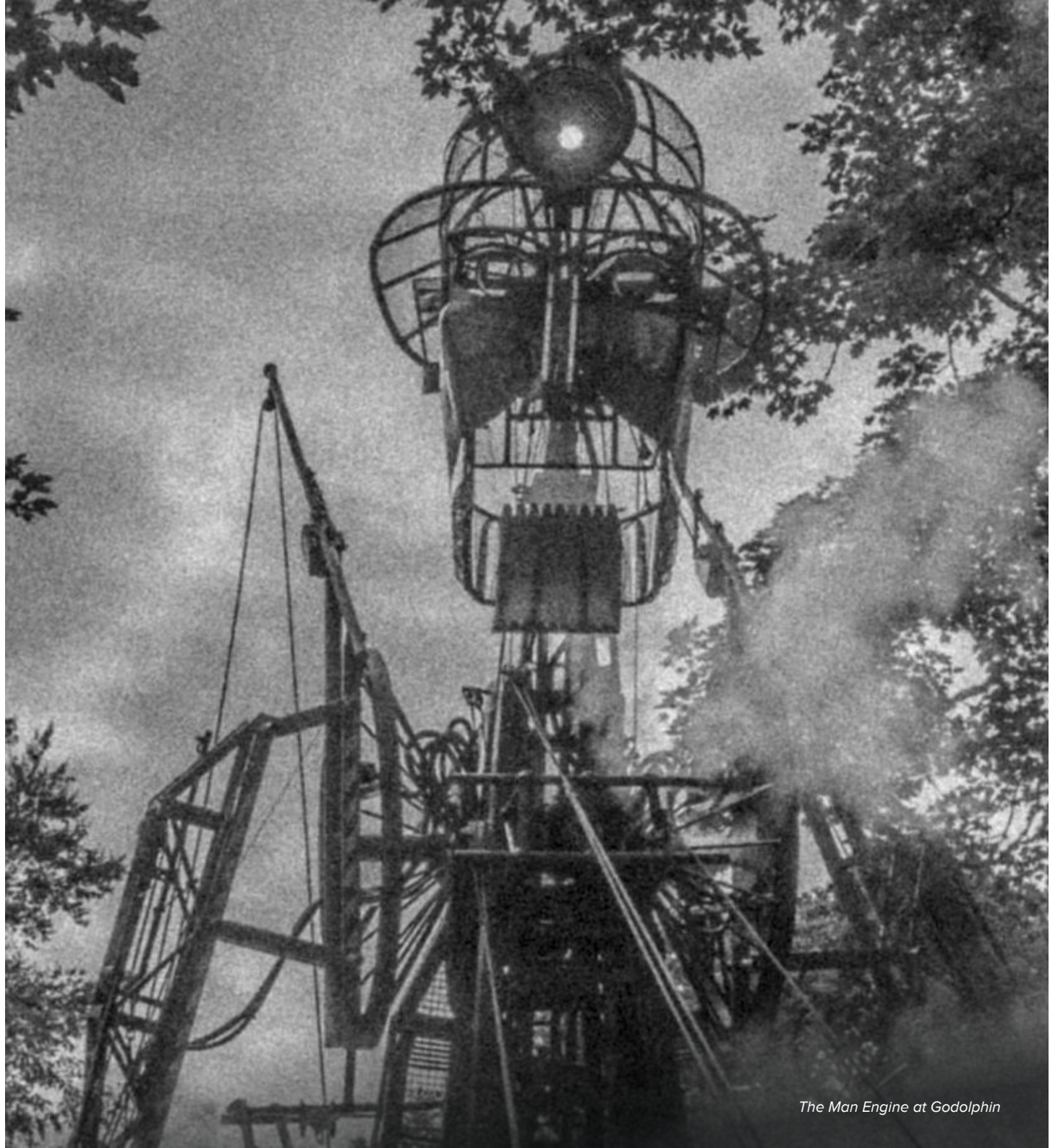
## 8.4

### Learning from the evaluation process

The evaluation methodology has been as full and frank as possible, but without doubt, it still falls somewhat short of the systematic, measurable, recording originally intended. The reasons for this are the volume of participants at the various events, and the time and resource available to record and moreover to reflect on and analyse findings.

The key learning points that the company wishes to share are:

- “Begin with the end in mind - define what exactly should be evaluated and monitored in an evaluation plan and share this with the project team at the outset.”
- “Ascribe responsibility for evaluation methods and organization to named project members and volunteers.”
- “Set out a more rigorous, randomised way of obtaining feedback from visitors to ensure the full range of voices are heard.”
- “Seek better ways of tracking, monitoring and recording audience levels and types to ensure an accurate and reliable picture, and ensure resources are in place to carry this out.”
- “Plan to include an evaluation debrief as a matter of course after events.”



*The Man Engine at Godolphin*

## 9.0

### Conclusion

*"Thank you... for creating such a powerful and emotive piece for Cornwall's Mining legacy. I was moved to tears today at the power and performance of the Man Engine and his puppeteers.*

*There was a really positive atmosphere in Truro today and I would like to thank you for restoring my faith in successful large-scale public events in the city. Everybody I came into contact with from your event team today was professional, friendly and incredibly helpful. You looked like a strong team and that translates to the audience."*

*- Charla Symons, Truro BID*

## 9.1

### What did Golden Tree learn overall from this project?

**The Man Engine has taught us that....**

*"We can deliver highly complex multi-location projects that inspire people. One of the most important learning points has been the importance of assembling an excellent team and to really understand their skill set. We have worked with a wonderful group of people to deliver the project, and the way they complemented each other and worked together made the project a success. Without our team of experts we would undoubtedly have faced many more challenges and unforeseen occurrences. Learning: Work with the best in their field, take time to understand their skills, and then play to their strengths.*

*We have a valuable role to play in Cornwall's future. We think we have set a new bar for the positive assertion of Cornish identity, and shown the Cornish to be inclusive, adventurous and ambitious.*



The Man Engine at Kit Hill

*We have created an ambassador for mining heritage, and proved that with the right project and the right marketing, the world's media will sit up and pay attention. We have given the Cornish permission to tell their own story, and celebrate who they were, who they are and who they want to be.*

*Finally, the Man Engine has taught us the importance of finding the daily balance between project planning and project playfulness; of proactively bringing people together to co-design solutions, and in doing so benefiting us all. The complex nature of this project and the lack of time available was our greatest challenge, but also a gift. We were forced to put first things first and make pragmatic decisions whilst all the time understanding and protecting the magic of the Man Engine. We believe that we succeeded."*

# 10.0

## Acknowledgements

**Artistic Director:** Will Coleman  
**Project Manager:** Denzil Monk  
**Lead Designer:** Hal Silvester

**Professional Assistant:** Dominique Trevail  
**Finance Director:** Mike England

**R&D Team:** Hal Silvester, Sue Hill,  
 Rob Higgs, Peter Hill,  
 Sam Lanyon, Graham Jobbins,  
 Si Bagnall, Patrick Bond

**Engineering Consultants:** Owen Peake, Tony Mogford,  
 Rob Higgs

**Safety Consultant:** Neil Caddy

**Head Design:** Sue Hill

**Assembly and Fabrication:** Hal Silvester, Ed Martin,  
 Shawn Brown, Tim Hanson,  
 Mojo, Ian Nicholls,  
 Jenny Dunstan, Sam Lanyon,  
 Dan Richardson, Jonathan  
 Barnett, Ffin Williams,  
 Kevin Jeynes, Simon Bagnell

**Site Manager:** Martin Matthews

**Lead Puppeteer:** David Greeves

**Technician Puppeteer:** Lucy Gaskell  
**Puppeteers:** Bec Applebee, Pete Hill,  
 Peran Odgers, Ffin Williams,  
 Ross Fraser, Grace Sellwood,  
 Pep Mogas, Joe Gray

**Sound Technician:** Joel, the Freq Audio team,  
 Matt Davies

**Firework Designer:** Tom Bricknell

**Costume Designer:** Marion Harrison

**Pageant Wagon Artists:** Joe Gray, Martin Matthews,  
 Sean Donohoe

**Drivers and Crew:** Owen Mates, Ainsley White,  
 Cormac Mojo Owen,  
 Matt Dellor, Maen Karne,  
 Malcolm, Rob, Wheel Martyn,  
 Darren, Victoria Haulage

**Events Management:** Sam Groom, Mike Ward,  
 Kevin Instance,  
 Gail Angove, PEG

**Traffic Management:** Andy James, Rupert Spencer,  
 Luke Hadfield, Cormac,  
 Jim Cooper, Kate McCavana,  
 Richard Pryce,  
 Andy Stevenson,  
 Anne Roderick,

**Medical:** Mark Fuszard, Chris Mann,  
 Omega Medical

**Stewards Leads:** Joe Lewis, Polly Gregson,  
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**Catering:** Jill Dunn, Ben Read, Brea Inn

**Local Press/Media:** Eve Woodridge

**Branding & Website:** Gendall Design

**PR & Marketing:** Rhona Gardiner,  
 Excess Energy

**Social Media:** Katherine George,  
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 Dominique Trevail

**Filmmaker:** Brett Harvey,  
 Conan Coatesworth

**Illustrator:** Brian Hoskin

**Graphic Design:** Nick Harpley


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**Cornwall Council:** Julie Seyler, Nigel Blackler,  
 Bryan Skinner, Glenn Caplin,  
 Tricia Hewitt

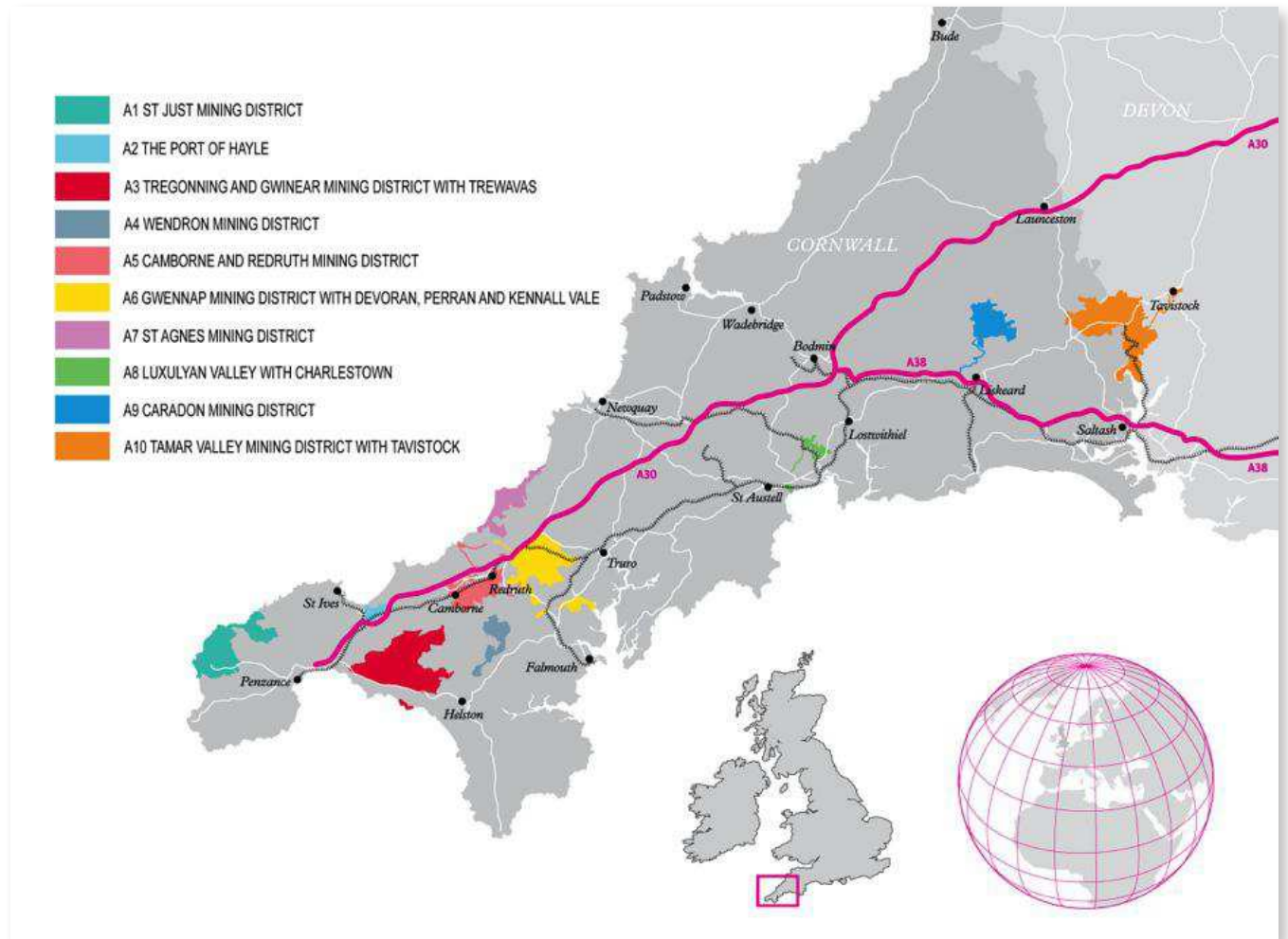
**Kresen Kernow:** Kim Cooper, Iain Rowe,  
 Chloe Phillips

**Musical Arrangement:** Neil Davey  
**Singing Leaders:** Emma Mansfield,  
 Hilary Coleman, Pip Wright,  
 Katriona Geraghty,  
 Gail Hampshire, Rosie Fierek

<b>Host Choirs:</b>	Tamar Valley Male Voice	<b>East Pool Mine:</b>	Jo Warburton	St Mewan Community Primary School (2 groups)
	Tapestry Choir	<b>Heartlands:</b>	Sean O'Neill	
<b>Host Choirs:</b>	Vital Spark	<b>Camborne:</b>	Mel Martin	Illogan School (2 groups)
	Canoryon Lowen	<b>King Edward Mine:</b>	Alan Renton	Portreath Community Primary School
	Lost in Song	<b>Godolphin:</b>	Katie Evans	Roskear School
	Notability Choir	<b>Hayle:</b>	Nick Farrar	Treloweth School (2 groups)
	Red River Singers	<b>Penzance</b>	Maria McEwen, Rachel Martin, Jess Golding	Trythall Community Primary School
	The Perraners	<b>St Just:</b>	Dot Stevens, Elaine Baker	Bodriggy Academy
	St Aubyn Singers	<b>Botallack:</b>	Amy Shakespeare	Penpol School (2 groups)
	Praze Hayle Male Choir	<b>Geevor:</b>	Mike Simpson	Marazion School (2 groups)
	Dawn Chorus			St Mary C of E Primary School
	Levow an Bys			St Hilary School
<b>Musical Performance:</b>	Breathing Space	<b>School Programme Lead:</b>	Joe Lewis	Ludgvan Community Primary School
		<b>School Programme Artist:</b>	Jo Tyler	Gulval School
<b>Local Hosts:</b>		<b>School Practitioners:</b>	Bec Applebee, Kate Beesley, Clint Hoskin, Calum Beeson	
<b>Tavistock:</b>	John Taylor, Wayne Southall	<b>Secondary Schools:</b>	Liskeard School and Community College	<b>Evaluation Report:</b> Kate McCavana, K2 Funding
<b>Tamar Valley:</b>	Samantha Barnes		Penrice Academy	
<b>Kit Hill:</b>	Andy Long		Pool Academy	
<b>Liskead:</b>	Steve Vinson, Rachel Mary Brooks		Hayle Community School	
<b>Minions:</b>	Derris Watson		Humphry Davy School	
<b>Lostwithiel:</b>	Adrian Barratt, Emma Mansfield	<b>Primary Schools:</b>	Trewidland Community Primary School	
<b>St Austell:</b>	Annette Miller		Darite Primary School	
<b>Wheal Martyn:</b>	Sue Ford		Menheniot Primary School	
<b>Truro:</b>	Neil Scott, Roger Gazzard, Charla Symons		Dobwalls Community Primary School	
<b>Wheal Jane:</b>	Bernard Ballard		St Martin C of E Primary School	
<b>Wheal Coates:</b>	Steve Sudworth		Mevagissey Community Primary School	 <p><i>Will Coleman and the Man Engine in Liskeard</i></p>
<b>Redruth:</b>	Lara McShee		Pondhu Primary School	

## Annex 1

# Tinth Anniversary Call for Cultural Partners



The Cornish Mining landscape was added to the UNESCO list of World Heritage Sites in July 2006, and 2016 marks the tenth anniversary of inscription. To celebrate, the Cornish Mining World Heritage Site Partnership and Cornwall Arts Centre Trust – ACT – are offering two commissions for cultural providers in Cornwall and Devon.

Proposals are invited for cultural projects to form a central part of the “Tinth” anniversary festival, touring to a number of locations within the area detailed below. Proposals are welcome from organisations working in all disciplines including drama, music, literature, visual and media art forms.

World Heritage Site Office  
Economy and Culture,  
Cornwall Council.

# 1.

## Summary

The Cornish Mining WHS is made up of 10 separate areas within Cornwall and West Devon, all former mineral mining districts during 1700 to 1914 - the industry's period of greatest international impact. The landscape comprises a combination of industrial, public and domestic buildings and related structures and landforms resulting from the development of innovative deep mining technology. Equally important to the designation is the distinctive mining culture that created this amazing landscape and which was subsequently exported across the world. World Heritage Site status recognises the contribution that the people who shaped our landscape made to the development of the modern world, and puts parts of Cornwall and west Devon on a par with the Pyramids, Stonehenge and the Great Wall of China in terms of their significance to humanity.

Cultural events and activities have been a means for communicating the World Heritage Site's Outstanding Universal Value since 2006. Re-affirming Cornish Mining culture as a distinctive, globally significant expression of an evolving industrial society is one of the key policy aims in the WHS Management Plan:

**“The distinctiveness of Cornish Mining culture should be celebrated, promoted and propagated”**

We are seeking to commission cultural organisations to help us meet this aim in the tenth anniversary year.

**We are offering two commissions: one of £50,000 and one of £25,000.**

This brief sets out detailed requirements for each

commission. We intend to run a two stage application process: expressions of interest and then shortlisted organisations invited to develop detailed proposals.

# 2.

## Key Aims

The aims of the Cornish Mining World Heritage Site Tenth anniversary are to:

- **Celebrate** - increase awareness and appreciation of the distinctiveness of Cornish Mining culture;
- **Interpret** - increase understanding of aspects of the stories deriving from UNESCO's designation of Outstanding Universal Value for the Cornish Mining World Heritage Site;
- **Propagate** - contribute to the evolution of Cornish Mining culture through encouraging contemporary activity that responds to its cultural inheritance.

All successful submissions will show how they will deliver against these aims. In addition they will interpret one or more of the themes set out in the **WHS Interpretation Strategy** which further expands on the Cornish Mining story.

Download this here: <https://www.dropbox.com/s/qydltpfg6c2c5tm/Cornish%20Mining%20Interpretation%20Strategy%202005.pdf?dl=0>

# 3.

## The Commissions

The World Heritage Site Office and ACT are seeking submissions in 2 categories:

**Major events** that

- reach a total audience of 7,000 or more
- have appeal for residents and visitors
- have significant media pull and can attract national coverage
- can tour venues in Cornwall and Devon, but also have potential for a UK wide or international audience

We are offering up to **£50,000** funding contribution towards an event in this category.

**Local events** that

- reach a total audience of 3,000 or more
- deliver in each of our 10 WHS areas
- involve local community participation in each area
- We are offering up to £25,000 funding contribution towards an event in this category.

Both grants will be inclusive of all expenses and VAT if applicable.

## 4.

### Target Audiences

The primary WHS target audience is Cornwall and west Devon residents, particularly those within the 10 WHS areas. Cultural projects supported by the WHS must demonstrate which audiences they aim to reach and submit a communication plan setting out how the project can do this. However, the programme also aims to increase awareness of the WHS across a much wider range of audiences, including those outside Cornwall and Devon, so communication plans should describe a wider reach where appropriate, particularly for the major event category.

**Venues** – these should reflect the framework of existing publicly accessible sites

- the Cornish Mining landscape itself, in its different manifestations across the 10 Areas
- “Key Centres” (Geevor Tin Mine and Heartlands in Cornwall, Tavistock in Devon) which will act as signposts to the wider WHS in addition to presenting the individual site’s own specific story.

Projects supported by the WHS need to incorporate these locations in the presentation of the work.

Programme content and /or performance venues should if possible seek to integrate Cornish Mining Attraction Marketing Association (CMAMA) member sites, which themselves represent intriguing elements of the Cornish Mining stories that we seek to communicate (see [www.cornishmining.org.uk](http://www.cornishmining.org.uk) for details of CMAMA attractions).

## 5.

### Criteria

Successful submissions will be those which show how they will deliver against the Key Aims of the “Tinth” anniversary detailed above, i.e. how the distinctiveness of Cornish Mining culture is to be celebrated, interpreted and propagated.

They will also:

- demonstrate a clear understanding of, and enthusiasm for, Cornwall’s mining story
- be inspiring, original and engaging
- have a clear marketing and promotional plan, with particular reference to how the project will attract the target audience
- have strong educational content/ accompanying programme
- demonstrate the experience and capacity of the organisation to deliver all aspects of a successful touring project, including writing any additional funding bids, planning a tour, marketing and promotion, financial and risk management
- have robust budgets and logistical planning which convince the panel that the project is deliverable within the secured budget and timeframe
- offer best value for money, by having the potential to attract further funding from other grant giving organisations e.g. ACE/HLF/ charitable trusts or box office/earned income.

It is critical that the projects are delivered within the specified time frame, so successful proposals will demonstrate how the core project can be delivered within the available budget even if any bids for additional funding are not successful.

## 6.

### Conditions of support

**Strategic fit** - The cultural programme reflects the wider WHS management principles, marketing aims and target audiences. Projects supported by the WHS need to be consistent with

**Marketing Strategy** aims

- **To increase physical and intellectual access to mining heritage.**
- **To promote the social, cultural and/or scientific, aspects of mining heritage.**
- **To enhance the experience and appeal of the Cornish mining heritage**
- **To increase awareness of the Cornish Mining WHS**
- **Relevant Marketing Strategy principles**
- **Preserve authenticity and distinctiveness.**
- **To widen the appeal of the mining heritage**
- **To ensure equality of access.**

**Project management** - Partners will be responsible for all aspects of developing and delivering the project and measuring and evaluating audience response. This will include:

- Development of the project - securing project partners and venues, artistic development and additional fundraising
- Delivery and management of the project – creating the agreed outputs within specified budgets and timeframes and delivering these to the agreed audiences

## 7.

### Timetable

The Tenth Anniversary cultural programme runs from **June to November 2016**.

Project development may commence as soon as funding is confirmed and contracts exchanged, and evaluation can be delivered post November 2016, but event delivery **must** take place within this timeframe.

- Marketing – production of promotional materials (including digital), PR/press releases, audience feedback sheets and capturing and analysing audience response data
- Programme finance – budgeting, pricing, cash-flow, audit and financial reporting
- Evaluation – analysing and reporting overall how the programme has delivered against the aims and objectives

The WHS Office does not seek to exercise any artistic direction or control, other than the overall requirement for the work to sit within the WHS strategic context described above. However all press and PR materials must be passed to the WHS Office for approval prior to circulation.

## 8.

### Submission and Selection process

To make effective use of everyone's time we are running a two stage submission and selection process which is being managed by FEAST on behalf of the partners. The FEAST office will be the first point of call for enquiries. The office will be open for contact from February 23rd onwards: [feast@actcornwall.org.uk](mailto:feast@actcornwall.org.uk) , 01209 312502.

#### Stage One: Expression of Interest. Deadline March 26th 2015

At this stage we are looking for great ideas which we also consider deliverable. Please submit a statement outlining:

- for which of the two commissions you wish to be considered;
- the content of your project proposal. It is vital that you show how this will deliver the CMWHS programme aims noted above.
- cv of your team detailing relevant experience;
- outline budget including potential sources of match funds;
- outline time frame for project development and delivery;
- any extracts, images, examples of previous work which you wish to submit to give the panel a flavour of your project.

Please do not exceed 2,000 words for your Expression of Interest.

**If you plan to submit an EOI please register that intention with the FEAST office.**

The partners will shortlist after this stage and invite a number of organisations to work up a detailed proposal.

#### Stage Two: Detailed Proposal. Deadline May 24th

There will be a Stage Two application form. Some support and guidance from the partners will be available at this stage.

Everyone who submits a Stage Two proposal will be invited to interview. Interview date and composition of the panel will be confirmed at the point at which we invite organisations to develop Stage Two proposals.

**Stage One Expressions of Interest should be submitted – ideally by email – to FEAST at [feast@actcornwall.org.uk](mailto:feast@actcornwall.org.uk) by 12 noon on Thursday March 26th 2015.**

Our postal address is FEAST, Krowji, West Park, Redruth, TR15 3AJ.

9.

## Partner support

WHS will provide a corporate PR function, so all Tinth anniversary events will be jointly branded and promoted, to include a corporate web presence, social media, press and media information and print (e.g. flyers and posters).

Applicants will be expected to show how they will support communications for their event to supplement and maximise the value of this – e.g. if they have business or media supporters, friends' groups or audience contacts databases that can be mobilised.

Carn to Cove will put any touring “project” on the menu for touring in either February – June 2016 (if ready by then) or September – December 2016 onwards. They also have experience of presenting shows in all the specified mining localities and can assist in linking projects to spaces and promoters in those geographic areas. All activity will be included in Carn to Cove marketing literature and in What's on Cornwall listings and they can also organise online ticketing and web support for the events which are dispersed across Cornwall.

FEAST is managing the commissioning process and is the first point of call for enquiries – for contact details see above.

While the partners will offer all relevant support, it is important that tendering organisations understand that they will be expected to take on overall responsibility for managing and delivering all aspects of the project, including securing all relevant licences, permissions etc.

10.

## Reference and research material

The **Cornish Mining WHS Interpretation Strategy** is the key reference document that will need to be referred to when developing proposals. It is recommended that applicants also visit the Cornish Mining WHS website [www.cornishmining.org.uk](http://www.cornishmining.org.uk) for details of other relevant material, including the **Cornish Mining WHS Management Plan**.

## Annex 2

### Evaluation Interview Briefing Paper

Golden Tree Productions has commissioned Kate McCavana to carry out an evaluation to determine the extent to which the Man Engine has achieved its intended aims, namely to:

- Significantly increase awareness and appreciation of the distinctiveness of Cornish Mining culture on a Cornish, British and Global stage.
- Facilitate public engagement with the Cornish Mining story; increase levels of understanding and provide an interpretative legacy for the future.
- Expose a new generation to the notion of Cornwall as a World Class driver for technological innovation and respond through contemporary activity to Cornish Mining's cultural inheritance.

Part of the evaluation includes one-to-one interviews with organisers, partners, funders, artists, peers and community representatives to gain a deeper understanding of what the project - and everyone involved - has achieved.

### Interview Framework

As a framework, we would like you to reflect on the following five questions:

1. Do you believe that the aims of the Man Engine project have been achieved as planned?
2. Which aspect of the project do you consider has been the most valuable, and why?
3. Were there any unexpected and unintended consequences of the project, both positive and negative?
4. To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?
5. What learning, skills and capacities has the project built in your organisation?

Discussions will be transcribed and all feedback will be anonymised before inclusion in the evaluation report.

Thank you in advance for your assistance. If you have any questions, please do not hesitate to contact Kate McCavana at [kate@k2funding.co.uk](mailto:kate@k2funding.co.uk)

## Annex 3

### Evaluation Interview Transcripts

Evaluation interviews were conducted between the 20th September and the 10th October 2016. Transcripts were then reviewed by interviewees, amended as necessary and then anonymised.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>20.09.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes. The Man Engine has more than achieved its aims, and has delivered excellent value for money for the CWHS, HLF and ACE funders.	
Commissioned the ME because of the breadth of appeal (to the child in us all) and because Golden Tree clearly understood the WHS OUV and how it underpins and is interwoven with Cornwall's identity.	
The proposal was "utterly unique and charming"	
<b>Which aspect of the project do you consider has been the most valuable, and why?</b>	
It has confirmed that the mining landscapes of the WHS, and stories of the people who created them, are still relevant to people and that there is a real appetite for these as part of a modern assertion of Cornish identity. The ME puppet represents something unique to Cornwall, and it and the story woven around it was grown by the Cornish speaks about the Cornish, and comes, literally, from out of our ground. It is not a "received", given or imposed representation of who we are.	
The ME proves the value of using contemporary art, rooted in identify and place, to bring heritage to life.	

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

Positive – over and above the original aims for the project, the challenges it posed demonstrated that Cornwall Council officers from different disciplines can pull together, and they can help partners to make extraordinary things happen. This has built confidence, and experience, which will be valuable when commissioning future major events, e.g. AONB 60th anniversary. Opportunity for officers to work outside their comfort zones resulted in joyful moments and a great sense of pride, for example Cormac.

Negative – costs overran considerably, although a substantial proportion of this related to the need to manage the enormous public response.

The Health and Safety requirements were a huge demand on all concerned, got in the way of the WHS maximizing the value of the project, and deflected our attention from other projects.

Golden Tree's project design and progress reporting needed to include more detail on risk management, and the budget implications, to enable earlier reporting of problems and budget issues to the WHS.

Clearer understanding of roles and responsibilities of the various partners from the outset would have helped smoother project management, as would more frequent communication between them.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

To people -

The WHS appointed a professional PR company, Excess Energy, which managed a staggeringly successful communications campaign surrounding the Tinth anniversary. This achieved 112 m exposure (traditional media reach) at the last count and included both BBC and ITN prime time national news. We are still trying to measure the international coverage, which so far includes Ireland, Netherlands, Japan, Germany USA and Australia. 90% of the coverage can be assigned to the ME. The wide social reach of the exposure is also important – readers of newspapers as varied as the Daily Star to the FT have seen that Cornwall has a WHS because of its world leading excellence in mining, and that it can still build amazing creations today

Demographic of event audiences largely as expected, with good variation across ages and both genders represented. Disabled provision also seemed to work well, apart from a rare incident where crowd size caused problems for one child.

Missed opportunity (due to funding) to survey crowds at the events to capture their reactions, but social media is a good substitute route for achieving this.

To Cultural Heritage –

ME has set a new bar as an example of the positive assertion of Cornish identity as an inclusive heritage, and promoted Cornish culture as an international, experience. By kicking off in Devon, the ME has presented Cornish culture as adventurous, ambitious and outward looking in a subtle, friendly, positive way (rather like the Welsh do).

For the capital of culture, the ME has provided a sound evidence base for the huge audience interest in Cornish identity, building on Hilary Orange's PHD findings. It would be helpful to recount in 2017.

Looking forward, the ME is an ambassador for mining heritage and has given the Cornish permission to tell their own story and celebrate who they were, are and will be.

#### What learning, skills and capacities has the project built in your organisation?

The WHS Partnership Board will have grown in confidence as a result of the project and developed a stronger understanding of the synergy between heritage and culture.

Cornwall Council has had the opportunity to practice positive, constructive communication and action across teams.

For future cultural events, Golden Tree, the WHS and Cornwall Council all have a much better idea of what resources are required for large-scale multi venue events.

Other key learning points:

- Cornwall Council Budget reductions implemented from 2015, which affected both the WHS and Visit Cornwall, and staff restructure, meant that the commission budget was only £50k. Whilst this was clearly understood from the outset, the final project actually needed much more in cash and staff support to get it over the line
- Proactive support for companies such as Golden Tree needs to be factored in for future projects
- The additional resource from the WHS team needed to help the project, over and above supportive PR campaign, was not planned in to the project design, but WHS see involvement as a positive learning experience
- Importance of developing a common language / set of understanding between disciplines e.g. H&S, artists to avoid misunderstandings or assumptions
- Importance of very robust time planning, based on thorough risk assessments, will be insisted upon at commissioning stage in future. Had this been in place for the Man Engine, options and alternatives could have been considered much earlier
- If the nature of the possible projects that could come forward had been known from the outset, WHS would have included experienced event manager and H&S expert on the commissioning panel – but this has budget implications as since the 2015 cuts some of these skills have to be bought in.

Name	
Organisation	
Date of Interview	22.09.16
Do you believe that the aims of the Man Engine project have been achieved as planned?	
Yes. The Man Engine has more than achieved its aims, and has delivered excellent value for money for the CWHS, HLF and ACE funders.	
<ul style="list-style-type: none"><li>• For the CWHS the ME has clearly promoted, celebrated and interpreted Cornish mining to people around the world, far exceeding audience targets.</li><li>• For the HLF, the ME (wagons) has offered a massive return on investment</li><li>• For ACE, the ME has shown the massive appeal of Cornish mining and the value of using contemporary art to bring heritage to life and engage with new audiences.</li></ul>	
Which aspect of the project do you consider has been the most valuable, and why?	
The ME has given the people of Cornwall a positive, real idea of themselves, and presented 'Cornish' in its most inclusive sense, sparking a reawakening of inclusive self-awareness.	

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

Funding applications to the ACE Space and Elevate programmes were not successful. As a result, there was a missed opportunity to carry out planned elements of the project that would have been of value, e.g. real-time digital sharing, audience analysis and demographic surveys.

The project has highlighted the challenges of working with different teams across the same organization with varying degrees of support, and the risks this can present to project costs and timescales.

The response to the ME has been overwhelming, and it's clear that he needs to continue the pilgrimage, and we need to help him.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

The ME has made a significant difference to people's understanding and appreciation of Cornish mining, language and identity: the trailblazer bus was particularly valuable in this respect. With more resources we could have focused more on more marginalized, under-represented groups.

The schools programme was a great success, however we could have done more to give community wagons of a life of their own – as it was they were often overwhelmed by the spectacle of the Man Engine itself.

**What learning, skills and capacities has the project built in your organisation?**

The ME experience has shown the organization where its core skills lie; challenged people across the team to work outside their comfort zone to overcome barriers - the technical team and puppeteers were particularly brilliant.

After a period of reflection and learning, Golden Tree is now developing a clear idea about its future direction and the future of the ME. The organization knows that it needs to become a more robust, resilient company, without losing sight of its core values. Moving forward, the challenge will be to strike a balance between the requirements of funders, artistic ambitions, and commercial realities. That clarity is invaluable.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>23.09.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes. The ME was a great project to be involved with, as was being exposed to passionate people who care about Cornwall's mining heritage. It was a great opportunity to be involved in delivering a successful and iconic event that promoted Cornwall and Cornwall's mining history worldwide on an enormous scale.	

Which aspect of the project do you consider has been the most valuable, and why?

The ME has presented PEG with a number of challenges that we have successfully overcome mainly due to the short timescale and scale of work and commitment required at short notice. The confidence we will take from that is invaluable.

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

Whilst the team were very knowledgeable and passionate about the project, the lack of sufficient written event management and event safety plans meant that there was little clear buy-in from partners/stakeholders, and nothing tangible that CC teams could use as their reference point. This later created issues.

Lack of understanding about complexity of event management, processes and legal requirements clearly impacted on delivery programme and resources. Suggest that it may help project sponsor/lead to seek professional advice from the outset to ensure journey ahead is fully understood and properly resourced.

Better partnership working would have helped to manage the expectations of local hosts and their communities. In future, may help if all hosts meet together during planning phase to share ideas and explore synergies/cost savings. This approach also engenders a sense of belonging and trust amongst partners.

As a result of poor communication with local hosts some of whom had paid for the ME to visit, and a lack of clarity regarding their responsibilities, there were avoidable frustrations. Better communication and earlier planning would have helped to avoid this.

Value of working collaboratively with teams across CC & Cormac, who pulled together very well once corporate support was made clear, with the exception of H&S enforcement who were put in a difficult situation with their responsibility of enforcing regulations. Some concerns could have been resolved with earlier planning and better consultation. As a consequence of not addressing H&S concerns from the outset, and not instilling confidence in the ME, additional costs were incurred.

As a result of the ME PEG has developed very good relationships with a number of companies and suppliers that they hope to build stronger long-term relationships with. Due to increased costs some of these suppliers were not paid immediately and this did highlight concerns over future relationship building.

There was possibly a missed opportunity to attract additional sponsorship to assist with costs of the event.

Once the event got on the road everyone worked tirelessly and passionately to make sure the event was a success and there were excellent working relations within the team.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

The ME was very effective, capturing people's imaginations and highlighting mining heritage to a wide audience in a very creative way. It really was incredible and Will Coleman was the perfect storyteller to lead the show. GT created a spectacle that gave people a sense of belonging and pride and the ME will be something that is remembered for many years and hopefully will be used again to assist with future promotion.

There may have been an opportunity to engage more actively with the tourism sector and maximise additional economic and promotional opportunities including potential sponsorship support.

**What learning, skills and capacities has the project built in your organisation?**

The event was the first time the whole PEG team has come together, and we believe the ME has proved our ability to be flexible and adaptable, and give 100% to make sure events that we are involved with or support are successful.

In terms of learning:

Actively encourage clients to ensure that they recruit the right people with appropriate experience from the outset.

Highlight the value of long lead in event management and planning to those commissioning and leading major projects like the ME

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>10.10.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b> Yes.	
<b>Which aspect of the project do you consider has been the most valuable, and why?</b> The Man Engine gave good value entertainment and raised people's basic awareness about Cornish mining.	
<b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b> The sheer volume of people was unexpected, and resulted in A and B class road closures at short notice, however the teams adapted quickly and this did not cause a problem. Likewise the number of barriers required at short notice was far more than anticipated, however the Council's supplier was reliable and this did not prove a problem. As a result of the sheer scale and complexity of the project, there were a couple of times when information/decisions took longer than normal. The CORMAC team are used to being criticised. To be openly praised and made to feel welcome made a big difference to team moral.	

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

The ME attracted very positive feedback. The Geevor vent was particularly memorable because of the mining landscape and facility that showcased a lot of local mining history.

In terms of doing things better, this was a fluid event and well planned as such. From a highways perspective there is nothing we would have done differently apart from building in a slightly bigger [time] contingency to deal with unexpected crowd levels. Also, where events are planned in close proximity to A & B roads, ideally a contingency plan of some sort should be in place in case people 'spill' out into the road. The closure of an A or B road takes a lot more planning and work so avoiding this scenario at the last minute is preferable.

**What learning, skills and capacities has the project built in your organisation?**

In terms of learning and skills, we realized how important it is for the highways team to have a single point of contact, and for that person to cascade information.

It was also good to see teams from across the organization pulling together, and reassuring to have a single person overseeing everything from a corporate perspective.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>27.09.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes. I hadn't anticipated the level of excitement and pure emotion that the ME both captured and unlocked in us all – the team, and the audience.	
<b>Which aspect of the project do you consider has been the most valuable, and why?</b>	
Pride in our artists, makers, designers and engineers – Cornwall's creative talent.	
Why? The Man Engine defied logic, and the safe, sensible approach so often imposed on Cornwall by those who think they know best. It was glorious – and typical of the entrepreneurial Cornish - we do things simply because we can.	
Joyful moments?	
<ul style="list-style-type: none"><li>• Watching the puppet first discover his hands</li><li>• Taking the part of Jane Harvey in Hayle</li><li>• Sitting down on the damp tarmac in St Just to give people behind a better view – and being joined by the great and good</li></ul>	

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

The R&D process brought together two very different design cultures (technical and creative) which challenged people but resulted in a true collaboration of ideas and practices.

The challenge with this kind of project is to maintain a balance between careful planning and creating a playful, dynamic space so that ideas can take hold and flourish. The balance between prescriptive technical briefing or project planning, and free artistic expression.

The project has shed light on the culture of H&S, and highlighted the need for H&S staff to strengthen their skills and experience so that they feel more confident engaging with complex cultural productions such as the Man Engine. A programme of secondments for H&S staff may prove invaluable, and facilitate the opportunity to co-design events of this nature in the future, e.g. The Enchanted Palace.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been done differently?**

The ME sits at the heart of a new narrative for communities, and at the beginning of a new story – a different way of relating to this place. It builds on others such as the creative industries, surfing culture and brilliant food – the Cornish are cool people who do clever things.

With more time, the team would have been able to develop the ME as a piece of theatre, with no reference to being a puppet (see Sultan's Elephant for example)

Innovative marketing practices such as those used by the Welsh National Theatre could have been used to good effect, and still can: the key will be working out what the story is.

**What learning, skills and capacities has the project built in your organisation?**

The ME has proved that we are flexible and resilient, and can adapt to new challenges and risks.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>22.09.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes. ME was a great project to be involved with, as was being exposed to passionate people who care about Cornwall's mining heritage. Also introduced this part of Cornwall's culture to a new generation.	

**Which aspect of the project do you consider has been the most valuable, and why?**

The ME has brought something special to life.

Felt proud to be Cornish, and proud of my mining heritage – I wore my father's mine helmet for the first time at Heartlands.

This was not a glorification of the past – it was about the Cornish people who are solid, strong and powerful.

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

More work than anticipated, but PEG was able to respond effectively and efficiently to ensure crowd safety at all times.

Event was particularly successful where local hosts and volunteer stewards were receptive to training and there was real buy-in.

Potential issues where there were not enough stewards, or there was not enough experience amongst the stewards. This gap was plugged by deploying Coast 2 Coast Security to great effect.

Crowd behavior – in some locations people chose to view ME from unpredicted locations, despite poorer visibility. This had the effect of creating secondary crowds/clusters, and a disproportionate amount of resource had to be deployed to ensure safety.

Sense of achievement and validation when H&S congratulated PEG at Truro event.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

People and communities are still talking about the ME, and wanting to share stories – it has been very effective.

Legacy – ME should keep travelling, and find a home in Cornwall where he is treasured. Schools programme should also continue.

Good balance between artistic vision, spectacle and crowd safety – GT always receptive to making ME events work safely. Many examples of where GT took safety concerns over the performance.

With more planning, community wagons could have been used more effectively – some had to be moved to ensure crowd safety. They were often overshadowed by the main event. Those that did view them appeared very interested in their content

Selection of ME sites – would have benefited from someone with an events background to reduce risk and ensure no bottlenecks/viewing restrictions etc.

**What learning, skills and capacities has the project built in your organisation?**

The event was the first time the whole PEG team has come together as a whole, and we believe our input has demonstrated the value of using a professional event management company. In terms of learning:

- Opportunity to assess the capabilities and training needs of stewards is invaluable
- GT responded quickly and responsibly to matters of safety. Learnt value of adapting the ME event and communicating key safety messages in response to unexpected audience levels to manipulate/manage crowd behavior.
- PEG able to demonstrate to future clients that they have the capabilities, resources and commitment to rise to challenges presented.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>07.10.16</b>
<p><b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b></p> <p>Yes. The ME was magical, and all-embracing.</p>	
<p><b>Which aspect of the project do you consider has been the most valuable, and why?</b></p> <p>Teaching young people about their heritage, a subject not on the curriculum, and watching them develop a sense of pride and an emotional attachment to the subject matter. The education package was really well thought through, and it was lovely to see children from across the spectrum (ability/cool factor/interest etc.) really engaging – the Mine Captains were particularly great.</p> <p>Great moments:</p> <ul style="list-style-type: none"> <li>• Hearing two Mine Captains describe the Trailblazer as “our bus” when they saw it unveiled on Trevithick Day.</li> <li>• Standing on top of the Trailblazer in Truro and looking down on the crowds.</li> <li>• Spontaneous song on St Agnes Head in the rain whilst waiting for the ME.</li> <li>• The relentless calm smile of Denzil the PM.</li> </ul>	
<p><b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b></p> <p>Some community engagement activities became a casualty of the success of the project because we have to focus on crowd safety and recruiting enough volunteers and stewards to make sure the events were safe.</p> <p>Recruiting stewards and volunteers for 23 events was a big challenge – but critical to the ME going ahead. We were very reliant on local hosts and heritage organisations to help: whilst community and creative arts groups were generally very happy to engage, there was some inertia from industrial heritage specialist groups which was a shame.</p> <p>Those local heritage groups that were easy to engage with became really good allies who helped with research and delivery, and there were some volunteers who went over and above the call of duty to help make the event a success – their generosity was fantastic.</p> <p>The human effort needed to deliver the project was wider and far deeper than any of us expected, and there has been a real sense of post-project grief/bereavement.</p>	

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

"The ME was about communicating an emotional connection with Cornwall's mining heritage".

It attracted crowds never seen before in the likes of Camborne where mining is a very recent, tangible loss – not an abstract things in people's past. It tapped into something deep and emotional – Cornish cultural identity and distinctiveness – which has no clear identity in mainstream thinking. The ME articulated this in a truly authentic way.

We live in uncertain, strange times and people respond very deeply to stories about their past when things feel turbulent because it gives them strength, and evokes a sense of pride. The ME sparked an interest amongst children in the lives of their grandparents, and a sharing of mining stories across generations.

In terms of doing things better, I wanted to create a lasting legacy for small special-interest mining/community groups, giving them learning/networking opportunities under the banner of the ME so that they could share resources; access grants and work together with a single point of contact. At present the groups don't engage with the wider WHS or CC, focusing more on their own 'asset' or interest. Sadly that didn't happen.

**What learning, skills and capacities has the project built in your organisation?**

In terms of learning and skills, the ME was a highly complex project delivered by a team of people who – by and large – gave their absolute all.

A lack of time and resources meant that some of us were pulled in several directions. This meant that some aspects of the project could have been better, but we did our best.

GT were great at giving people the opportunity to prove themselves, and to learn. I felt trusted and the ME has challenged me to learn new skills; has reaffirmed my strengths, and connected me with a great group of people.

"Thank you GT – don't stop expecting the moon on a stick."

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>04.10.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes. The true test was whether the audience – in particular ex miners – loved it, and they did.	

**Which aspect of the project do you consider has been the most valuable, and why?**

The combination of the puppet - itself a massive triumph - and fantastic story-telling was a great experience, and one that became more and more refined as the tour went on. The ME operated on so many levels for people of all ages, class and intellect/interest in Cornish mining. The combination of community engagement and cultural identity nailed it

The puppet had emotional depth – it was reflective and nostalgic.

Memorable moments:

1. Leaving the construction shed
2. Seeing the ME show for the first time in Tavistock

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

Initially the build team was divorced from the performance team, but as time pressure increased and build shifts were programmed around rehearsals the two teams began to mesh, share ideas and contribute to a dynamic creative process.

When it became clear that to get the puppet completed, we would have work round the clock shifts there was a sense of frustration/discomfort. Interestingly, as soon as catering was provided on site we surrendered to the challenge and the atmosphere became positive - even triumphant.

The human effort needed to deliver the project was wider and far deeper than any of us expected, and there has been a real sense of post-project grief.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

The ME was a travelling circus of cultural identity – a collection of people who were both of Cornwall, and of people who have chosen Cornwall as their home.

“The ME is more than the sum of the parts of the project”

**What learning, skills and capacities has the project built in your organisation?**

In terms of learning and skills, this was a complex engineering project that required a range of skills and expertise, with the limited time available it was crucial that people worked together as a team with a common language, and that we had a balance between artistic input and dry skills. Technical drawings would have helped speed up the statutory compliance and consent processes.

Shaping a rational, structured team from a group of highly skilled creative people in the time available was challenging but generally people adjusted quickly.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>22.09.16</b>
<p><b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b></p> <p>Yes, the ME has been an overwhelming success and was very effective. It attracted international publicity for Cornwall: there is nothing in Camborne that really celebrates the WHS or the community's role in it, so the event was really welcome. Which aspect of the project do you consider has been the most valuable, and why?</p> <p>The ME was unique, and designed to appeal to young and old alike – he was not a scary metal giant. He has given the town back its pride – its time Camborne claimed its place in Cornwall.</p> <p>So many people turned up it validated the decision to host the event, and the efforts we had to go to make it work in a trading environment.</p>	
<p><b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b></p> <p>As a consequence of the success of the event, audience figures were far in excess of planned scenarios. We planned for 5,000 and 16,000 turned out for the event, and quite separately the orientation of the ME was changed at the last minute due to H&amp;S. This caused issues in terms of business operations and crowd management, however we used social media very effectively to manage changes.</p> <p>It proved challenging to galvanise volunteers – not because they weren't willing but because here was an assumption that the BID would /could be the central point of contact and the main voice for the town. That said, there were a number of small groups and organisations that came out of the woodwork to take part in various ways.</p> <p>There was a lack of understanding about holding the event in a trading environment, and the impact on local businesses (not all good because some had to close for the duration).</p> <p>The disability viewing area was particularly valuable, acting as a safe haven for those feeling unwell in the heat.</p>	
<p><b>To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?</b></p> <p>The ME was very effective, and very emotional – particularly for older people and those relating him to their own history. The story-telling was very relevant. It was a unique experience.</p> <p>It would have helped to have some marketing material beforehand to help convert those members of the community who were slightly ambivalent. Equally, more information about the actual Camborne event beforehand would have helped us manage expectations, e.g. businesses having to close.</p> <p>The opportunity to meet with other host towns and share ideas/thoughts and marketing material would have been invaluable.</p>	
<p><b>What learning, skills and capacities has the project built in your organisation?</b></p> <p>The ME has proven that we can be flexible and adaptable, and that Camborne can put on major events.</p>	

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>20.09.16</b>
<p><b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b></p> <p>Yes. The Man Engine was incredibly moving, and Golden Tree did a fabulous job of celebrating the Cornish mining, and helping people of all ages appreciate Cornwall's place on the world stage which is not something taught in schools.</p>	
<p><b>Which aspect of the project do you consider has been the most valuable, and why?</b></p> <p>Firstly, I believe that Man Engine reminded people that the Cornish are amazing. It built on Cornwall's heritage and history to cement a strong sense of belonging and pride in being Cornish, and reminded people that Cornwall is far more than a holiday destination.</p> <p>Secondly, the Man Engine demonstrated the value of using beautiful artistic creation to deliver powerful messages.</p>	
<p><b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b></p> <p>The event has been transformational for Penzance Pop-Up. As a consequence of the project, relationships with town bodies and organisations have been hugely strengthened, and exciting community events programmed around the Man Engine will be repeated next year. Of particular success was the Soapbox Derby, which attracted an audience of 4,000: without the Man Engine we would not have achieved these figures.</p>	
<p><b>To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?</b></p> <p>The Man Engine was a catalyst for a fabulous array of mining-themed community events, and galvanized people, businesses and organisations to get involved and connect with one another – to see the town centre as more than a place to simply shop.</p> <p>The Heritage Hub served as a stage for heritage organisations to increase their profile, and that of the Cornish Mining Heritage.</p> <p>In terms of learning, Penzance BID requested that the Man Engine event be held in the town centre. Because crowds were much larger than anticipated when planning the event this presented a brief problem, but Golden Tree and the Man Engine team were proactive and adapted their plans by extending the show and therefore diluting crowd pressures. In hindsight, if people had understood that the Man Engine would be in the town centre for 2 hours, they may have staggered their visit, but human nature being what it is, there is no guarantee!</p>	
<p><b>What learning, skills and capacities has the project built in your organisation?</b></p> <p>As a direct result of the project, and the success of our contribution the organization is more ambitious, and confident in its outlook. We have had to step up to meet Golden Tree's requirements, and those of Health &amp; Safety: this has broadened our skills and given us a proven track record for delivering complex events in the town.</p>	

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>22.09.16</b>
<p><b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b></p> <p>Yes, the ME has been an overwhelming success. It has more than achieved its objectives and the expectations of commissioners. Surprised by the magnitude of over-delivery – audiences triple what was stated, and double what was planned for..</p>	
<p><b>Which aspect of the project do you consider has been the most valuable, and why?</b></p> <p>The ME has drawn together three strands of Cornish identity: mining; language and minority status, and used these to celebrate the past and look to the future. Particularly special was the St Just event which felt like the ME was coming home.</p>	
<p><b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b></p> <p>As a consequence of the success of the event, audience figures were far in excess of planned scenarios. This caused issues in terms of crowd management and additional support had to be brought in.</p> <p>The complex nature and scale of the project meant that GT was receiving different, sometimes conflicting, messages from different teams across Cornwall Council, which caused delay and duplication at first. Putting in place a single point of contact with CC would have made a significant difference.</p> <p>As a result of CC's IT system, the electronic transfer of large files was not possible. This proved challenging given the amount of information being exchanged, and resulted in additional delays.</p>	
<p><b>To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?</b></p> <p>The ME was for the people by the people. It has brought post-mining towns and communities to life, and given people permission to talk and share their mining stories, and family histories. The depth of the experience for many was profound, and cathartic – for some it was a chance to openly grieve; for others it invoked a great sense of pride.</p>	
<p><b>What learning, skills and capacities has the project built in your organisation?</b></p> <p>The ME has required the GT team to expand their skills to meet a number of challenges during the planning and delivery of the project. The key learning point has been the importance of beginning with the end in mind, and fully scoping projects of this magnitude and complexity at the outset to flesh out any assumptions, clearly establish responsibilities, identify risks and ensure comprehensive understanding and buy-in.</p> <p>Looking forward, GT will take a more objective view, and seek to strike a balance between cultural objectives and commercial reality.</p>	

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>26.09.16</b>
<p><b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b></p> <p>Yes, the ME far exceeded expectations to deliver an authentic experience to the people of Cornwall.</p> <p>In design terms there were compromises made due to compliance hurdles, time and resource pressures, but he has been future-proofed and with minimal R&amp;D his pilgrimage could continue on foot.</p>	
<p><b>Which aspect of the project do you consider has been the most valuable, and why?</b></p> <p>The whole Kernowgeddon concept – the combination of Will Coleman; fantastic story-telling, audience &amp; community involvement and of course the puppet itself which was a massive feat of engineering.</p> <p>Why? This was a difficult challenge made near-impossible by outside agencies (who did not recognize our process/safeguards/testing methodology as a legitimate viable route). But human endeavor made it possible and that was reflected in the show. The ME was a truly authentic, raw experience: the puppet was animated by great human endeavor; the sweat of the puppeteers was real, and the audience were watching people worn out with effort who would give their last breath to make the event happen.</p> <p>Memorable moments:</p> <ol style="list-style-type: none"> <li>1. Seeing the ME stand for the first time, the night before rehearsals started</li> <li>2. The first time the ME really came to life – after a week with his puppeteers</li> <li>3. When an old Cornish miner thanked me, saying “you did us proud”</li> </ol>	
<p><b>Were there any unexpected and unintended consequences of the project, both positive and negative?</b></p> <p>The design process was more dynamic and organic than some fabricators/makers were used to, but their willingness and ability to adapt and learn was remarkable, as was their remarkable inventiveness which allowed us to complete the build and made the Man Engine the success it was.</p> <p>To overcome compliance hurdles and logistical challenges, design compromises were made, the puppet did not walk as intended and the team was put under unbearable pressure. Whilst the project's key sponsor Volvo may not have had their expectations met, in the eyes of the audience he did indeed walk the length of Cornwall – such was the power of key words used in the teaser/marketing campaign.</p> <p>Being reminded of the power of trust – being trusted by the team, and empowering/trusting others to go above and beyond to make the ME happen. Audiences were completely immersed in their own experience with the puppet – they were literally in and of their own event.</p> <p>The human effort needed to deliver the project was wider and far deeper than any of us expected.</p>	

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

There has been a slow burn of hysteria surrounding the ME, started with the communities and schools programme. It has sparked a resurged interest in engineering and Cornwall, and tapped into a sense of place. People are still talking about the event and sharing family/mining histories.

"The ME is more than the sum of the parts of the project"

Different? Geevor could have been a more dramatic finale with a bigger bang – literally.

Legacy? He has to continue his journey around the world, and return to a suitable home. Continue/develop schools programme linked in with KS system with a view to develop understanding of heritage/place & nurture the next generation of grown-in-Cornwall engineering talent.

**What learning, skills and capacities has the project built in your organisation?**

In terms of learning and skills, the team of designers, makers and engineers have been pushed far outside their comfort zones, adapting to a dynamic and sometimes intense design process in a very short period of time. We are immensely proud of what they have achieved.

Statutory compliance and consent processes require time to navigate, and a common, shared language to be successful. A lack of time can undermine both. GT will now reflect on the lessons learnt from the ME, and the positive feedback from people and organisations from across the world to explore how the ME should best continue his pilgrimage.

<b>Name</b>	
<b>Organisation</b>	
<b>Date of Interview</b>	<b>26.09.16</b>
<b>Do you believe that the aims of the Man Engine project have been achieved as planned?</b>	
Yes, the project totally exceeded expectations.	
<b>Which aspect of the project do you consider has been the most valuable, and why?</b>	
The concept really hooked people – many wanted to get involved, either by learning the song, joining the choirs or giving money after the event. Why? The spectacular size of the ME combined with imaginative, relevant story-telling that brought characters to life and really engaged people.	
Memorable moments: 1. Having an ariel view of the ME stand for the first time in Tavistock 2. Watching the puppet's head pass from shadow to sunlight in Hayle 3. Looking down on 24,000 people and the ME in Market Jew St, Penzance	

**Were there any unexpected and unintended consequences of the project, both positive and negative?**

The immense public interest/audiences meant that some people didn't get the best views so may have been disappointed or frustrated: sadly it's the inevitable consequence of so many people.

A lack of buy-in from local hosts tended to manifest itself in a lack of volunteers.

**To what extent was the project effective in terms of making a difference to people, communities and Cornwall's cultural heritage? Are there aspects that could have been differently?**

ME far exceeded brief, and reach to new audiences, and provided global marketing for Cornwall and its businesses.

There was a level of naivety about planning an event of this complexity, and understanding the process and resources involved.

Some locations caused logistical/operational delivery problems.

Early consultation and better communication with residents/businesses and host communities would have helped maximise the opportunity for more wrap-around local events.

The ME has highlighted again the importance of ensuring that enough time is allocated to planning, not least to fully understand consent/sign-off processes and procedures.

**What learning, skills and capacities has the project built in your organisation?**

PEG fully utilized team skills to operationally deliver the ME project. Moving forward, the company will be seeking to identify an independent H&S expert to verify complex plans and act as a single point of contact.

## Annex 4

# Liskeard Man Engine Evaluation

Liskeard Town Council undertook a Man Engine evaluation evening, inviting about 30 people representing all different organisations and groups within the town to evaluate what was good, and what could have been better about the Man Engine visit to Liskeard. They will also be using these comments to inform planning for future events in the town.

### Preparation – What was good / worked well

#### Productive planning meetings

- Clear vision of what we wanted to achieve.
- Good pace to planning – didn't lose the oomph by being too far ahead
- Well thought through and structured
- Meetings in quick succession
- Ideas grew from talk to real things

#### Effective discovery event

- Enjoyable and instructive
- Great atmosphere and started to build excitement
- Well organised
- Brought together businesses and others
- Saved time splitting into groups of what part to take

#### Funding

- As ideas were put forward funding was swiftly found to make it reality

#### People developed enthusiasm and creativity

- Really creative individual ideas in shop windows i.e. Millerson
- Mix of representatives from different organisations who brought different strengths and experience
- Seeing how people changed from being not sure, to really interested and excited by heritage

#### Secondary planning (stories and singing) went well

- Sourcing stories went well
- Information sessions and singing practice created unity
- Singing workshop

#### Involvement of the whole town – all felt important

- Brilliant to see so many different organisations work together
- Café owners felt they had been given lots of information prior to the event
- Willingness of many to lend a hand (at short notice)
- Everyone asked what they want to take part in – all felt important

#### Press and social media coverage

- Getting the website up and running with all the links and the programme
- Achieved lots of media coverage
- Town web was good
- Social media before, during and after
- Coverage in the local press
- Good publicity for the town
- One person leading on press liaison – great to have strong focus

Oxfam raised £166 making goods

#### Preparation –

#### It would have been better if ...

#### Improving promotion

- The printed material advertising the event could have been out earlier
- Use of Hootsuite to make timed social media release

#### Entertainment

- Sound equipment for outside work needed for storytellers (head mics, battery operated)
- Singing workshop far too complicated
- Parking arrangements and logistics for musicians could have been better
- Organising site for choir

#### ME logistics

- Information on where the ME would be facing
- Being aware of slope and resolving ME mechanical problem in advance

#### Timing

- Start planning earlier – especially the strategic stuff i.e. parking, rubbish

#### Improving Liskeard based procedures

- Have a manual of information and contacts for running an event

#### Crowd control / stewarding etc

- Having stewards' vests available
- Parking signs
- Not enough marshals
- Toilets for the disabled
- Better control of paths for buggies etc. (maybe up one side and down the other)
- Routes for the elderly and infirm were not clear when crowds built up
- Should have had a plan as to where volunteers were going to be during the trans

**On the day –  
What was good / worked well**

**Community spirit and thought**

The way the whole community seemed to come together  
It was a lovely community event  
Lots of positive response from the public  
Very positive public mood  
Atmosphere in the town  
Effort people made to dress up  
Great community spirit  
Involved all sorts of sectors of community  
It engaged the whole community  
Well timed  
Amazing crowd brought the town alive  
Quite emotional (handsome chap!)  
Never heard one complaint  
Everyone awestruck

**Events – quality, variety and participation**

So pleased Liskeard said yes to the ME and that I was there  
Great the pasty  
Moving from venue to venue as storytellers went well  
An hours ME show became a whole day s entertainment  
Lots of musical acts around the town  
Cartoon mural in a good position – lots of passers by  
Variety of entertainment  
Overall sound of entertainment worked  
So many window displays  
Activities people could join in  
Incredibly accommodating musicians  
Beautiful harps at the start of the road closure  
Mineral hunt was great – had loads of kids filling in forms  
Treasure trail – high take up amongst waiting families

**Putting Liskeard on the map**

Great that the town was full  
People visited Liskeard for the first time  
The town was busy  
So many people in the town and in shops  
Linking Liskeard with the whole Cornwall event  
People enjoyed the town  
Litter collection was superb! – Thank you Cory  
Beautiful flowers and big effort to have the town clean and looking good  
Amazing to see Fore St so full  
Some shops had good trading day  
Wonderful to see how early some people arrived and took up position  
Was important to show Liskeard having more interesting days not shopping days

**Flexibility**

Flexibility to adapt to weather / unavoidable events

**Sharing information on the day**

Town Crier  
Printed programme which included service sites egg toilets  
The visuals within the town worked  
Great the procession from the train  
Leading people up from the station were able to gather info regarding how people heard about Liskeard event and where they come from

**On the day –  
it would have been better if ...**

**Better sound system was needed**

Sound system was poor  
Need to improve/ turn the loudspeakers to face outward up the hill and the roundabouts  
Sound system could have been better  
Sound amplification

**No plan B**

Need for contingency plan for delays e.g. choirs singing again/brass band playing

**Better arrangements for choir**

No song sheets  
Choir arrangements  
Although choirs learnt the songs mass singing didn't really happen. Song sheets not handed out  
Singing altogether / too spread out

**Communications with the crowd**

Communication with spectators when there was a problem  
Better communication about ME delay  
Advice to the crowd about the delay  
Golden Tree did not tell the crowd enough what was happening  
Facebook updates during the hold up

**Planning for the geography of the town**

Better access to the disabled area  
Crowd management – no route through for pedestrians  
Post office was a bottleneck – people trying to get in and out  
If they had done a proper recky they'd have remembered Liskeard is hilly – delay was awkward

#### **Lack of carpark signage**

Overspill carpark signs needed from Cormac  
No control of carparks – cars entering already full carparks and having difficulty getting out  
Carpark signage needed  
Traffic management / car parking co-ordination  
Parking at school not signposted

#### **Better co-ordination of stewards**

Slicker stewarding – need some local practice sessions  
At times stewards were not sure what advice to give people – communication in a very crowded town  
If you were stewarding you missed all the entertainment  
Team communication (mobile/text) on the day  
Plans laid down by security experts at steward's briefing went out the window  
Poor management of stewards by Golden Tree – no high visibility jackets/ no instructions  
Marshaling at the top of Pike St / The Parade  
traffic pushing through crowds

#### **Unforeseen events beyond our control**

ME had been on time  
Pageant wagon not deployed  
Wide Load escort vehicle shouldn't have parked inside viewing area

#### **Information on the location of the ME**

Crowds on station side could not see properly  
Quite a few folks were stuck behind the ME – could better access been made  
Future event spread the crowd along the street so more people can see / less crowded  
Giving everyone a chance to see the old boy  
Visitors who only saw his back were not happy

#### **Other**

Even more businesses joining in  
Music played when not programmed  
Treasure trail – more forms for families in all shops to hand out so more take part (can't go to museum with kids)

## Annex 5

### A Selection of Audience Feedback

Golden Tree has been overwhelmed by the public's response to the Man Engine, and we have received hundreds of emails from people who attended the event or were involved in some other way. A selection of emails received are presented here:

*I just wanted to say a massive thank you for having me and my choirs along to the Man Engine moments; Lostwithiel are still talking about it! All my singers absolutely loved it and it gave them such a sense of pride, joy and confidence in their singing.*

*- Emma Mansfield*

*It's ignited such genuine interest and delight from the broadest range of people in this part of the world & that's amazing. Wishing you and the team all the best in this wondrous journey.*

*- Jane Spurr*

*Stunning my men, just stunning*

*- Alex Carter, Managing Director First South West*

*The pictures in the press gave me a lump in my throat. It's a gigantic celebration of who we were and who we still are.*

*- Graham Mitchell*

*What a tremendous thing you have done for Cornwall.*

*- John Kift*

*So privileged to have seen the amazing and inspiring Man Engine at close quarters. My husband, John Prowse, (a Camborne School of Mines graduate) lost his life at Wheal Jane forty years ago this year and I just knew I had to return to Camborne and see your wonderful Man Engine for myself. I also went to Redruth the day before and walked up West End with him as he processed which was quite emotional as people were clearly quite astonished. Amazing that a large mechanical puppet made of metal can inspire such emotion, but with his expressive and moving face, he certainly does!*

*So pleased that your wonderful Man Engine will keep the memories alive of an amazing area, industry, heritage and close-knit community, as well as the memories of all those men who went to work and never returned.*

*- Helena Bradford*

*I would just like to say a huge 12m high thank you to everyone for their involvement in the national launch of the Man Engine in Tavistock yesterday morning. After all of the work that has gone on behind the scenes, the launch itself was amazing, surpassing all of my expectations, which were pretty high to start with.*

*Thank you to all of the voluntary groups who came along on the day to assist with the stewarding, your support was invaluable.*

*- Cllr Mandy Ewings, Mayor of Tavistock*

*What an amazing triumph the Man Engine has turned out to be. It has blown away the people of Cornwall, all who saw it and so many all around the world. The enthusiasm with which you have taken the project forward is really breath-taking. So, very very many congratulations to you and all the team involved for an extraordinary project that captured so many people's imaginations.*

*- Colonel E T Bolitho OBE, Lord Lieutenant of Cornwall*

*HUGE congratulations on the amazing success of The Man Engine! What a feat of imagination, engineering and design skills.*

*- J Chaplin*

*Just wanted to say how impressed I was with the awesome show you all put on tonight. It was fantastic to see so many people turn out to admire it.*

*- Tim Hanson*

*I just wanted to say thanks again for the opportunity to work on such an amazing project. Hopefully we will get to work together again in the near future.*

*- Matt Davies*

*Thank you to you both for creating such a powerful and emotive piece for Cornwall's Mining legacy. I was moved to tears today at the power and performance of the Man Engine and his puppeteers.*

*There was a really positive atmosphere in Truro today and I would like to thank you for restoring my faith in successful large-scale public events in the city. Everybody I came into contact with from your event team today were professional, friendly and incredibly helpful. You looked like a strong team and that translates to the audience.*

*- Charla Symons, Truro BID*

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*I just wanted to say thank you for The Man Engine. The thing that I really liked was that it was so inclusive. When you were up there talking about the lady who had lost so many at Levant, a lady standing in front of me said to the lady next to her, "been there, done that, bought the t-shirt" - not a very local phrase for someone so obviously local. They then went on to remind each other of all their losses and griefs through mining.*

*I don't think that this pair would go to a big event in Penzance or even necessarily to have ever come to Geevor the museum. As it was they were standing right at the back of the crowd, but because of you, they were there and what you said represented their experience.*

*To strike the right balance when telling a story on behalf of a community is something that is really hard to do, especially at Geevor and you did it for us perfectly that day.*

*- Jo Buckingham*

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*I keep bumping into people who now feel pride in their Cornishness and speak of the MANENGINE with tears in their eyes...*

*- Deborah Hinton OBE*

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*I was taken back by the amount of people you have reached... It was Awesome to see it attract so many people Young and Old to each venue. TJK would be proud to continue its association with The Man Engine and Goldentree. We would welcome and future collaborations / ideas you may have with open arms.*

*- Tim Hanson, TJK UK*

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*We're delighted with the feedback both for the Man Engine project as a whole and with our involvement; we're only too pleased to have been of assistance. It was amazing to see the level of public interest that was generated and you should be rightly proud of what you achieved - it shows what imagination, vision, passion and determination can lead to.*

*- John Hodkin, Imerys*

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*Well done – it looked extraordinary, even at a distance. And the audience numbers were amazing... really impressive.*

*- Phil Gibby, Arts Council*

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*It is a fantastic project and opportunity for all Mining Heritage sites to get a good bit of promotion through the events which as you said has reached a good amount of people!*

*- Sue Ford, Wheal Martyn Museum*

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*It is Liskeard who is thanking you, Goldentree productions team and all those involved in making the most amazing spectacular event happen.*

*You should know that in my business, a café in Liskeard, I have had many visitors since the event, who have come to Liskeard from afar and have asked about the Man Engine. It created the interest and awareness of our heritage from far away, that we had only dared to hope for previously.*

*- Jane Pascoe*

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*The total number of children we worked with in the classroom from the Callington cluster managed by Mark Clutson (Warbarth Nei Lenter Federation) and supported by Sterts Theatre was 286. The students from the five schools then went on to entertain their parents and peers in a "Miners Child" performance at Sterts. I estimate there were around 200 people who attended this performance over and above the school children.*

*- Iain Rowe, Cornwall Council*

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*I am so pleased that the Man Engine was so successfully received and that between us we managed to get him from Tavistock all the way to Geevor! The staff involved all pulled out the stops and were, I am sure, delighted to be involved with such a celebration of our heritage.*

*I admire your vision and tenacity. What you and your team achieved was fantastic.*

*- Andy James, Cornwall Council*

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*It was a tremendous privilege to be involved in such a wonderful event which celebrated the incredible mining heritage of Cornwall and West Devon. I was fully aware of the dreadful conditions that the men, women and children worked under in the mining industry, from reference made and handed down through our own families.*

*Enormous thanks must go to you and your team for having a vision and bringing it to fruition with the wonderful Man Engine.*

*- Terry Pearce, Tamar Valley Male Voice Choir*

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*'Twas brill and an inspiration. Loved every minute of it - even the bonding anticipatory crush in Liskeard. You whole operation has provided a great feel-good factor in these times of social stress. Glad it was all such a success - and delighted that the ME will go on to be a fabulous ambassador for Cornwall.*

*- Rosie Fierek*

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*Did you know that a group of us formed a little group - something triggered by the impending arrival of the Man Engine - to not only perform but write some songs as well and one of them was called Billy Crago - all about his first day down the mines.*

*- Jenny Jones*

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*A huge congratulations on a most fantastic creation. I shall never forget him rising through the Mizzly Minion Mists - such an evocative location! Also, in Liskeard, a few of us got together to write a couple of songs based on Liskeard's mining history, especially for the street music during the day, and I am sure there will be similar examples of this throughout the length of Cornwall.*

*- Penny Parsons*

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*We had a ball at Man Engine day in PZ (just as well I had no idea in advance what the scale of it would be!). We've had and continue to have many really interesting conversations inspired by it - and sung 'Hard Rock Cornish Miner' (without a hint of a spoonerism) at 'Shout West' yesterday.*

*So, enormous congratulations to you for your amazing vision and the energy and skills to put together the team to implement it. The work you did with the Man Engine moved so many people and gave Cornwall a much-needed boost in imagination and pride. I was really impressed by how you got the tone 'just right' between respect / sentiment / history, looking forward and inspiring. Absolutely fantastic.*

*- Pip Wright*

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*Well done to all involved. It was a beautifully managed occasion.*

*- Cllr Graham Parker, West Devon Borough Council*

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*Firstly, well done on what was an amazing achievement in terms of both engineering and the events themselves.*

*- Amy Metcalfe, Marketing Manager, Volvo Group UK*

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*Well done!! And thanks for coming to Truro. It was great and it is so rare these days for the combination of vision, talent and money to come together to create such a series of events.*

*- Roger Gazzard, Truro City Council*

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*It was a pleasure working with you on such a fantastic heritage project. I'm sure that lots of Cornish folk like me needed to be reminded of our mining heritage and the Man Engine certainly achieved that and more.*

*- Marcus Dunstan*

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*You were all tremendous yesterday and thank you so much for keeping him up so that everyone could see him. Good luck for the rest of your tour and let me know when your next idea is ready and we will be the first in the queue.*

*- Annette Miller, St Austell BID*

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*It was a fantastic day and has inspired us to do more on our mining history - so it achieved its aim!*  
*- Rachel Mary Brooks, Liskeard Town Council*

*It was great to have you at Lostwithiel. It was probably the biggest event and one of the most successful we have ever had in the Town.*

*- David Guiterman, Liskeard*

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*I was blown away by the amount of publicity you all managed to get for the cause and I expect we only saw a fraction of it as we kept bumping into different coverage by accident. Looks like it made the headlines Nationally and even Internationally!*

*- Brian Hoskin*

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Massive congratulations on this really superb achievement. There simply aren't superlatives enough to capture all that you have achieved. From the original vision, the tenacity and belief to get the project viable with so many obstacles and doubters to deal with, and then the sheer chutzpah of its final realisation. Truly amazing.

- Nick Hart

Man Engine Hayle was historic! Thousands of happy people, a lot of history learned, great singing and the Jane Harvey bit was brilliantly done and showed why the location was perfect. The organisation was superb.

- John Pollard, Leader of Cornwall Council

I would just like to say thank you for allowing St Just to join in with your fun. The town was a lovely "buzzy" place, so I hope we succeeded in presenting ourselves in a good light (even with the fog!). The steam engines managed to add to some of the traffic amusement, and the smell added to the steam from the Man himself. It was lovely as ever to see the Plain getting some use – perhaps I'll persuade the farmer's market to come out there more often.

- Dot Stevens, St Just Local Host

I would just like to say a very big thank you to both of you and all your team for the Man Engine event in Lostwithiel on Wednesday. Quite apart from the biggest crowd in Lostwithiel that anyone can remember I think every conversation in the town since has started with "Did you see the Man Engine? Ian Gillett, Mayor of Lostwithiel Many thanks to yourself and everyone at Golden Tree for delivering such a fantastic celebration of our Cornish mining heritage – truly a magnificent achievement.

- Ainsley Cocks, CMWHS

We think the man engine is absolutely fantastic, what a great job you are all doing.

I wondered if you had any plans to write a book about this fantastic beast, fiction or non-fiction? I know schools especially in Cornwall would love it. You know we have trouble sourcing books on Cornwall for our primary level so would love to hear if you are proposing to write one.

- Jo Chirgwin, Education Library Service Manager

Clearly a lot of hard work has gone in here & the crowds have been turning up in big numbers which is even better.

- Martyn Brawn, Infrastructure Projects Manager,

Volvo Group UK

The Man Engine is an absolute triumph - many congratulations.

- Daphne Hicks

Huge congratulations on your performance all round; what an amazing success for the project and you as the organisers / performers, brilliant. The local, national and even international coverage has been extraordinary.

- Jim Cooper

Just wanted to congratulate you all on the fantastic Man Engine project. Was proper 'welling up' as I watched him rise up today on tele. Wish I could have been part of it with my class, but well done anyway!

- Gerry Blythe

Huge congratulations on the Man Engine – I saw it in Lostwithiel and followed progress down through Cornwall, awesome.

- Lindsey Hall, Real Ideas Organisation

Please can you accept the band's congratulations on initiating such a fantastic way of commemorating the 10th Anniversary of Cornwall and West Devon's Mining UNESCO's World Heritage status.

You and your team have certainly reminded us all of our mining history through the amazing Man Engine and your well planned trip and polished production.

Our band is celebrating its 175th Anniversary and what better way to celebrate it with the Man Engine. We were delighted to be asked to be part of your event and really enjoyed both Heartland and Geevor transformations, concerts and especially the procession at Geevor to thousands of the public.

- Marcus Dunstan, Camborne Town Band

Thank you for an inspirational sight - the man Engine at Geevor, in silhouette with the mine workings, and in the sunshine with the flags spilling out of his hands, will stay with us forever.

- Crowdfunder

Seen it three times. Worth cycling 30 miles to see finale at Geevor. Go Man, Go!

- Crowdfunder

*Moved to tears by the power and beauty of the Man Engine in Penzance on Friday. An amazing experience that I was proud to attend. Huge thanks to all who made the Man Engine come to life.*

*- Crowdfunder*

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*We were at the Redruth Man Engine event today and had a great time. The group I was with created the 12ft high bal maiden... your project has inspired ours and we are flying high on our current success, we just want to keep the momentum going!*

*- Rosi Jolly*

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*Just had my tiny little mind blown by a Giant 'Man Engine' on Spotlight - truly amazing (and I now know what you've been up to of late). Fantastic stuff - congrats to you and the team!*

*- Alun Morgan*

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*Congratulations and many thanks to you and all your colleagues for making our BID Camborne Man Engine event so fantastic – the greatest crowd I have seen in Camborne for 50 years – was it the greatest ME numbers at any event so far?*

*- George Le Hunt, Chairman BID Camborne*

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*What a wonderful and moving event in ST Just today. It was one of the most engaging events of its kind I've ever been part of.*

*- Caroline Riches*

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*It is a tribute to your organisation that all the public saw was a flawless and fantastically enjoyable event. The very best of luck with the rest of the journey through our wonderful and historic County. I will take great pleasure in passing on your thanks to the organisers and the Town Council.*

*- David Guiterman*

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*I just wanted to say how incredibly impressive all the TV coverage of the Man Engine has been, even this far north of the south west. Came so early on the news, I missed it on the regional coverage but saw you were nearly up to 120,000 views online for your twenty minute recorded piece... Loved all the Cornish folk singing too.*

*- Rosalind Marsden*

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*Congratulations to all at Golden Tree on the powerful and magnificent appearance of the MAN ENGINE as it starts its journey home. Amazing work and Good Luck.*

*- Simon Persighetti & Katie Etheridge*

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*Just wanted to say that we loved your group and your singing today [at Kresen Kernow]. We were all merrily singing along behind you. Right up our street, enjoyed every second. Well done! And thanks for entertaining us so beautifully.*

*- Steve, Louise, Karenza and Maizy*

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*Thank you so very much for our experience of the last week and having me, Linda and the St Aubyn Singers as part of the tour! What your team created was tremendous and the size of crowds pulled spoke volumes.*

*- John Barraclough*

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*For a week now I have been hearing about this incredible invention, marvelled at the scale of the project and wondered how it came to be. Today I finally stood still long enough to read all about it. I was not in the least surprised to see your name attached to it. Magnificent. SO happy to see you continue to think outside the box, think BIG, believe in Cornwall.*

*- Jane Adams*

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*Just a quick line to say I was blown away by the Man Engine in Penzance, where I was fortunate enough to see the show! Fantastic effort and I'm very proud to have been able to support you.*

*- Nina Minear, HSBC*

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*The Man Engine must have exceeded even your high expectations, it's really worked on so many levels and been phenomenally successful.*

*- Jonathan Mashen, Lang Bennetts*

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*You've created one of the best moments Cornwall's ever going to see!*

*- Becca Gregson*

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## Annex 6

### Cornwall 365 Data Capture

Cornwall 365 collected feedback  
via their postcard competition

Interesting, fun, awesome	Awesome, incredible, nostalgic	Amazing, intriguing, awesome my handsome!	Amazing, happy, celebratory	Amazing, fun, awesome
Absolutely awesome experience	Unbelievable, unique, Cornwall	Interesting, informative	Super, smashing, great	Incredible, Moving, Ingenious
Awesome, interesting, educational	Amazing, wonderful	Impressive, huge, crowded	Amazing, awesome, fantastic	Kernow bys vykken!
Exciting, slow, detailed	Absolutely brilliant, fantastic	Magnificent, metamorphosing, mining-machine	Brilliant, innovative, watchable	Exciting, suspense, Man Engine
Fabulous, astounding, impressive	Bring to Somerset	Amazing, fantastic, brilliant	Fascinating, interesting, important	History, wonderful, inspiring
Unique, Cornish!, Mega	Amazing, emotional, inspiring	Brilliant, amazing, wonderful	History, amazing, fabulous	Bleddy 'ansome maid
Fantastic, interesting, amazing	Amazing, atmospheric, fun	Emotional, awe, spectacular	Exciting, important, friendly	Pretty bleddy brilliant
Amazing Cornish heritage	Proud, wonderful, patriotic	Proud, moved, excited	Amazing, patriotic, proud	Great, fun, good
Amazing, superb, inspirational	Emotional, amazing, joyful	Amazing, exciting, noisy	Memorable, exciting, historical	Heritage, steam, memories of miners
Cornwall, miners, tin	Inspiring, momentous, very proud	Fun, loud, interesting	Heritage, monument, exciting!	Awesome, brilliant, amazing
Miners, heritage, brilliant	Fab, new experience	Exciting, revealing, historical	History, emotional, learning	Location, music, Man Engine
Fantastic, excellent	Fab, hot, awesome	Warm, sunny, fun	Moving, exciting, busy	
Intense, emotional, proud	Brilliant, good show, not enough mike!	Awesome, emotional, proud to be Cornish	Magnificent, awesome, incredible	
Sunny, fun, happy	Awe, wonderment, pride	Brill, brill, brill	Out-of this world	
Exciting, great, interesting	Inspire, Cornish, celebration	Cool, tall, amazing (from 7 year old son)	Awesome, fantastic, amazing	

## Annex 7

### Poetic Responses

The Man Engine has inspired people across Cornwall to take pen to paper and compose their own poems and songs.

#### The True Tale of a Cornish Giant

'Puppets don't do it for me,' she posted.  
'Size doesn't really enter into it.'  
And I have to admit, when I read her comment,  
I was pretty much inclined to agree.  
Not since Punch and Judy on the sea front at Southend  
had I felt much inclination towards puppetry;  
even then, had it not been for the ice cream cone,  
most likely I would not have been drawn in.

Still, come the day, the sun was shining  
and the town had that holiday feeling:  
there were flag and stalls and street entertainers,  
hot potatoes and home-made lemonade;  
huge cauldrons of paella steamed under awnings,  
tanned young women plaited hair and painted faces;  
in Market Jew Street, all the warm day long,  
the great Man Engine drowsed and dreamed.

Come four o'clock, though, the atmosphere changed:  
the people were arriving in earnest.  
They sweated on the pavements with their melting  
ice creams and their bottles of lukewarm water;  
crammed every balcony and overlooking window,  
filled up shop doorways and sprawled with their take-  
away picnics over the town's many steps.  
And the people KEPT coming and they pushed  
against the barrier in defiance of exasperated marshals,

trying to get closer, closer, even closer,  
to where the big beast slept.

From the top of the town the crowd flowed down,  
a bright and seething river of humanity:  
pushchairs and skateboards,  
children's scooters and wheelchairs  
were all of them caught in the colourful press;  
and, from the top of Market Jew Street,  
Humphrey Davey looked down  
to the bottom where the great puppet slumbered;  
and between the two a great ocean of people  
waited to rouse him from his rest.

Mothers looked anxious as small children whined  
and fretted to be lifted onto shoulders;  
fathers, obliging, heaved them up high  
while older siblings said it wasn't fair;  
babies screamed in the afternoon heat;  
and when one man, quite elderly, fainted,  
they carried him off into Barclays Bank  
and deposited him - in a chair.

But all in all much fun was had  
and the Man Engine turned out a triumph.  
When the people sang 'Trelawney' his great heart  
lurched and he came wheezing and puffing and hissing

steam and crawling like a giant up the hill.  
And high on his head, among the white, tufted clouds,  
he sported his tin miner's helmet;  
and hearts were lifted and people were proud  
that HERE was the spirit that was Kernow still.

*Written by Abigail Elizabeth Ottley Wyatt*

### **Dawn on the Day the Man Engine Arrives in Truro**

Between the high teen and early twenty,  
Forecasters foresee heat a-plenty  
Interspersed with occasional showers  
To lighten the mood of humid hours –

Before the gulls return from sea,  
Before the Queen awakes the bee,  
Before the hawk departs his tower  
Or pigeons coo their final hour –

How quiet, quiet in a Quakerly way,  
The town till giant's crowds display  
Wonder at most hydraulic invention,  
Delight as art, indeed, intention –

His Parade will subdue this traded street,  
Lay down a palm for Engine's feet,  
Bureaucracy drunk on digey pavement –  
Man Engine rears to make amazement!

*Written by Bert Biscoe, July 2016*

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### **A Matter of Time**

Over the crowd of burning heads,  
Awe strikes – the teacher rears  
Above the class, laughter  
And knowledge clasp, their waltz  
Giddy about the square; the star  
Sears cloud from summer's  
Disappointments; below, knockers  
Redouble labour – preparations  
Proceed for the rolling-away  
Of stones, the lift of caps, the tilt  
Of craft against the stope –

The ancient stannary town  
Dusts off its scales and wipes clean  
Brown chemical jars to test  
The wit of fraud against the truth  
Of smelted ore – its retail mask,  
Stretched taut across its face,  
Irritates the eager miner's cheek;  
A sentimental past and imperceptible  
Clink of knockers' tools on hard rock –

It's but a matter of time, the desert  
Spreads over oceans, the child's eye  
Bores the gaming screen, conductor,  
Insulator – but a matter of time –

Overhead the gulls circle, soon  
The estuary will be theirs, the crowd  
Dispersed, slate and laths  
Will dessicate in showers of plaster,  
The field will emerge, and knockers  
Patrol the clumsy extractions  
Of desperate Captains, the reckoning  
Of adventurers, the misery of widows –  
Mothers left to scale the evening stair.

*Written by Bert Biscoe, July 2016*

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# GOLDEN TREE

Golden Tree would like to thank everyone who made the **Man Engine** celebrations such a resounding success. **Meur ras dheugh-why oll!**



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