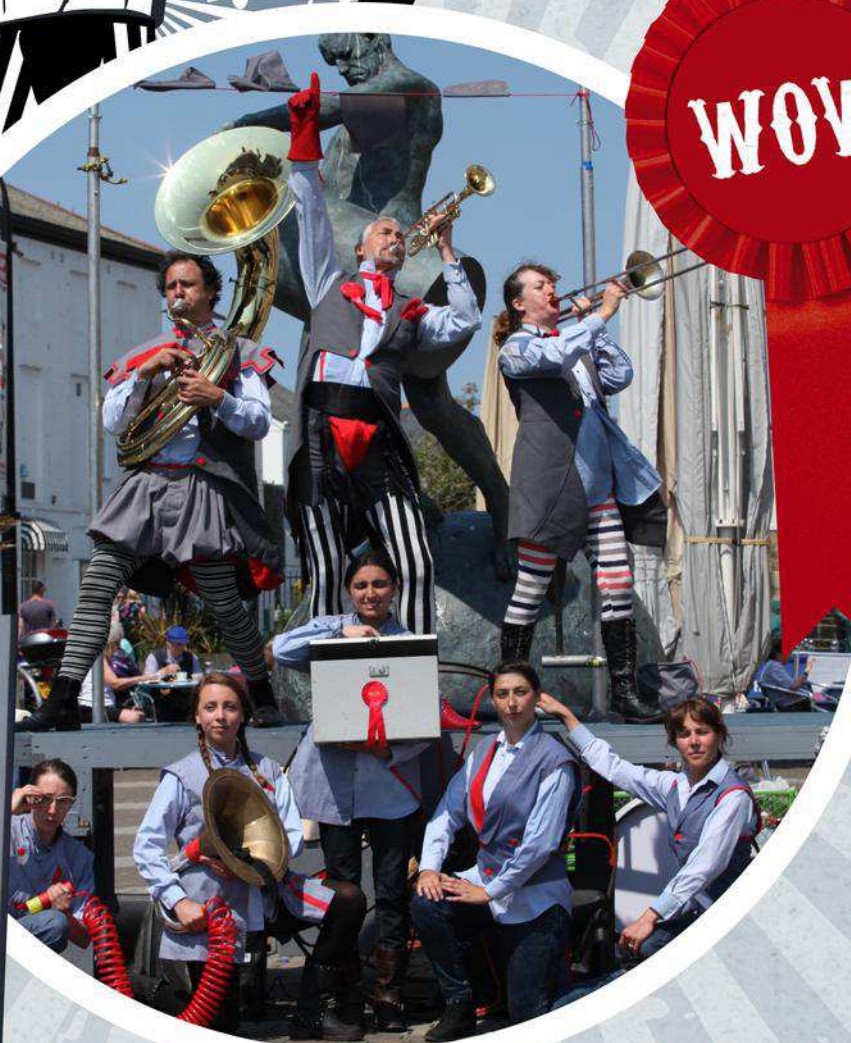


★ SEIZE THE DAY ★

EVALUATION REPORT



THEY CAME TO SEIZE THE DAY. HO-HO. HE-HEE. HA-HAA!

'Seize the Day' Evaluation Report



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'Seize the Day' Evaluation Report

Summary

What we said we would do:

With ostentatious theatricality we attempt to 'Seize the Day' at pre-selected events across Cornwall. 'Local Heroes' emerge. Alongside community-members, they enter our extraordinary pop-up amphitheatre and defend their Special Day (through music, dance, story...).

Strategically, we build lasting community-relationships, whilst critically exploring 'participation', 'celebration' and 'belonging'.

Did we do that?

Yes!

We invented, constructed, explored and deployed a mini-pop-up 'plen an gwary' (Cornish amphitheatre) that enabled us to surround and immerse our audience, allowing each person to choose their own level of engagement.

We devised an innovative and concept-led (as opposed to narrative-led) outdoor show that proved to be a very effective catalyst for social reflection.

We were both ostentatious and theatrical (see the photos and film!).

We worked simply but effectively with existing community groups to incorporate their 'cultural offerings' into the show.

We successfully prompted audiences to defend their community event (sometimes with real passion!).

We developed a network of community organizations most of whom do not usually have access to professionally-delivered cultural experiences.

We built trusting relationships with our community partners, who are keen for future collaborations and confident that our interventions are accessible, meaningful and high-quality.

We made real progress in developing our own understanding of 'participation', 'celebration' and 'belonging' and the barriers that prevent engagement.

We began the process of disseminating our learning to other agencies and artists.

'Seize the Day' Evaluation Report

Our stated aims:

1. To maintain the Kernocopia / Caliban presence on the cultural scene
2. To build connections and networks for 2014 'plen-an-gwary' tour
3. To actively research 'cultural celebration', 'participation/ non-participation' and 'coming together' as a community
4. To pilot different ways of evaluating outdoor cross-artform events
5. To develop emerging artists (intern programme)
6. To explore immersive story telling that develops new audiences and leaves them wanting more

Did we meet these aims?

1. To maintain the Kernocopia / Caliban presence on the cultural scene

Yes.

Strategic Presence: following on from the 2012 Cultural Olympiad project ('Kernocopia'), for which we had convened a purposeful cross-sector steering group, we were very keen that agencies and policy-makers would continue to be aware of our on-going cultural activity and our longer-term ambitions. Whilst there was no global Olympic 'buzz' to aid us in 2013, we successfully invited key personnel to attend and/or critically engage with the 'Seize the Day' show and concept.

Constructive conversations are under way with Cornwall Council (both members and officers expressing their support); Visit Cornwall (who have already indicated their interest in making a financial commitment to the next project); Falmouth University (delighted with the intern programme and considering a range of possible future collaborations); Feast ; HLF; National Trust; World Heritage Site; Hall for Cornwall; ACT etc

Physical Presence: we toured to and performed at twelve community events across the whole of Cornwall playing to just under 2000 people (estimated). In five locations we were maintaining (and building upon) connections made in 2012. Although seven communities were visited for the first time, several of these were aided by links to previous work (for instance, at Bude, the local Gig Rowing Club had seen us perform 'Kernocopia' at Saltash Regatta in 2012 and so were delighted to get involved when we visited their home event in 2013)

When guys like you turn up and make crowds laugh and clap and sing it's entirely worth it
- 'thought collecting', event organiser, Saltash Regatta



Virtual Presence: we organised and attended social media training, and subsequently set up and managed both Facebook and Twitter marketing campaigns. On Facebook our daily reach total was 19,708, our weekly reach was 97,504, and our 28-day total reach was 298,335. On Twitter, we followed 367 accounts, had 112 people following us and we made 155 tweets, many of which were re-tweeted by our followers. We also used Twitter and Facebook (both our pages and those of our partners) to gather post-show evaluation. Each week we documented the performance and distributed photos via our social networks. We also commissioned filmmaker Brett Harvey to create a short film of the performance, which was distributed through various media channels.

Marketing presence: other marketing included commissioning a brand for the project and applying that to a variety of media including social media, promotional photos, producing press releases, interviews on BBC Radio Cornwall, bespoke posters for each show and a flyer detailing the whole tour. We have undertaken a comprehensive branding exercise for the company and that process is now nearing completion. We confidently predict that for 2014 we will have solved our identity dilemma and be ready to forge ahead with a crystal clear company identity and brand.

Don't usually come to Heritage Day, but came along for the show! Will be here next year!!!

- 'live tweet', audience member, Bude

2. To build connections and networks for 2014 'plen-an-gwary' tour

Yes.

Community Engagement: We worked with local community groups in the run up to each tour date. These have included the Red River Singers, the Ingleheart Singers, the Tregajorran Singers, the Oksigen Youth Theatre, Caradon Gig Rowing Club, Wreckers Morris Troupe, the Avalon Youth Theatre, Bodmin Helliers, St Austell Combined Choirs, the Shindig Dancers, the Perraners singing group, the Barrel Rock Boys shanty singers, Bude Gig Rowing

Club, Cadgwith Singers, St Agnes Sea Shanty Group, the Aggypella singers, the Sandy Acre Seven. Building a 'community participation' element into the narrative is a bold move as it involves handing over control of the show in an unpredictable manner. Our bravery has been rewarded however; every occasion has resulted in a good, strong demonstration of community ownership and, at best, a quite remarkable outpouring of community pride and passion! These community contacts are all building blocks for future relationships and augur well for interventions in the future.

I been doing this rally for 28 years... and you guys coming up has absolutely made it for us
- 'thought collecting', event organiser, Grade Ruan Vintage Rally

Ambassadors: in each of the twelve partner communities we have identified a particular individual who has volunteered to become our 'community ambassador'. This single point of contact within each community gives us 'grass-roots'

We loved Seize the Day as we did the Kernocopia event last year. Long may you continue!
- 'on-line survey', community ambassador, Saltash Regatta

The Tour: we toured to and performed at twelve community events across the whole of Cornwall. In five of these partner communities we were revisiting events that had already hosted us. The other seven were new events although often still building on links made through our Kernocopia project in 2012. Feedback from the organisers, participants and general public at these events is overwhelmingly positive, suggesting that we successfully met all of our partner communities expectations (as well as our own major objectives).



3. To actively research 'cultural celebration', 'participation/ non-participation' and 'coming together' as a community

Yes.

The 'Seize the Day' show was devised from a conceptual (as opposed to narrative) starting point. From the outset we intended to explore a number of issues by creating an interactive piece that gave opportunities for the audience to react, respond, participate and/or make choices.

The set: Our research into the medieval 'plen an gwari' tradition of Cornish theatre lead us to create a set that could be moved to alternative configurations and could, ultimately, surround the audience. This proved pivotal in stimulating audience response. The 'open amphitheatre' meant that each audience member could elect to find their own 'comfort zone' from being fully immersed in the centre, to watching on more passively towards the outside.

The audience were involved but nobody was forced to be involved if they didn't want to
- 'thought collecting', audience member, St Austell

A great deal of audience feedback noted the pleasurable sensation of being caught up within the action.

Right in the middle, didn't matter where the action was, liked the changing of the focus,
- 'live tweet', audience member, St Just

You're in amongst it rather than just watching it
- 'thought collecting', audience member, Grade Ruan

Great atmosphere, everyone really participated with the revolt. You felt involved
- 'live tweet', audience member, Perranporth

The concept; We were very pleased by the high level of social reflection evident in audience feedback. Individuals frequently expressed their musings on their home community, the importance of annual celebrations, their own level of participation and their sense of belonging or community.

The drama challenged locals to fight for things that matter. It created a great community spirit.
I have never seen local people so animated.
'on-line survey', audience member, St Austell

Just by singing and by doing ordinary things you can keep something going in your
community
'thought collecting', audience member, St Austell

I think the show reminds people that you will only keep your culture if you do it, and that if you
don't maintain your culture it will end up in a glass jar or in a book...
'thought collecting', audience member, Bodmin

St Austell's better'n what I thought and I've lived here all my life!
'thought collecting', audience member, St Austell

The feedback from audiences and from partner organisations has proved very important in shaping our thinking about the future (for instance, at the Charles Causley Festival in Launceston where we worked with the Oksigen Youth Theatre, instead of their usual 'West-End Hits' repertoire they are interested in us curating a programme of Causley songs for next year's festival)

4. To pilot different ways of evaluating outdoor cross-artform events

Yes.

Evaluation: we appointed Ellie Malone from Effervescent Theatre to kick-start the evaluation action research, which the team then ran with independently. We came up with eight key questions. Four were asking for feedback on the show and four were questions regarding community celebrations, which is something that is central to the company's core aims. We then curated eight evaluation experiences taking into account the possible differing demographics at each event and offering people different experiences to choose from – some traditional, some more playful and creative. Having trialled these eight approaches, the team narrowed the selection to three methods that work particularly well, which we continued to perfect as the tour continued. These evaluation findings are very exciting and include 'thought-collecting', written notes, on-line surveys, photos, video-clips, the wow board and live tweets all describing the importance and impact of the show in thought-provoking and powerful ways (see Appendix 1; Researching Evaluation Methods)

The sample gatherers were something else - totally mad!
'live tweet', audience member, Bodmin



5. To develop emerging artists (intern programme)

Yes.

Interns: we recruited and trained five interns who i) were part of the performance, ii) supported the show as performing stage hands, and iii) helped develop and conduct a piece of action research experimenting with different ways of gathering meaningful and representative audience feedback (always a challenge with outdoor-theatre shows). We worked with Falmouth University to recruit the interns who have come from a variety of backgrounds including BA Theatre, Post Graduate – Research for Art and the Natural Environment, two former students who are currently unemployed and one employee of the university who took leave to work on the project.

Legacy: Of our five interns, we hope to work with at least two of them again in the future. One as an ‘intern leader’, using this year’s experience to plan, organise and oversee the experience of another cohort of developing artists. Another, we would certainly consider contracting as a maker/visual artist. One of our interns is continuing with her undergraduate studies and is very clear about the value of the direct, experience of professional place-based theatre which is hard to come by through the University itself. Another intern is now pursuing her own practice and we have been able to help and advise in her funding applications. The fifth member of the team (who is not in employment, education or training) was delighted with the up-to-date experience to include in her cv and we have been able to supply positive references for her.



6. *To explore immersive story telling that develops new audiences and leaves them wanting more*

Yes.

The Set: we created a 'Plen-An-Gwary' (Medieval Cornish Amphitheatre) Inspired Set. We appointed Hal Silvester (who had designed and made the Kernocopia Vessel in 2012) to create three extraordinary, movable carts. This enabled us to surround our audience with a flexible, circular space. These carts remain (with the vessel) as major company assets to be adapted and transformed for future work.

*...thought the three carts layout was great, not having to sit and stare at a stage,
'on-line survey', audience member, St Austell*

The Show: we devised a half-hour outdoor show with Performance Director Andy Burden, Musical Director Jim Carey and Choreographer Grace Selwood. It transpired that this was quite challenging to devise in a single week. Consequently we spent a day re-devising in the week after the first performance at Heartlands to make some simple but critical changes to the show.

*A cornucopia of colour, culture and creativity...
'thought collecting', audience member, Chapel Porth*

*The actors were superb, loved the costumes, singing, and the fun the play created
'on-line survey', audience member, St Austell*



The Future:

as reflective practitioners, we have found the evaluation process invaluable and have set ourselves some clear directions for future development.

Just do it more often in more places
'thought collecting', audience member, St Austell

Partnership Working;

continue to develop relationships with Cornwall Council; Visit Cornwall; Falmouth University; Feast ; HLF; National Trust; World Heritage Site; Hall for Cornwall; ACT; RiO etc

Community Networks/Audience Development;

build ever stronger relationships, 'train' audiences expectations (including paying to get in), clarity over branding

Artistic Quality;

continue to explore 'plen an gwari' immersive form, theatre as agent for social reflection, work with a writer



‘Seize the Day’ Evaluation Report

Appendix 1: Researching Evaluation Methods

What we did;

Curate different, fun, playful, theatrical, creative and experiential ways of asking / framing questions after the show. There were incentives to both have a go (participate) and something to take away (gift).

Why did we do this?

This was a piece of action research and was a key part of our application to the Arts Council and Feast. The fundamental aim of this was to pilot different methods of encouraging and motivating people to stay around to get their feedback which was something that was challenging with our previous outdoor theatre show as people quickly dispersed.

The process – how did we do this?

There were two teams of two operatives – one team asking the ‘community events’ questions and one team asking questions about the show / performance itself. The same questions were asked after each show as it was important that we stick to these questions to give consistency

The ‘Community Celebration’ Questions:

- 1) Why are you here today?
- 2) What are events like this important?
- 3) Do you get involved in events like this in your community?
- 4) Would you get involved? If not why not?

The ‘Impact of the Show’ Questions:

- 1) What three things did you like about the show?
- 2) Was there anything you didn’t like about the show?
- 3) Would you like more things like this in your community
- 4) Do you go to the theatre much?

The evaluation experiences:

1. ‘Thought Extractor’ – the extractor was used in the Seize the Day show to extract Miriam Beagle’s ability to ‘participate’ in cultural events. The participation in the shows included – street dancing, singing, belly boarding and so on. After the show people were encouraged to have their ‘thoughts’ extracted i.e. they were asked one set of questions by one intern, whilst the other intern captured the responses on a

voice recorder or video using a phone. We incentivised this with a free lolly indicated on the 'Thought Collector' board. This worked really well particularly for a younger family audience.

Despite a briefing, it did however take the interns a while to understand that the idea was to use the lollies and extractors as a distraction for the children, which provided them with the opportunity to ask the parents/ carers and family members the evaluation questions.

Some of them simply asked the children the questions and missed the opportunity to ask the parents and carers too.

2. 'Cultural Criteria Board' – the Cultural Criteria Board was used in the show to record the number of 'wow's' given by Hugh le Bouef (the Museums of Wow's Under-keeper) in response to the participatory challenges given to the audience by Roger Forthright. Once again this worked really well particularly for a younger family audiences. People were encouraged after the show to feedback on the show by adding their number of 'wows' to the board, this gave us the opportunity to ask the audience the questions which were once again captured using a voice recorder or video using a phone. Participants were given a 'wow' rosette to take away.
3. 'Live Tweets' – this 'experience' was very much designed for older children and young people. Once again we incentivised this experience with free lollies as indicated on the thought collectors board. People were asked to feedback on the show, which was then tweeted live at the event. The idea at first was to get participants to use water warblers to give us this feedback, however due to health and safety this wasn't possible, so one intern uses this whilst the other tweeted the feedback.
- We had also designed in principal the following 'show related participatory experiences' to get feedback. However this would have required commissioning a designer / maker to create these, adding what we felt was an unnecessary cost to the project budget, plus the intern team felt that the methods already being used were effective and they would prefer to perfect them, rather than change them.
 - a. Mobile 'thought bubble' Chalk Board
 - b. Have photo taken in wrestling frame – Old grey phone - as above
 - c. Balloons – as above
 - d. Archive and Typewriter

In addition to the curated experiences above, one of our interns who is studying an Art & the Environment PhD was interested in gathering more in depth qualitative data using post show interviews with audience members, which she captured on her phone. Although there was lots of footage with some brilliant feedback, the footage itself was not that useful due to the wind and other surrounding noise distorting the audiences voices.

Another effective method of gathering data was to use a simple survey that was created in Survey Monkey and to post a link to this on each of the events social media pages. Although we didn't get a huge number of respondents (25) this did provide another mechanism of gathering more representative feedback and more in depth feedback.

‘Seize the Day’ Evaluation Report

Appendix 2: ‘Thought Collecting’ Samples

Bodmin;

- Wonderfully anarchic
- I think the show reminds people that you will only keep your culture if you *do* it, and that if you don’t maintain your culture it will end up in a glass jar or in a book...

Bude

- It made everyone think about how, if they don’t fight for it their heritage will disappear
- I found it quite thought provoking about how we actually go about preserving things and what’s worth preserving
- I shall have to go home and think about it and see what sort of thing we could be doing where we are

Chapel Porth

- Bloody brilliant
- I liked the way it just got everybody involved
- It just kinda really brought everyone together
- A cornucopia of colour, culture and creativity...

Perranporth

- Vibrant and enthusiastic
- You’re amongst it all

Ruan Minor

- Everyone joined in and the singing brought a tear to my eye
- You’re in amongst it rather than just watching it
- I been doing this rally for 28 years... and you guys coming up has absolutely made it for us

- Really entertaining, something we haven't really had here before and everyone really enjoyed it

Saltash

- When guys like you turn up and make crowds laugh and clap and sing it's entirely worth it

St. Austell

- Really thought-provoking and exciting, great music, great singing; all fantastic
- Definitely worth making the trip for!
- St Austell's better'n what I thought and I've lived here all my life!
- It made you feel like you wanted to take part
- Just by singing and by doing ordinary things you can keep something going in your community
- Something like this can bring a community together
- Just absolutely super -What St Austell needs
- Nice to see so many people out and getting involved and a bit of passion about the place
- It's a show that makes you think about your cultural identity and what's important to you and what makes a place a place
- Just do it more often in more places

'Seize the Day' Evaluation Report

Appendix 3: 'Live Tweets' and Facebook Responses

- The pirates enjoyed singing along to the sea shanties and being a part of saving Bude's day.
- Wants to see us back next year! [#seizetheday](#) [#participation](#) [#cornwall](#) local and came just for our show.
- Really entertaining, local. Don't usually come to heritage day, but came along for our show! Will be here next year!!!
- Katie on holiday with her family. Favourite bit was the free lolly and the wow board! [#seizetheday](#) [#cornwall](#) [#participation](#)
- The best bit pushing the evil curator off the stage! Oliver from near Derby. [#seizetheday](#)
- Wow board, kids loved our show! [#seizetheday](#) <http://yfrog.com/oblcmhwj>
- Local pirates joined in to save the day! [#seizetheday](#) loved participating! 4 wows! <http://yfrog.com/obytbzdi>
- Tom gave us lots of Wows! [#seizetheday](#) <http://yfrog.com/nuw9kyxi>
- Local events which is a change from the beach. On holiday. Original [#seizetheday](#)
- Dancing in the circle was great fun! Enjoyed dancing with my daughter. [#seizetheday](#)
- Zander wanted to 500,000 wows on the board! He loved the show. [#seizetheday](#)
- Fantastic show, nice quick break from the beach [#seizetheday](#) on holiday and enjoying Cornwall.
- Great atmosphere, everyone really participated with the revolt. You felt involved. Great summing up of the festival and local heritage.
- Right in the middle, didn't matter where the action was, liked the changing of the focus, it was a great story. [#Cornwall](#) [#Seizetheday](#)
- Mary-Ann felt powerful and wonderful after her revolt! [#Cornwall](#)

- Felt inclusive, a part of the action [#Cornwall](#) [#Seizetheday](#)
- Enjoyed being in the middle, change of focus made it more interesting [#Seizetheday](#) [#Cornwall](#) <http://yfrog.com/mg88bxsj>
- Enjoyed the tap dancing. From Lanner, wants more community events nearby. [#Seizetheday](#)
- Enjoyed being a part of the circle. [#Seizetheday](#)
- What did the folk of St Austell like about the show - the flora dancing brownie, oh and the free lollies! Only four shows left.
- Feedback from [#Seizetheday](#) [#Cornwall](#) [#staustell](#). These events are important as they highlight often hidden things about your community.
- Live from St Austell. Local hero was my favourite bit! She goes to my school!
- Live from St Austell! My favourite bit was granny singing, she helped save the day!
- Live from St Austell. I loved the fighting because the local girl beat le boeuf! Dylan aged 7
- Gets people together, out of the house, they can relax and enjoy the day. [#Seizetheday](#) [#Cornwall](#)
- Brought all the things together about the day. So we can appreciate the Cornish parts of the day! [#Seizetheday](#)
- That it was personalised for Bodmin riding day, really felt involved. Enjoyed Will's shoes and cod piece [#Seizetheday](#)
- Heritage, been coming back every year since they were young. [#Seizetheday](#)
- Organiser! Feels the days gone fantastically well. [#Seizetheday](#)
- Local Bodmin man and his son. Would like more local events.
- Local hero. Bradley. He enjoyed being a part of the day.
- Enjoyed the dancing. Young boy who watched the show. Loved being covered in foam! [#Cornwall](#) [#Seizetheday](#)

- Want more community, local events. They go to the theatre locally. [#Seizetheday](#)
- Too much fun! Local to Bodmin [#Seizetheday](#)
- It was fun! [#Seizetheday](#)
- Band member, need more community events that bring everyone together.
[#Seizetheday](#)
- Wonderful creation, got everyone involved. [#Seizetheday](#)
- [David Jones](#) Fantastic, a great show by great people on a great day! Chapel Porth
- [Christine Hosey Photography](#) - first time I have seen you today at Ruan Minor ...
great show and very poignant! fab!
- [James Perry](#) - Loved the show at Bodmin. The sample gatherers were something else
- totally mad! (Very well done girls, shame you could not use the Iron Age stew
sample you collected; the stew was apparently very good!). Just really different and
off beat.
- [Seamas H. Carey](#) - Yes. I like this very much.

'Seize the Day' Evaluation Report

Appendix 4: 'On-line Survey' Responses

1. Why did you attend this event? (Answered: 25 Skipped: 0)

- We saw it at Chapel Porth. We came to watch the belly boarding and see the stalls. We didn't know about the show but we did enjoy it!
- I sang with choir
- Working as a freelance photographer
- It was something to do, something for the children to get involved in.
- Member of Note-Ability choir
- Taking part In St Austell Feast
- Local event in town
- Was singing in the choir Note-ability and would not miss a Note-ability performance.
- We are members of a community choir from which emanated the Bread riots song
- Community Event supported by local singing groups.
- Part of the choir singing
- As singer in the community choir Note-ability
- Singing
- To support the people of St Austell to celebrate our feast and because I was singing with Note~abilit
- I am in Note-Abilty choir.
- As a singer in NoteAbility
- Choir member
- Singing in a local choir
- I was singing with the choir Notability
- I was involved in the recruitment of the choirs for the event

- To take part in the singing
- It is my town's heritage
- Helped to organise the day
- Red River Singers involved in Kernowfest, Treggies in Bodmin, but would have seen the Heartlands one anyway.
- I was invited to be part of it as a singer.

2. Why are events like this important? (Answered: 25 Skipped: 0)

- They make people think about their own local culture instead of adopting generic national ones
- Bring the community together and something for locals and visitors to enjoy
- Keeping the community together
- It is exciting and brings the community together
- Raise profile of St Austell, showcase local talent, try to involve community.
- Part of tradition
- Brings the community together - old and young alike
- It brings the community together and art/singing brings joy, happiness and helps integrate. Very important to me in particular since I've moved to Cornwall from India. It helps unite people
- To bring the community together having fun
- Reinforce sense of community and attract people into the town centre.
- Cornish joy and joining in with fun events is great for morale and getting back to having a good time with friends and neighbours and strangers
- To bring the community together and to bring people into the town
- Local community
- To bring the community together and to build a more inclusive future for everyone in St Austell. Also to keep traditions alive for the future.
- Towns need them, to bring everyone together.
- To foster good community spirit

- Promotes, develops and highlights the history, of the St Austell area., at a time when it will achieve the most publicity There is more to St Austell than China Clay and The Eden Project. Recommendation: move the event until after The Schools have broken up. It will improve the exposure to holidaymakers
- To gather the community together
- They are important for the collective community, promote local history and they are fun.
- To see the happy, smiling faces on the biggest crowd I had ever seen in St Austell made it all worthwhile. It was extraordinary
- They pull communities together
- Education and community
- It brings the community together and is a fun and cheap day out for all the family
- Getting the community involved
- They help to bring communities together.

3. Do you get involved in events like this in your community? (Answered: 24 Skipped: 1)

- Yes – 95%
- No – 5 %

4. If you don't get involved why not? (Answered: 1 Skipped: 24)

- **No time**

5. What would encourage you to get more involved? (Answered: 10 Skipped: 15)

- More info/publicity
- More events in the community
- More support and help
- I think each year St Austell's feast week will grow and we will all get more involved. More events like this year's will help.
- More advertising
- More spare time!
- More people helping out!
- More opportunities!

6. What 'three' things did you like about the Seize the Day show? (Answered: 24 Skipped: 1)

- The audience were involved but nobody was forced to be involved if they didn't want to All the Cornish elements that reinforced to notion that it was a Cornish play based in Cornwall, about Cornwall. All the ideas made people think and question- what is our culture without spoon feeding it out
- Funny, entertaining and poignant
- The play and singing with all the choirs
- Music, story and the costumes.
- Good fun, involved the public, being in it!
- Funny, well acted, colourful
- 1)Humorous 2)Attracted all age groups 3)Involved lots of different groups and united them
- The spirit - the simple message, bringing people together and getting them to participate.
- The comedy, the camaraderie, the singing.
- Loved the show all over, thought the three carts layout was great, not having to sit and stare at a stage, and the audience participation
- Clarity of speech, excellent acting, particular to the community
- Fun, atmosphere, singing
- The actors were superb, loved the costumes, singing, and the fun the play created.
- Singing, being proud of being Cornish, and my Dad was a clay miner.
- The good atmosphere The good weather The chance to sing outside
- a)The song written specifically for the occasion b) The weather c)The Setting, which exploited the asset of the precinct and The Square
- The atmosphere, the performances, to feel part of a community.
- The humour, the singing and the originality
- The drama challenged locals to fight for things that matter. It created a great community spirit. I have never seen local people so animated.
- The characterisation by the actors, the audience involvement and the community spirit.

- Great writing, audience participation, funny
- Great Fun, personalised to our event, audience participation
- Unique content of each performance, sense of fun, getting involved
- The subject felt relevant - the potential loss of culture. The humour! The possibility to be involved - even for passing audience, who knew nothing about it in advance.

7. Was there anything you didn't like about the show?

- No – nine out of 13 responses
- No it was excellent...perhaps over too soon, but it was so hot.
- No it was well thought out.
- Not enough space between stages for number of people watching
- The fact that this was the last one and I won't be able to recommend it to other people

8. Would you like more things like this in your community (Answered: 24 Skipped: 1)

- Yes – 100%

How often do you go to the theatre in a year? (Answered: 24 Skipped: 1)

Answer Choices	Responses
1 - 2 times	33.33% 8
3 - 5 times	50% 12
6 - 10 times	4.17% 1
11 +	

Caliban (Cornwall) cic

Boscean Farm
 Penberth Valley
 St Buryan
 Penzance
 Kernow TR19 6HH
 01736 810415





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f e a s t



GATECRASH THEATRE FROM THE MAKERS OF KERNOCOPIA