Abstract

This study sets out to explore the idea that interactive and audience-led productions have the possibility to begin the re-instigation of positive social interaction after the detrimental wide-spread effect of the 2019 Coronavirus lock downs. After experiencing a series of immersive productions and deciding to collaborate with Christopher Davies, we set about to create an immersive production, performed in two different sets to recognise the repercussions of electronic-led or man-made stages. In collaboration with Davies, several other actors, an assistant stage manager and a coach provided by Ffoshelig Coaches Ltd we held two performances, led by advice and guidance from several industry professionals such as Dale Ferguson of *Because The Night*, Duncan Hallis of *Don't Play with Dead Things*, and Anna Harriott and Iona Johnson of *Stories in the Dust*. My research led me into looking at the benefits of theatre on young and disabled audiences, where to present immersive theatre in an ever-growing online community, and where I, as a practitioner, may take this study and use it to enlighten my future career. Several studies corroborate my belief that COVID-19 had a heavily negative societal impact, and I went on to find out that from the main population, the most affected were children under the age of 15. Alongside this I have found that face-to-face interaction is better for humans leading to a more positive thought process. Therefore it was my aim to discuss the use of immersive theatre within the role of human interaction as a positive implement for those struggling with networking and communication and how this should be proposed to audiences.

The results of the production were mixed; much of it supported my exploration, however there were responses which did leave me shocked. The response that I was most looking forward to receiving was the impact of the show on the audiences' behaviours. And while a large majority were impressed, and seemed to be leaving with a much more positive demeanor, there were a few who left confused, wanting more, or more anxious than they'd begun. From the feedback that I received I found that this was to do with the feeling that audiences were being forced into interactions that they were not comfortable with; leading Davies and I to have considerations for future productions, and how we can make them more widely attainable and accepting of divergent crowds. Although there was not a definite audience favourite between my two sets, 50% agreed that they enjoyed the live bus more; which is as I had expected; with 10% of the audience saying that they had no favourite. Even so, moving forward I believe that this study has proven to me that I would like to focus more on physical sets, mainly because of how much I enjoyed the process, but also because of several negative implications towards LED tech in theatre and over-use of technology that I have found during this study.

Chapter 1: An Introduction to Immersion

After a recent immersive exhibit experience, I started to consider the idea that live productions could be of great benefit to social interaction. It is my belief that online entertainment could be considered a negative factor for social abilities, stemming from a lack of physical connection. So many lives, young and old, are now spent in front of a screen, most of the time alone or untalking, that it has become standard practice to turn to a phone, tv screen or broadcasting system, as a main source of engagement. My research has shown that this has been accentuated by the global pandemic of 2019, in which the vast majority of the worldwide population were forced into solidarity, and therefore had turned to social media for companionship. Unfortunately, even though it has been seven years since the beginning of the pandemic now, I believe this reliance on online platforms for amity has not changed. Now, more than ever, people are losing hours on their phones, televisions and other devices, in lieu of direct human interaction, which I believe has been diminishing our ability to socialise face to face.

The *House of Kong* was a live exhibit-style immersive event which I attended in the summer of 2025, in London. It featured the band Gorillaz; their beginnings, popularity, rise to fame, character animation, but overall their motivation. The band strived to make a social commentary parodizing the false characteristics and facades that many modern celebrities have been trained to use. The band Gorillaz is made up of four fabricated artists, meaning the majority of the *House of Kong* exhibit was in itself fictitious. This, however, struck a chord with me, as I came to the realisation that what I was witnessing was actually a form of production. There was a set, built especially for the immersion and absorption of a small audience; there were live assistant stage managers working and guiding; there were even voice overs on headsets leading you through the story of the exhibition. This was, for all intents and purposes, a site-specific theatre production. So why was it not labelled as such? And why did this production feel so different to any other that I had experienced? It left me thinking, for a long time, about the purpose of the show, as well as what could come of such a production; it had created a bridge between wide-spread media consumers and theater-goers, creating a substantially larger audience than usual productions due to its digital visibility. Living in an era which so heavily centres around celebrities, popularity, and online presence, how was such a unique form of physical art just as sought after as it was? But most importantly, could I - and if so how could I - utilise this form of theatre to strengthen social abilities, starting with the audience?

Chapter 2: Game Theatre, Getting Together, and Gorillaz

During the Summer of 2025 I had the opportunity to attend a live experience; *House of Kong*; which was presented as a museum exhibit, produced by Swear Studios, with a lot of unique attributes. Firstly, it surrounded the career of virtual band Gorillaz, headed by Damon Albarn and Jamie Hewlett. Secondly, the physical tour took an incredible, immersive spin, when the entire building shut down, and the tour was redirected through a series of corridors, set up to look like the backstage and “mind” of the group members. This experience was wholly individual and helped to spur an idea within myself.

At first I was incredibly intrigued as to the implications that this production had on social media stars and celebrities as a way in which to promote in-person theatre spaces and events. However this route was defective due to its irrelevance to my career progression. All the same, I knew this form of theatre was something that I wanted to know more about. The production led a small group of twelve audience members (whom I presume began every quarter of an hour or so) through an incredible tunnel of rooms and corridors. The story was driven by a prop video cassette, which was given to a random member of the audience at the beginning, who was instructed to ‘return it to lost property’. The tour played on all of the senses, as audience took themselves through outside courtyards, darkened hallways, a caravan absolutely full of air fresheners (so much so that you couldn't see the ceiling) and, my personal favourite, a never ending, overflowing wardrobe which audience members had to manoeuvre through to get to the other side. Eventually the exhibit came to an end in the lost property room in which the video was played, revealing the name of the band’s next album.

Throughout the tour there were several rooms which had large, sometimes hidden, LED screens. One of which was originally camouflaged as mirrors, which audience members were instructed to look into, and upon doing so had their faces turn to that of the cartoon band members. This particular use of the set was like nothing I had witnessed before, and led me down a path looking into the use of LED screens in theatre. In a previous module (Production Project), myself and class members helped to create the foreground pieces for a theatre show that was using an LED screen as a backdrop. However, the use of this screen had been seen as a negative, as it took away from the rest of the set and left us with fewer pieces of set to actually build. It is important to me that I keep this in mind during production, as I do not want my piece to be seen in this light. Eventually I contacted several of the creators of House of Kong, but to no avail. Nevertheless, this exhibit had sparked an idea

with me about the use of theatre in society and the reignition of passion that this kind of project could bring into the modern world.

Because of this I decided to attend some other modern immersive events. This included a halloween horror event, a halloween island and a fairy-tale Christmas tour. I was lucky with the time of year that a range of different events were available, but the most prominent event that I attended was the *Scream Time* horror event in Margam Park, Swansea. The event had live actors and an interior and exterior set made specifically to induce fear. Of course this is not an emotion that I currently want to induce in audiences while trying to measure their positivity; however, it is a subject that I have researched in a previous module (Production for Screen) and believe could be a distinctive route to take with interactive audiences. What I found while at this event was that my personal emotions were heightened whilst in the interior set. I believe that is due to the fact that the exterior set had less control of the elements, such as rain and wind; however the interior set was made specifically for this event, meaning that the designers had choice over the lighting, the darkened corners and overall less visibility for the audience; meaning better places for the actors to hide.

The Christmas themed house ‘A Pantomime Christmas’ was erected in the National Trust, Hinton Ampner near Alresford; and used decorated rooms to create several sets, each based on a different traditional fairy tale or pantomime. [Refer to Appendix C: Images under A Pantomime Christmas, Hinton Ampner, December 2025.] Much like the corridors of *House of Kong*; *Scream Time* and *A Pantomime Christmas* which used hand crafted sets, I believe this approach could really elevate my own piece, as I would have autonomy over the audience’s direction and experience. However, given the timeframe and budget I do not believe that it would be plausible for me to design, build, paint and perfect such a set by myself. Even so, I do believe that a real set would be a very good direction in which to take this project, and I would be incredibly interested in the audience’s reaction and thought process to this.

The idea that theatre can instigate societal connectedness is not as far-fetched as I may have originally believed. In fact there are several documents raising and proving my point from not only modern, but more historic times too. The concept that audiences are all

wholly impassive is a ludicrous one - as stated in the book Audience Participation in Theatre: Aesthetics of the Innovation;

> Of course all audiences are participatory. [...] Audiences laugh, clap, cry, fidget, and occasionally heckle; they pack for tickets, they turn up at the theatre, they stay at the end of the performance or they walk out. They are affected emotionally, cognitively and physically.
>
> (White, 2013, p. 3)

Of course, it is impossible to be unaware of the fact that performance and audience are non-existent without one another, but it is my current consideration of what that relationship could, or should look like. To fully understand this concept however, I believe it is important to understand what audience and performance relationships once were. Later, White goes on to state;

> Pre-nineteenth century European and North American audiences would socialise openly in the auditorium, buy and sell, and venture opinions about the play itself, to the extent of exercising a right to ‘cry down’ or ‘damn’ a play [...] What an audience is and does is historically and culturally contingent, often in complex ways”.
>
> (White, 2013, p. 7)

What I have taken from this is that the relationship is interchangeable, and liable to mould itself to what modern media requires of it. Whereas the first ever Grecian and Roman theatres would hold events such as live Gladiator fights to the death and bull and lion wrangling, modern theatres have taken a completely opposing route, opting for quiet observation and much less violent productions. However it is vital to note that the modern understanding of immersive theatre is the direct descendant of ancient Greek theatre. Mark Cartwrite of World History outlines in his 2016 article;

> Dionysos became known as the god of theatre and [...] the drinking rites [...] resulted in the worshippers losing full control of their emotions and in effect becoming another person, much as actors (hupokritai) hope to do when performing
>
> (Cartwrite, 2016)

Furthermore insinuating that the origin of the actor was that of the audience; they are perpetually intertwined and so the expectation that both should have a more equal

experience when in the theatre, is not an improbable argument. As stated in Museum 2.0 blog article Ancient Greece 2.0: Arts Participation before the Industrial Age;

> Colby College professor Lynne Conner argues convincingly that the current refinement of the Western fine arts experience is an aberrant blip in a long history of participatory audience engagement. From the Ancient Greeks through the 1800s, audiences were rowdy, engaged people. They had the freedom--and in some cases, the obligation--to make their own meaning and share their interpretations of art with each other in structured and informal ways.
>
> (Simon, 2021)

I believe that this statement holds a lot of truth for the current status of not only theatre, but human socialisation. For roughly 2,500 years theatre was a social event in which crowds would purposefully gather to communicate and discuss opinions on what they had seen, were about to see, sometimes even conversing during the show. Clearly the issue of passivity is not one that has been brought about in the past seven years because of Coronavirus, but is a long standing suppression of behaviours and outspokenness surrounding the arts.

As brought about by a conversation with a fellow classmate, ‘Game’ and ‘Interactive’ are forms of theatre in which the audience participates within the show, rather than simply spectating. Christopher Davies, who raised the idea, has a fascination with the use of Game theatre, which I believe to be incredibly interesting, as well as relevant to my area of research, leading us to synergize for this project. I began by looking into how one would go about creating an immersive piece and quickly found an online lecture by Owen Kingston which covered writing for immersive theatre. I passed this information onto Davies [included in Appendix A: Technical Notes under Owen Kingston video notes - writing for immersive theatre] as he would be the one writing our play (with ideas and input from myself of course), but there were useful insights, which I found incredibly helpful to my own progression. Kingston states:

> It’s worth playing it safe when you’re starting out [...] but I would encourage you to be as experimental as you can afford to be, really, because this industry needs more than just essentially four structures. [...] If we pursue down a path of writing all our shows with a method that’s been formulated for recorded media, then we are wasting the thing that's most exciting about our industry.
>
> (Kingston, 2023)

While this statement is predominantly about the four structures of immersive theatre writing, I find this very relevant to other areas of the industry, which are becoming less unique, and more reliant on fan fare and box office revenue. In relation to our current project, I am going to try to carry forward this cerebration [reference Appendix A: Technical Notes under Cerebration] by creating enthusiastically and innovatively; but in a wider aspect, I believe it could also be important to consider this throughout the progression of my career. Without going into too much detail, the current standpoint of social connectedness is similar to that of inspiration and novelty; it is in decline. The current best selling projects, film and theatre alike, are re-makes, repeats or spin-offs, of which, the vast majority are created with ease and with the aim of making money, rather than making art, as I have previously researched in the Production for Screen module. In one of many talks that I had with Duncan Hallis, he agreed that his “personal concern is that the arts, for the sake of being more commercially viable, is removing people and actors as much as possible by using voice-overs instead of physical actors”. The lack of these two concepts; socialisation and creativity, could be in direct connection to one another, which is something that I believe I may want to consider in the development of this project if and when I may pick it back up after graduation.

As much as Davies and I believe immersive/game theatre is the direction in which for myself to successfully investigate social interaction within the theatre space, we also have to be aware of the possibility that immersive theatre is historic for going incredibly haywire. In Jonathan Haynes book *The Social Relations of Jonson’s Theatre*, Haynes notes:

> We are told of one occasion [...] in which a "formidable riot broke out when an actor remonstrated with a nobleman for crossing the stage [...] while a principle scene from *Macbeth* was playing, and was struck across the face for his pains.
>
> (Haynes, 1992, p. 68)

Of course the likelihood of this happening in modern times is a lot lower, due to a very different expectation and outlook on social class and respect, however it is important to keep in mind that audience members may become offended or uncomfortable with this type of production. Myself and Davies have considered the fact that I do not believe we should put any participants, audience or otherwise, into situations that they do not feel comfortable, especially due to the fact that this will likely negatively affect my research and findings; however it is Davies belief that the production will only be successful if every audience

member is obligated to the opportunity of interaction. [Reference Appendix: A Technical Notes for other such plans.] Bradbrook (cited in Haynes, 1992, p. 72) quotes “To break the play or put the character ‘beside his part’ was a form of jest that spectators might find more attractive than an indifferent performance”. This not only proves that it has been known that audiences expect, and in some cases prefer, involvement, it also displays that this want is not only modern. The need for connection is an inherently humane desire; there is no questioning that it has been a perpetual need. However, it is possible that the crave for connection has majorly advanced in recent years. Ben Jonson, whose socially dynamic theatre productions (no page) “arose in circumstances fraught with social pressures”; which is not dissimilar to modern times; is said to have:

> Complained in the Dedication to *The New Inn*, [audiences] came “To see, and bee seene. To make a generall muster of themselues [sic] in their clothes of credit: and possesse the Stage, against the Play. To dislike all, but marke nothing.”
>
> (Jonson, 1992)

As unfortunate as it is, I do believe an element of this is still true to this day; audiences have an inclination to negatively review works of theatre and modern art if they are disparate from what is seen as the ‘norm’. This is therefore likely to discourage audiences from attending productions such as game or immersive theatre due to their divergent tendencies, which raises a wholly different concern of how to promote immersive theatre.

As much as this is an important matter, as of current looking into the marketing of immersive theatre is not an element that I should be focussing on in my work. I lightly touched on the subject toward the beginning of my research, and found that a lot of online productions could fall into the immersive bracket, including TV shows such as *The Traitors* (2022), a reality tv show in an immersive game style; *The 1% Club* (2022) and *The Floor* (2024), tv game shows in which the entire audience is playing; and *Murderville* (2022) a mystery/comedy series in which actors play an immersive game as an undercover detective.[Reference Appendix E: Unmentioned inspirations/Research]. A small, yet notable observation which I have made is the amount of immersive productions which began in 2022. Although it may not seem incredibly significant on the surface, I believe it is important to note that this is one of the very first years that the entertainment industry had the ability to start coming back to mainstream media, after the lockdowns. I think something that is also rather telling, is the majority of immersive productions that I have found all seem to have

started after COVID19, meaning the want for immersion, and therefore connection, must have transpired within the same timeframe.

Back to what I was saying before; as well as this I found that a lot of people would include video games under the immersive umbrella, including Duncan Hallis, a Director/ Actor who I managed to have several calls and in person meetings with over the course of the project. In one meeting [note Appendix A: Technical Notes under Duncan Hallis Notes and Appendix B: Interview Quotes under Duncan Hallis Quotes] we spoke about his involvement in a project called *Don't Play With Dead Things*, an "immersive theatrical game experience [...] virtual escape room" as described by Scare Tour on their review article; *Don't Play With Dead Things - Review.* The production takes place online in which the audience watch - and control - through a screen as a live actor; playing 'The Husk' does exactly what the audience tells them to. Not much else about the production is given away online, nor did Hallis want to spoil it for myself or Davies, but I have found that Director Jeremy Linnell decided to continue down the horror route which many of my other inspirations have also done. Although myself and Davies did have a minor conversation about creating a horror, it would not have had the required outcome that we were hoping for from audience members, and so we continued with Davies' script which followed a calmer route of storytelling.

As mentioned, rather than continuing down this rabbit hole of theatre marketing, I need to be directing my attention towards the elements of set creation which can positively influence Davies' production/performance, which could in turn elevate an audience's inclination to return to similar productions. As previously stated, the *House of Kong* exhibit put on by Swear Studios solely revolved around the use of sets as, to the best of my belief, there were no live actors involved in the production. It was a solely audience-led exploration of the surroundings, helped along by auditory directions voiced by Actor Ben Mendelsohn and Art Historian Kate Bryan. This form of theatre is something that is unique and unlike anything that I believe has been produced in the past. And yet, it was still a heavily sought after event. I do believe that this is predominantly to do with the fact that it was not branded as a theatrical production, but rather as an immersive exhibition. I also believe; which may be a rather unastute observation; that the popularity of this event largely stemmed from being attached to such a prolific band as Gorillaz. This again is another element which I believe would be an interesting route to take with this project, looking into the possibility of heightening traction surrounding the event by involving a popular modern artist or celebrity. Although I originally did some digging around the subject, it was rapidly apparent that this was an unobtainable goal for a small scale production.

Upon realising this, I decided to try to find a natural way around it. I put doubly as much attention into researching immersive theatre, and soon came across a production called *Because The Night* inspired by 'Hamlet', a traditional Shakespearian play, which was produced in 2021 by an Australian company called Malthouse Theatre. This production is especially relevant to me given the idea for this production came about during the COVID lockdown and was brought about in an effort to try to reintegrate normal human interaction after social distancing. In a video on the Stories of M; Malthouse Theatre page, the show's Director/ Writer, Matthew Lutton, describes in great detail all of the planning and preparation that went into the production. The Melbourne based production is described as a 'roving' show; something that I have not yet heard of, but through some revision have come to find it means actors with free range of the stage or performance space. This type of roving show is what myself and Davies had been hoping for our space, but with even more autonomy for the audience to have free will over the space as well, and as such I brought this up in one of our many production meetings. *Because The Night* is also described as a show that revolves around the audience, and so Lutton used a "test audience week" to get to grips with how they would act around the space. He found that in the space, during this week, there were three different types of audience member; there were the ones who interacted with the props and the secrets, the ones who focused on the actors;

> and then there was a third group which we did not anticipate which were those who treated it like an escape room [...] we had to realise that those were the different types of audiences and a test audience is also where we're gaining feedback
>
> (Lutton, 2022)

Although this type of test would be great for our production, and we have similar such tests planned, we unfortunately just don't have the same time and access to the public that Malthouse Theatre did. Lutton describes: "It's just over nine months from really very first conception and beginning to talk about it all the way to the premiere", and even this was the shortest amount of time that he believes one of their productions was made within. At this point, it would be easy to become discouraged by our lack of experience, time and resources; however myself and Davies have already worked incredibly hard to get to where we are, and I truly believe that we could create an amazing immersive production with enough research and certainly enough perseverance.

Another point raised within the video is by Brendan Jellie, the Venue Technician. Because of the nature of the production, it would be impossible for one stage manager to control the entire event, and in places very difficult for even technicians to keep up. Instead,

they built a special system in which actors could set off cues via hidden buttons in each room, to signal to the next actor when a scene was over and they could move onto another space. He also mentions controlling a mind-blowing “5,625 cues across 53 different Qlab cue lists”! Once again, this is a level at which myself and Davies are not equipped to work at, however I do believe the innovative method of having actors set off cues is something that we could take into our production as well, to help myself balance the responsibility.

In another video; *Guided tour of immersive theatre show 'Because The Night'* | *Art Works* by ABC iview, we are given a more in-depth walk-through of the production. An idea which is brought to light here is the use of costumes for the audience. The use is described as to not take away from the actors but also give the audience a feeling of confidentiality, and is posed to the audience as them ‘becoming ghosts’. I believe that this is an incredibly intelligent way of having an audience feel comfortable while knowing their boundaries; the seclusion not only protects the audience but the actors as well, as the mask or ‘ghost character’ can promote the spectators to feel as though they have the inability to interfere. It is also stated that “the idea emerged in the height of covid last year” with “Hamlet [as] the starting point”. The entire build consisted of an impressive 32 explorable rooms and 5 kilometres of hand built walls, where snooping is encouraged for audiences exploring in groups, or alone. Because of the Shakespearian influence and the unique outlook after the Covid lockdowns, the show was also based pre-internet to create a sense of nostalgia.

After some more digging I managed to find a few of the company members whom I asked if any were kindly willing to answer some questions. Of the company members who I contacted; Matthew Lutton, Marg Horwell and Dale Ferguson; I managed to organise an online meeting with the latter. Ferguson was Set Designer for *Because The Night* and has worked as Set and Costume Designer on many pieces, including some local to me with the *Welsh National Opera* (WNO). I found that Ferguson is currently teaching at the Victorian College of the Arts in Melbourne and previously worked on productions such as *Ariadne Auf Naxos* (2010), *The Marriage of Figaro* (2006), and *Exit the King* (2009) for which he had a Tony Award nomination for his costuming. He also notes working on *Counting and Cracking* (2019) which reportedly went to the Edinburgh Festival and then New York in 2024. I managed to organise an online meeting with him [reference Appendix B: Interview Quotes under Dale Ferguson Quotes] and talk to him not only about the production, but about his overall opinion of my study and his beliefs on the development of the film/theatre industry within modern media. There were many set-backs to creating this set during the midst of a global pandemic for Ferguson, who describes a “deprivation of freedom” given “the Arts Community Australia were really shafted by the government”. At one point Ferguson

mentioned the global ramifications of the lockdowns; “The Olympians performed live without an audience [...] the Olympics is almost gladiatorial, it must be awful for any performer to perform without an audience”. Not only this but an entirely new set of restrictions, rules and risks were introduced; “The biggest thing we had to solve is we weren’t allowed any ceiling in the space that prohibited the water of the fire system” as well as a lack of free-flowing air because of virus transmissions. However, he had an incredibly ingenious way of getting around this issue by using

> perforated surfaces. So for all the corridors they were just stretched painted gauze. [...] in other places we used [...] plastic grating [...] as a ceiling because it let through a lot of water”. Alongside this he describes working in “two different theatre complexes together with a parking lot, a workshop, and the rear stage created a labyrinth [...] so the person experiencing never knew where they were. We created it using compression expansion; like the ceiling going into a big fog and then coming back down again.
>
> (Ferguson, 2026)

“It was all about going high and low and scrambling people’s awareness”, he said when explaining his thought process on audience/set interaction. During September 2020, the designs for *Because The Night* were drawn up and by March 21 the production was open to the public. Unfortunately because of recurring lockdowns, *Because The Night* was permanently dissolved in 2021, Feguson states: “half way through they shut it down: it’s human interaction, it doesn't comply”. Feguson states that Melbourne was the biggest locked down city in the world, meaning the production had to be solely driven by the number of people permitted in a space at one time, the capacity at the time originally being sixty. “Designed to comply and then [...] evolved to be a more free-willing thing” is how Ferguson describes the development of the production. Because of the restrictions he “could only meet the director by walking in the Botanic Gardens” which would not seem so bad except for the fact that this would have slowed production massively. While explaining my study to Ferguson, he made many thought-provoking observations; especially to do with actor/audience relations. “Performing live is an exchange between actor and audience,” he explained to me, “the collective personality [of an audience] is what makes theatre different every night”. With an interactive piece this is something which is important to consider; the production will likely never be the same given how much it centres on the audience’s behaviours each night. Much as Lutton described the three types of audience, it is important to consider that I may too encounter this within my own show. Another thing that Feguson and I spoke about was my consideration of using an LED screen to create the set.

> Theatre/ drama is surprise [...] if you knew something happened there would be no magic [...] the use of an LED screen takes that magic because it can change with the flick of a switch. [A] live element can surprise - all you have to do is surprise your viewer [...] there's a certain degree of magic in that. The screen denies us of that surprise because we know that with a few flicks of a keyboard you can put in anything you want.
>
> (Ferguson, 2026)

If I am completely honest with myself, I do agree with his statement to a fair degree. The use of the LED screen makes me feel as though at times that I am not 'making' this production myself as there is no physical element. On top of that all the studies that I have found yet are in praise of the use of a physical set. Consequently I began to consider the possibility of a different form of physical set but when I brought this to Davies, I was faced with yet another challenge; he really liked the LED screens. Eventually we came to a compromise, which in fact worked in both mine and his favour; we would do two productions, giving me the freedom of a real set, Davies the autonomy of the LED screens and a more thorough understanding of how audiences reacted differently to each setting. David, of Five Minute Acting Coach, brings to light the potential of proper set use surrounding immersive theatre; "using real spaces rather than theatre spaces for immersive theatre can communicate meaning really powerfully to an audience". Considering our plan to use a physical set to contrast our LED room set, I believe this is considerably striking and helps to furthermore cement the plan and reasoning for both stages. "Creating sensory and visual contrast between different spaces or settings can lead to a heightened sense of engagement, excitement or even anxiety within an audience" he explains. Furthermore he broaches the importance of immersive theatre amongst media today; "[Immersive Theatre] can also be a dynamic tool for storytelling or more abstract or maybe comedic theatre styles", "It is also an amazing way to engage them [the audience] with themes, ideas and environments".

Chapter 3: The Problem and The People

As is my belief that the widespread lockdowns between 2019 and 2021 caused a decrease in social competencies, there are many supporting studies. Although this affected many, it had a resounding effect on children and young adults, who should have been learning social rules, etiquette and emotional awareness; but were forced into solitude. Sarah Cattan, Christine Farquharson, Sonya Krutikova, Andrew McKendrick, and Almudena Sevilla state in their 2023 article for Institute for Fiscal Studies;

> While children from all backgrounds saw their social and emotional skills worsen, some groups were more affected than others. Children aged 4 to 7 years were 10 percentage points more likely to have seen their social and emotional development worsen than 12- to 15-year-olds (52% versus 42%). And, unlike previous research into academic learning loss, the study finds no evidence that children in disadvantaged families fared worse.
>
> (Cattan *et al*., 2023)

This supports my idea that the isolation created by the COVID19 lockdowns was a key factor in many of the sedentary behaviours observed in all young people to date. Many members of the entertainment industry who I have spoken with corroborate, including Duncan Hallis, who said “We basically lived for a year/year and a half being told that socialising was bad”. Some “don't believe the industry ever recovered. [COVID] stopped the momentum of everything; we were anxious to be close to one another”, as put by Anna Harriott in an online interview that we had. I had not taken into account that the youngest audiences may be the ones who fared worse, and am therefore considering how to include them in the demographic of the production. Another study agrees; “The COVID-19 pandemic has resulted in negative mental health outcomes throughout the world, and its impact on social interactions and relationships is likely to be evident in problematic social anxiety” as said by Reuben Kindred and Glen W. Bates in their 2023 article The Influence of the COVID-19 Pandemic on Social Anxiety: A Systematic Review. They go on to elaborate;

> Community-based interventions and specific mental health promotion strategies may help to prevent dysfunction and to assist well-being across the general population. [...] As avoidance behaviours are a maintaining factor in social anxiety, it will be beneficial for educational and occupational settings to reduce opportunities for people to conceal themselves and engage in specific avoidance strategies on virtual or online platforms. Ensuring that environments remain interactive and prioritising personal modes of communication will help reduce the incidence of social anxiety. Interactive forms of communication would also help produce corrective social experiences for individuals with social anxiety and help them develop a greater tolerance for social fear.

(Kindred and Bates, 2023)

This study corroborates my argument that an interactive experience such as immersive theatre could be used to positively impact societies ability to socialise and begin the journey back to normal functionality. It has also been proven, through another study covered by Joanne Richard of Toronto Sun that “neuroscientists in Japan report that prolonged TV viewing alters children’s brain structure, which supports findings of several previous studies of lower verbal IQ, as well as increased aggressiveness”. This further reinforces my belief that the interactive production must be seen live and in person, as to lessen the amount of time spent isolated and in front of a screen. The in-person elements of our production will hopefully have audience members finding it easier to interact and become immersed into the world.

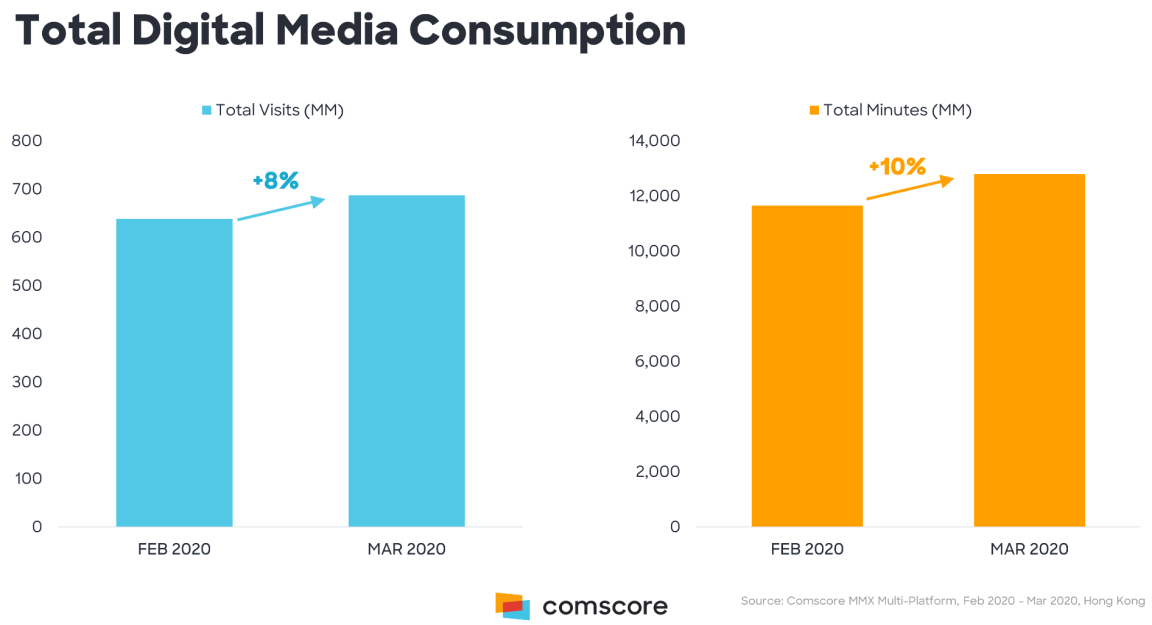
As aforementioned it is important to note that the amount of time spent online could be a negative factor in social capabilities. An online video that I have found, describing the importance of immersive theatre also lightly touches on this subject: “I think any opportunity I have to get away from technology is so exciting”, as Randy Weiner states in a video for American Theatre Wing. Within the same video, Zach Morris states “We as a society and as a culture are spending so much of our time and so much of our communication and interaction with other human beings in this very mediated way. We crave those sensory experiences, we crave tactile experiences, we crave intimacy”, which is something that I cannot help but whole heartedly agree with. David Korrins also corroborates;

> I think the reason why immersive theatre has become so prevalent now is because the pendulum is swinging. During the day you're looking at these screens and you’ll pay any amount of money to have a real and true experience where you’re essentially paying to have a human to human contact and to shut your phone off.

(Korrins, 2014)

Since the rise COVID-19, many workplaces moved to online conference centres during worktime; this was the only possible way to have face-to-face conversation without spreading the virus. As proven below in a graph from *How COVID-19 has continued to impact Digital Media Consumption in APAC – March 2020* written by Samantha Oh, the increase of digital media consumption within just a month during a COVID-19 lockdown is

severe and notable.

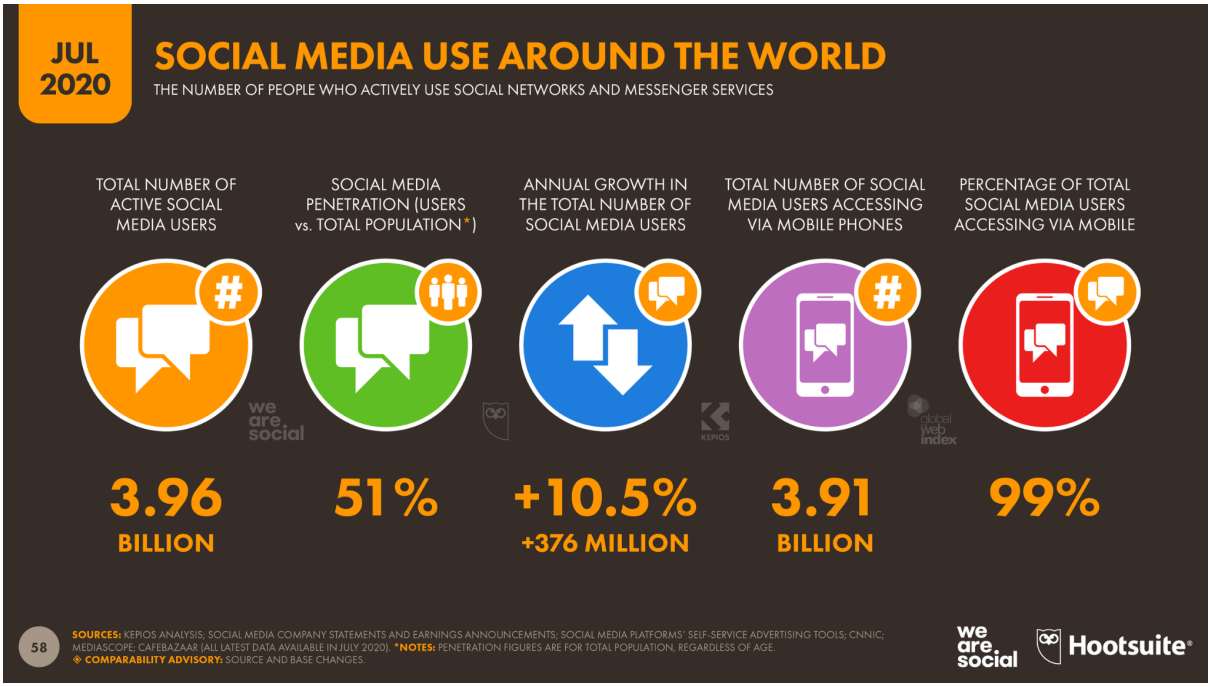


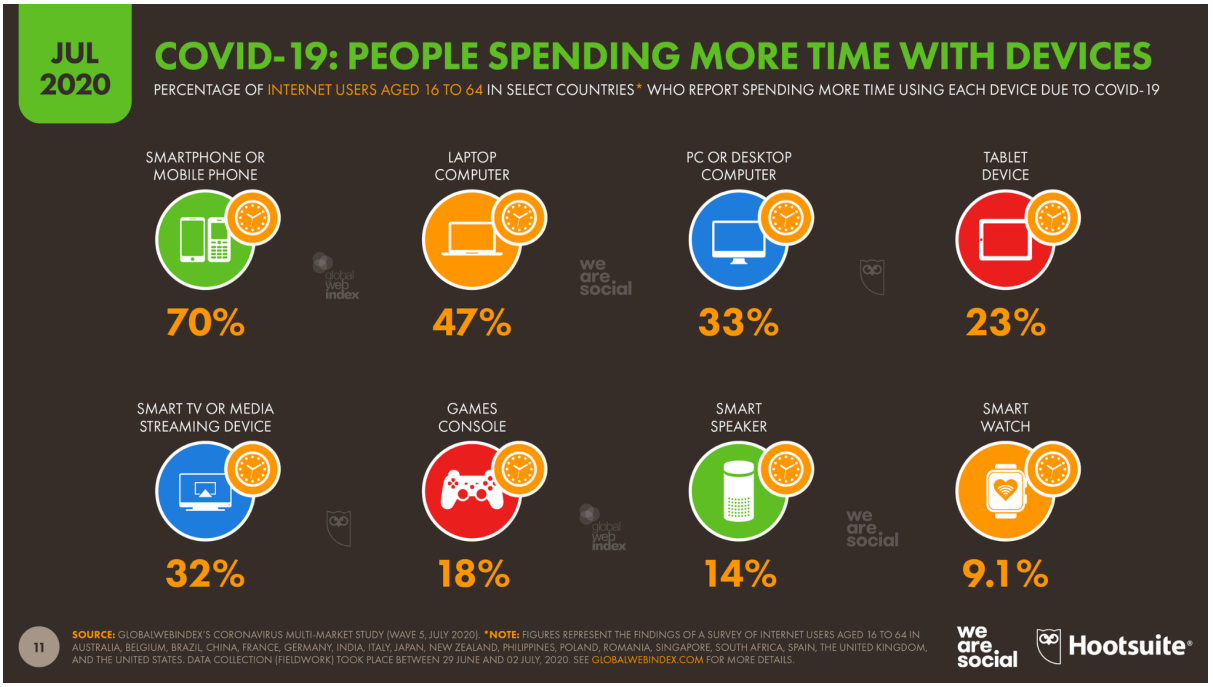
Unfortunately, this study only covers Asia-Pacific (APAC) and is therefore not the most relevant to my field of study. Nonetheless, the rise of digital media use is prevalent in more than just APAC as made clear by the expanding use of online meetings in every-day lives, including my own. A different study done by Simon Kemp of *Data Reportal* in 'Digital 2020: July Global Statshot' explains that;

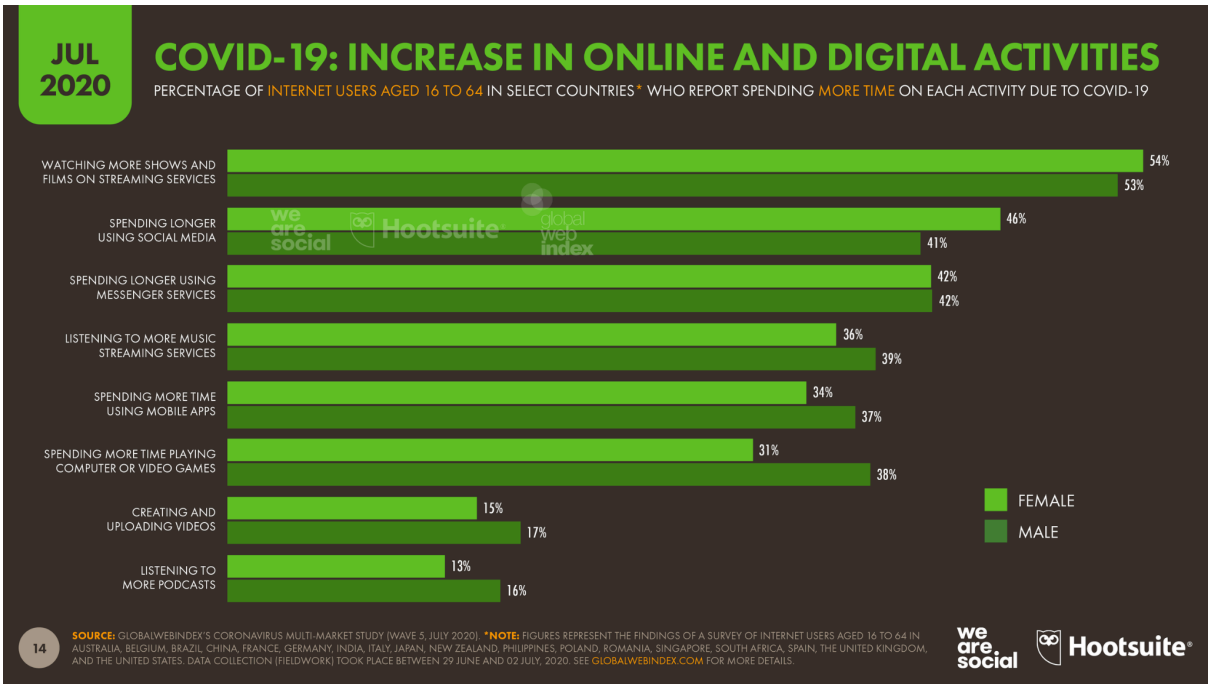
> Lockdowns may have been lifted across many countries, but many of the new digital behaviours that people adopted during confinement have endured, resulting in meaningful increases in various kinds of digital activity. [...] The global total [of users] grew by 34+-6 million over the past 12 months, equating to year-on-year growth of more than 8 percent. On average, this means that roughly 11 new users come online for the first time every second since July 2019.

(Kemp, 2020)

This covers a much wider landscape as the study is done globally. The images below demonstrate some more, useful information from the same report:


JUL 2020
SOCIAL MEDIA USE AROUND THE WORLD
THE NUMBER OF PEOPLE WHO ACTIVELY USE SOCIAL NETWORKS AND MESSENGER SERVICES
TOTAL NUMBER OF ACTIVE SOCIAL MEDIA USERS
SOCIAL MEDIA PENETRATION (USERS vs. TOTAL POPULATION*)
ANNUAL GROWTH IN THE TOTAL NUMBER OF SOCIAL MEDIA USERS
TOTAL NUMBER OF SOCIAL MEDIA USERS ACCESSING VIA MOBILE PHONES
PERCENTAGE OF TOTAL SOCIAL MEDIA USERS ACCESSING VIA MOBILE
3.96 BILLION
51%
+10.5% +376 MILLION
3.91 BILLION
99%
58
SOURCES: KEPIOS ANALYSIS; SOCIAL MEDIA COMPANY STATEMENTS AND EARNINGS ANNOUNCEMENTS; SOCIAL MEDIA PLATFORMS' SELF-SERVICE ADVERTISING TOOLS; CNNIC; MEDIASCOPE; CAFEBAZAAR (ALL LATEST DATA AVAILABLE IN JULY 2020). *NOTES: PENETRATION FIGURES ARE FOR TOTAL POPULATION, REGARDLESS OF AGE.
COMPARABILITY ADVISORY: SOURCE AND BASE CHANGES.
we are social
Hootsuite





This study demonstrates proof that up to 27% of the UK and USA working populations believed they would continue to work from home after lockdowns, and a further 21% in the UK, believed they would be continuing to use video conferencing. Although we now know that the majority of workers have gone back to physical in-person work, there is still a vast increase of the amount of work done online now, in comparison to before 2019. Even though this may prove that individuals are finding other means of interaction when the option for face-to-face is stripped from them, this is only during work hours, rather than in free-time, which is believed to be more important for true human connectivity. As well as this

there may be long-lasting effects of thought processes such as this, causing higher stress and anxiety levels surrounding workplace interaction or otherwise exterior interaction. For genuine connection and socialisation to occur, people need to see each other in person, rather than through a screen, as Richard speculated that a higher volume of online 'screen time' leads to a rise in negative and aggressive behaviour (especially in children). Kindred and Bates also examined that:

> Promoting social connectedness [is] likely to be beneficial, both as a protective factor for social anxiety and as a mitigator of the other mental health symptomatology socially anxious people may experience.
>
> (Kindred and Bates, 2023)

Social anxiety, hyper aggression and mental negativity are all factors which add to sedentary behaviour within society, in turn personally reinforcing the normalisation of disconnection. I understand that this negative cycle is something that is much larger than myself, and will not be solved using purely forms of theatre, however if I can use this study to begin a 'domino effect' of sorts, then this could lead to a much larger further development in the future of my career. Personally I try to not plan for the future in too much detail, as when plans fall through this causes me a lot of upset. However I do believe that this study could most definitely help me to define the direction in which I want to take my career, as I believe that social forms of art are incredibly important for the progression of human or/and audience connection. Altogether, the facts found above lead me to believe that my theory that in-person connection is important for social competencies, is highly plausible and consequently I will be continuing my research down this path.

As previously mentioned, when I attended the House of Kong immersive production, I had not considered in much detail the format of this production and how it could be used as an influence for my study. This realisation led myself and Davies to collaborate and begin writing a script; I would help Davies create his production through design and construction, and he would allow me to take feedback from the audiences for my study. During my research into the different forms of immersive theatre, I remembered a small company whom I had previously met while discussing their performance called *Stories in the Dust* (2022). Anna Harriott and Iona Johnson are two actresses who have created a travelling show which surrounds the current global warming crisis. I had met them previously at a green arts lecture, focused on global warming and remembered them talking about their social impact

on schools and hospitals in particular. Upon organising a meeting with them, [refer to Appendix B: Interview Quotes under Anna and Iona Quotes] they said their production was not immersive, however what I was intrigued by was their impact on society, and if there were any factors that they might have me consider in light of audience socialisation. Harriott's instantaneous opinion on my plans to put on an immersive show was that "People who don't like the limelight won't come. We really need to break down attitudinal barriers".

We spoke a lot about those who would be unlikely to attend, including audience members with anxiety, and neurodivergent children. In her's and Johnson's experiences they had noted "We have children in the audience with additional needs and on the spectrum. We've been told that they won't sit through it and they always do in the end". This tells me that the power of theatre can oftentimes be overlooked, and could be more influential to young people with learning difficulties than society had once believed.

As my research reinforces, children have been the most negatively impacted subset of people from the COVID lockdowns, and therefore may benefit the most from a positive injection of socialisation skills. In a lecture I had had recently with Ffion Wyn Bowen, who had been working on *Where the Leaves Blow* a production for young children by Arad Goch, Bowen regaled a similar situation; she explained to us that a 5 year old who had always struggled to dirty his hands, ended up playing with mud and leaves as an element of the show allowed the children to do so. Very clearly the lives of young people can be heavily influenced, in a positive manner, by shows such as these. Bowen went on to describe that "they're not given permission to be children" anymore, and that the best thing to do to inspire a child is to "take the child out of a classroom setting" and "give them the right to get it wrong". Harriett agrees "schooling is the best way to access all the areas; it's an equality thing. We need to work on giving young people voices". "The most sociable thing you can do is go and spend time with 100 people you don't know. It's broadening the idea that society is safe" Harriott said during our talk, which is an astute statement that I can't help to agree with. When I asked her about her opinion on the growing use of immersive experiences outside of what is typically considered theatre she mentioned "Immersive theatre is everywhere; you go to the Harry Potter bar and drink potions. It's a hybrid between immersive and escape rooms".

In relation to what I had previously looked into and spoken to Ferguson about, the route in which considering the Olympics, football games and TV shows as an act of

immersive theatre is an odd one, yet I do believe it could hold a lot of possibilities for a project such as this. The points raised here by Hallis, Harriot, Johnson and Bowen are incredibly important and concise, which led me to the idea of producing this show and having it shown to a local youth club. I managed to contact DrMz, a Carmarthen-based club, who quickly responded and showed interest. If I could organise the theatre space to be set up in their youth club, they would be inclined to let us display the production to them. Unfortunately, as it transpired, the times in which we could perform the production was only during hours that the club was not open, and as such our calendars could not unite. As much as a shame as this was, I still believe that it could be something not just entertaining, but important for children to witness and experience, and so it would be a path that I would be very interested in continuing down.

Chapter 4: Proof is in The Production

After a lot of planning and consideration [refer to Appendix A: Technical Notes under Script meeting with Chris Notes, Appendix C: Images under Project Planning and Appendix F: The Script] myself and Chris Davies managed to perform two productions. One was performed in the LED immersive room with a photoshopped bus interior created by myself and a 360 driving video filmed by Davies and Nekkorah Raynor, a film student. As well as the LED immersive room I was lucky enough to get in touch with a local bus company, Ffoshelig Coaches, and receive authorization to temporarily use a coach for our live set performance. The UWTSD immersive room in Carmarthen, kindly let us use their room several times for practice and for myself to visualise the progression of the photoshop. We also cooperated with Nina Campbell; from the Set Design and Production course who was my ASM and photographer; and Liam Lonergan, Milli Moriarty, and Gabbi Rees who are all from the Acting course and stepped in as live or pre-recorded characters. Altogether we had approximately twenty-nine audience attendees, sixteen in the immersive room and twenty-four in the live bus, with a few who attended both. I am exceptionally pleased with the show, and am happy to say I believe Davies feels the same, especially given we were able to perform on a live bus.

After both productions I sent out a form [see Appendix D: Form Responses] on which I received an outstanding response rate of about 86%. Though originally I did not have any major expectations of the form, I was hoping that audience members would be leaving more invigorated, and feeling positively influenced. As well as this I did ask about their past understanding of immersive theatre as to try and get a wider view on the matter. My findings were as follows:

The percentage of positivity and sociability increased after the show for both productions, which was amazing. I measured this by asking audience members to rate their feelings on a scale of 1-5, with 5 being the most positive/sociable. I was slightly surprised to find, however, that the average percentage increase for the LED room (18.2% increase in positivity, IP, and 10.8% increase in social readiness, ISR) was higher in both categories than from the live bus (8.4% IP and 12.8% ISR). Although I was expecting that the live bus set may have had a bigger impact on the audience because of my research, I did notice that the altogether averages were higher for the live set; being 4 average positivity before (apb) and 4.42 average positivity after (apa) for the live bus and a 3.45 apb and 4.36 apa for the immersive room. I believe this to mean the overall sentiment surrounding the live bus was more positive, which I am hoping is due to the fact that the bus was physical and in person

which in my research is said to be more influential for emotional regulation. A good point brought up by Hallis, who came to see the immersive room production was about the feedback itself:

> “Someone might feel more positive walking out because it’s over. You need to be more specific. Personally I feel less social after seeing a show as I'm feeling insular, thinking in my own head about what’s gone on.”
>
> (Hallis, 2026)

[Reference Appendix D: Form Responses] I also received a good piece of information from Harriott and Johnson about having two survey forms; one before and one after the production; this way audiences answers will be genuine. There is always the possibility that answering questions after the productions, audience members will subconsciously give you the answer that they know you want, or forget/be unaware of how they were originally feeling coming in. I believe an idea to overcome this struggle could be to have a tablet of some sort as they enter the space with a 1-5 scale on, with which each audience member could quickly tap to answer how they are feeling coming in, and leaving, which would enable a much more accurate reading.

In response to a question surrounding the expectations of the bus setting, one responder put: “The setting was really interesting and [I] felt more connected to the performance. The set up did make sightlines a bit trickier, but everything could be heard”. Despite the obscured sightlines, which was something that was unavoidable within the live bus, this is the exact reaction that I was expecting from an immersive production. [See Appendix C: Images under Before We Stop. Production no. 1: The Immersive room, Monday 9th March 2026; Before We Stop. Production no. 2: The Live Bus, Wednesday 11th March 2026]. The deeper connection formed due to the use of set, is really important to me and will urge my exploration of immersive theatre forward. In comparison, another audience member mentioned in regards to the immersive room “I found them [the LED screens] a bit distracting as I was watching the countryside and the details of the bus, but I also found them a bit of a struggle sensitivity wise. I'm never a fan of led screens in theatre, but in an immersive sense I think they worked well, just not suitable for me” which another member corroborated “They were kind of distracting as I wanted to watch the viedos [sic] instead of the actors”. While considering my conversations with Bowen, Harriott and Johnson surrounding disability awareness and accessibility, I do understand that the use of these screens may not be a good choice if it were to be presented to someone with a disability, or particularly a member of the audience with neurodivergency. In saying this i was half expecting, and hoping, that

the immersive theatre would be the less liked of the two productions. This is due to its unimaginative nature, as Ferguson described; because the magic is taken away from the audience when they know the screens are controlled and easily changed, in comparison to a set that it built (or in our case borrowed). There were also several responders who corresponded with this saying they were “Apprehensive as I don't enjoy immersive and interactive theatre, I don't respond well to being interacted with”. One response mentioned; “I'm always wary of immersive theatre as I don't like audience participation or the risk of being picked on and I often find they can be overwhelming. This was comfortable and inclusive, and I felt there were safe seat options which I appreciated”, which as good as this is, wasn't actually the truth. In our meetings, Davies had mentioned that he didn't want any ‘safe seats’ as he wanted all audience members to be interacted with, however I have received lots of input about people who sat on further back chairs feeling safer as they weren't being spoken to. Although this was purely to do with the fact that Davies simply could not get to them to talk to them, Hallis mentioned an interesting idea of “badges for those who don't want to interact [...] you need an obvious sign for consent”. I do strongly agree with this, and it is something that I would like to incorporate more with future productions as making the audience feel safe and understood is something incredibly important to me, and should be for anyone in the industry. In comparison to this, responses to the live bus were also varied; one responder put:

> I preferred the real bus to the led screen version, I felt more immersed and connected. It was a unique setting [...] I think the real bus also allowed for more interaction from the actor as he moved around the bus, and also with the props. Although there were moments where I felt there was more distraction and a disconnect from the audience as we were further away.
>
> (Unknown, 2026)

I am very glad to hear that audience members felt more connected because of the live set feature, as 50% of the audience agreed that this was their favourite of the two, (10% said they had no favourite) but could still feel the interaction with the actor through both sets. Unfortunately there were definitely elements of both sets which needed refinement, as several responses mention not being able to hear Davies, feeling as though they lacked a connection with him; or opposingly were forced into connection with him because of their seat. As would be expected, an amount of leverage for personal preference needs to be considered by myself, as this will count towards a lot of the discrepancies within the responses. However, if I look over these I am happy to see that the bulk of the audience were entertained, and found themselves leaving the production in a more positive, sociable

manner. I am happy to say that I believe my study into the illuminating social abilities of immersive theatre has been a successful one; I have successfully helped to create and run two productions, in two separate sets and have found that positivity and sociability increased as a direct response to the show. As well as this the audience were ever so slightly more inclined towards the live, real set rather than a stage in a more technological setting.

The research for both has been in depth and I feel I have dealt with my resources in a pragmatic sense, taking into consideration the past and present of immersive theatre, as well as the impact that it may have on society. Efficiently investigating the current problems with the theatre industry and the benefits that immersive theatre could have upon it, as well as the individual practitioners, has been at the core of my project throughout and I am proud to say I have made many industry connections throughout this project, which will most definitely help the further development of my career progression. I have also lightly touched on the different directions in which immersive theatre could go, such as horror houses, video games, online theatre/game shows, and widespread TV productions. Although I may not have found that there is an outstanding form of theatre that modern audiences tend to prefer, I know that I preferred working within the physical live bus, and that I want to veer away from working with technology as much as possible, due to many negative implications I have found through this study, relating to the damaging emotional effect that the over-use of devices can cause. This being said, I definitely enjoyed creating the interior bus and seriously developed my individual photoshop skills. After some consideration I believe this project has in fact helped me to develop personal socialisation skills through talking to industry professionals, pushing through boundaries which I have historically struggled with due to anxiety, and I have since found myself feeling more confident with the direction of my career. Immersive theatre was not something that I had considered while coming into this production, however now that I have had my eyes opened to it, it will definitely be something that I will look out for within job opportunities, especially given my new, in depth, understanding of the positive implications of immersive and game theatre.

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Appendix A: Technical Notes

First phone call with Chris notes:

Work out how to get the audience to answer the questions
Three screens with different choices and different station names?
Work out the script title !!!

Set ideas:
Chairs?
Yellow town names moving
Bus interior - static - exterior moving
Need separate elements for separate scenes

Grief as a subplot
How to highlight the sister being dead - how did she die? - sister died of covid June 2023

How to get audience to answer:
Voting system?
Coloured screens - choose a colour
Each choice is a different stop name?
Bus driver with a clicker - totting things up

Title:
Bus
Script
Immersive
Grief

Unspoken seats
Notes to myself
Routes 1x votes
Choosing routes
The route to goodbye
For all the passengers
Routes from here to there
Here to there
From here to you
From here to me
Changing seats
Changing routes
Directional changes
How to succeed with directional changes
The quiet ride 1x votes
The seat between
The moment before we stop 5x votes
Before we stop

Seat before stop
Stop en route
Stops between signals
Waves
Wheels
Wheels go round and round
Go round and round
Getting there 0x votes
I'm getting there
He's getting there

Script meeting with Chris Notes:

Before We Stop

A young man called Morgan explores how to accept grief through the use of choice and autonomy while getting the bus every day.
A young man called Morgan accepts grief, choice and autonomy while getting the bus

Script questions:
Should grief be the subplot? - would abandonment/ alienation be a better subplot? - identity and social expectation - how people interact and social awkwardness - not the central point

What if his sister died of covid - would link nicely - look into for draft 3? Need to look at timelines

Would love to make a fully immersive world like kong exhibit - one fully immersive set that you walk through - how realistic would this be? - very ambitious - make corridors for each part of the story - with several directions to go - open choice - several directions would link more to chris' idea - mine needs to be refined and more realistic

Duncan Hallis Notes:

look into 'her story'

Swim pony

Gone home - video game 'walking sims' - punch drunk - all about exploring a house - all about set and production - no performance

How to get young adults out of antisocial spaces and into interactive company

ARG augmented reality game - doesn't state that it's not reality - down to chance - specialized area - Leaving gaps for people to fill

Do not try to convince people that it's real - its too hard

Escape room with literal narrative function

What remains of Edith Finch
Everybody goes to the rapture - bit long

Offering people autonomy - changing the narrative

Don't make them think they're at risk

Give the audience a question to answer within a limited amount of time - breadth of chaos - plant can't be someone who you're going to recognize

Time loop games - 12 minutes

2.8 hours later - immersive theatre experience - fear of the unknown - space evoking the most fear - corrupt police actors - multiple paths etc - create the unexpected

Boulders gate

Beat sheet rather than dialogue tree - make them feel like they are the interior of it - we wouldn't get there without them

Video game maps book

Be aware we don't have the same distance that a game developer has

Game TV shows - traitors - game theatre if people are watching it - 1% club all audience are in the experience

Simplify in scale - immerse in detail - make it manageable

Life is strange
Look into london and manchester for ARG type theatre productions etc

Stacey Jo Atkinson Notes:

Where did interactive theatre come from
When was the first piece of interactive theatre
Go back to the roots
What was the demand etc
Ancient rituals and ceremonies - ancient greek performances - not new - why did it come about

Where’s the evidence and research

Punch drunk - look into
Artaud and the theatre of cruelty - part of the origin

How to get younger audiences to watch interactive theatre

Bring it down - link back to practical output

Stacey questions -

Opinion about just chairs - look too cheap? - depends on me - detail and why you're storytelling - have a look at them in the space
Are the poles from last year's attempts on her life still available? Can i have them :3 - wait to find out from dave
Chris mentioned that there had been worry about myself and him working cohesively together from yourself and john? (might be a little twisted in translation) - need to make sure youre not codependent - if chris goes ill what will you do - maybe write the story up like a book and read it to the audience that way?
As for the information in the portfolio, do I need to describe how I am making the outcome like in a work book? "Then i did this yada yada" - its an essay - the writing has to be understood to a specialist and a non-specialist - be descriptive - using acronyms or whatever - needs to be structured that way - correct referencing

Working notes:

Frolic - theatre company - made for neurodivergent kids
PunchDrunk
The drowned man
Then she fell
Sleep no more
You me bum bum train
Alice's Adventures underground
Les Enfants Terribles
Shunt
Dream think speak
Third rail projects
Parabolic theatre
For King and Country
Crisis, What Crisis?
COLAB
Exit Producers
Coney
Dude - 1972
Here lies love
Andrew Hoepfner

Owen Kingston video notes - writing for immersive theatre

"Make the show that you want to see, because if you do that, then you'll do it well"
4 types of Immersive Theatre -

1. free roaming voyeurism - aud are there to watch and have ability to roam
2. Sandbox - set which gets filled with additives overtime
3. Game theatre - core game w mechanics that it revolves around
4. Carousel - group by group moving around the attracting - this is the type I've seen before

"Its worth playing it safe when you're starting out [...] but I would encourage you to be as experimental as you can afford to be, really, because this industry needs more than just essentially four structures"
Interactivity types:

1. no interactivity,
2. illusion of interactivity (audience asked for input but the same thing happens regardless),
3. chaotic interactivity (game mechanics totally control the outcome - not always narratively satisfying),
4. limited interactivity A (things are done to audience but their reaction is irrelevant),
5. limited interactivity B (decision tree - leaves options open for audience without the ability to follow their train of thought)

"If we pursue down a path of writing all our shows with a method that's been formulated for recorded media then we are wasting the thing thats most exciting about our industry"
Adaptive narrative: strong well structured narrative, robust yet flexible architecture, live curation, empowered improvisers, a fully realised world.
Adaptive narrative plot beats-

1. Set up - preshow opportunity to experience the set and actors ability to engage with world building materials
2. Themes stated - what its about - message - truth usually negatively presented at first - gives ability to turn the story around
3. Catalyst - everything changes and the story begins - the adventure begins
4. The debate - the doubt that the story is possible - audience dont believe they can complete their task - give them an internal struggle
5. Fun and games - experience the idea we've sold them
6. Midpoint - the change, twist - this moment sets up the ending
7. Negatives close in - doubt, fear, stress, clock ticking
8. All is lost - they lose their progress - there is a death of some kind
9. Long dark night of the soul
10. Finale

Cerebration:
the working of the brain; thinking.

Appendix B: Interview Quotes

Dale Ferguson Quotes:

"Designed to comply and then it evolved to be a more free-willing thing"

"Our worst lockdown was in 2021 August to November"

"I could only meet the director by walking in the botanic gardens"

"The arts community australia were really shafted by the government in comparison"

"The environmental ramifications of the world stopping were profound; cleaner beaches, slower air, less planes in the sky"

"deprivation of freedom"

"The collective personality is what makes theatre different every night"

"Performing live is an exchange between actor and audience"

"The Olympians performed live without an audience"

"The Olympics is almost gladiatorial, it must be awful for any performer to perform without an audience"

"Half way through they shut it down: it's human interaction, it doesn't comply"

"Ther were kilometres of passageways in it"

"Theatre/drama is surprise"

"If you knew something happened there would be no magic"

"The use of an LED screen takes that magic because it can change with the flick of a switch"

"Its called a play for a reason; it has to be playful"

"Actors are like magicians"

"I did the architecture and her [Marg Horwell] and Matilda Woodford were the Interior Decorators"

"I'm finding now the job is getting divided a lot more than it used to be"

"The first 10 years of my career was working with directors who were much older than me and i wish i had been involved in a group of people my own age"

“Indie came in the second half of my career”

“You have to have that little bit of fear”

“Read as much as you can; see everything, good theatre, bad theatre. It’s a job, it's a vocation”

“Live element can surprise - all you have to do is surprise your viewer”

“There’s a certain degree of magic in that”

“The screen denies us of that surprise because we know that with a few flicks of a keyboard you can put in anything you want”

“Two different theatre complexes together with a parking lot, a workshop, and the rear stage created a labyrinth [...] so the person experiencing never knew where they were”

“We created it using compression expansion; like the ceiling going into a big fog and then coming back down again”

“The biggest thing we had to solve is we weren’t allowed any ceiling in the space that prohibited the [...] fire system”

“I had to find perforated surfaces. So for all the corridors they were just stretched painted gauze. [...] in other places we used [...] plastic grating [...] as a ceiling because it let through a lot of water”

“We took whatever was the most dominant texture in each room or space and let that be the guiding light. In one of the rooms there was a pine wood floor [...] [also a] brick wall space and we graffitied that and made it the playground [...] we made a virtue of whatever texture was available in each space”

“It was all about going high and low and scrambling people’s awareness”

Anna and Iona Quotes:

How do you believe the covid pandemic affected your ability to socialise?
(Do you feel as though the lockdowns of 2019-21 due to COVID19 negatively impacted your ability to socialise?)
“A lot. [I] don't believe the industry ever recovered. [COVID] stopped the momentum of everything. We were anxious to be close to one another.”
“It brought about cancel culture”
“Audiences now will book late, not in advance”

How can we make theatre more accessible?
“People who dont like the limelight wont come. We really need to break down attitudinal barriers”
“Working on breaking down the barriers to accessing high quality culture”
“Geographical, attitudinal, socio economical”

Since joining the industry, is there anything that you wish you would've known sooner/feel like would have helped you more as you were coming into your career?
“You can always negotiate your fee, know your rights”

“We have children in the audience with additional needs and on the spectrum. We’ve been told that they won't sit through it and they always do in the end.”

“There’s a disadvantage of it being online as not everyone can access it. Take it out to the people. There’s a lot of social benefits of rural touring, you need to take the work to them”

“Being involved gives the audience agency, but there needs to be world building.”

“Schooling is the best way to access all the areas; its an equality thing. We need to work on giving young people voices”

“The most sociable thing you can do is go and spend time with 100 people you don't know. Its broadening the idea that society is safe” - football match, festivals etc

Is a horror house theatre?
“No, it’s only just theatre”

“You need to evaluate quality and storytelling.”

“Immersive theatre is everywhere; you go to the Harry Potter bar and drink potions. It’s a hybrid between immersive and escape rooms.”

“Hospitality is turning towards theatre”

Duncan Hallis Quotes:

“There’s an element of playtesting needed, you need audience interaction to know how they react usually”

“You could use badges for those who don't want to interact but you need an obvious sign for consent”

“You may need to let the audience in to know the mechanics. It’s hard to find an in-world way of working out the mechanics”

“We basically lived for a year/year and a half being told that socialising was bad”

Hallis' Feedback for the Before We Stop production/form:

"Someone might feel more positive walking out because it's over. You need to be more specific. Personally I feel less social after seeing a show as I'm feeling insular, thinking in my own head about what's gone on."

"When playing a video game I will choose the option that gives me the more exciting outcome over following my heart."

"My personal concern is that the arts, for the sake of being more commercially viable, is removing people and actors as much as possible by using voice-overs instead of physical actors."

"The reason people will want to get out of the house is to experience something. If I'm not in the escape room the lock doesn't get unlocked. The horror maze actors won't have anyone to jump out at. But if I don't go to a museum the building will still be there. It's considering the importance of people being there."

"Consider what is non-negotiable and what's not essential- what's orbital and what's not"

"In comparison to other student productions it was very ambitious and pulled off very well. I have experienced immersive productions in singular rooms or on digital landscapes previously. In WMC they have a small immersive room called the bocs - have a look into it! Or "A completely normal christmas party" - immersive christmas party production. Look into "Dark field" - they work almost exclusively in shipping containers, usually audio immersive experiences - most happen in the dark - good moveable business model."

"I liked the fact that there was a combination of tech and actor involvement, it wasn't completely soulless and reliant on the technology. I could feel the motion, but I could feel that the footage had looped, which wasn't too bad, but I didn't know if it was purposeful or not. Video games are a really good arena in which to decide / make choices. I wonder if you want the audience exploring the space right from the off, from the very beginning. Maybe note that 'a previous passenger lost something please get up and look for it'. That gives purposeful exploration and specific guidance."

"I would ask, going forward, are you trying to evoke a 'backrooms' type of vibe or purposeful unrealism? You could pull in the Greek influence a bit more from the no smoking signs etc, change it from English to Welsh to shift etc."

"I came in with excitement and curiosity and I am playful, wanting to find the boundaries of the play or game. I know I am more confident as I know what actors and creators want from the production. I found it inherently funny asking people questions that they are not ready for. I found it very moving and had a lot of sympathy and concern for the character. I'm aware of men's mental health and kids these days who are more vulnerable to negative thought processes and radicalization."

> “Maybe give an obvious question and make the audience regret it by giving an unobvious answer - like expressing himself negatively or a question 'do you want to talk to Morgan' to make it more difficult to have a straight yes - philosophical questions are very hard to say yes or no to. Be firmer with the audience or give them a response that makes them double guess - be more specific to make them really feel as though they were in control of their choices. My go to is playing video games or playing DND to get the practice and understanding of audience control. Look into “life is strange” - it's not perfect but it's a good learning tool as it makes you feel at the heart of it as well as a viewer in some points.”

Appendix C: Images

Scare Fest, Margam Park, Margam Castle, October 2025:




THE GERMAN SAUSAGE GRILL
MENU
Donuts
LOADED FRIES
LOADED BURGERS





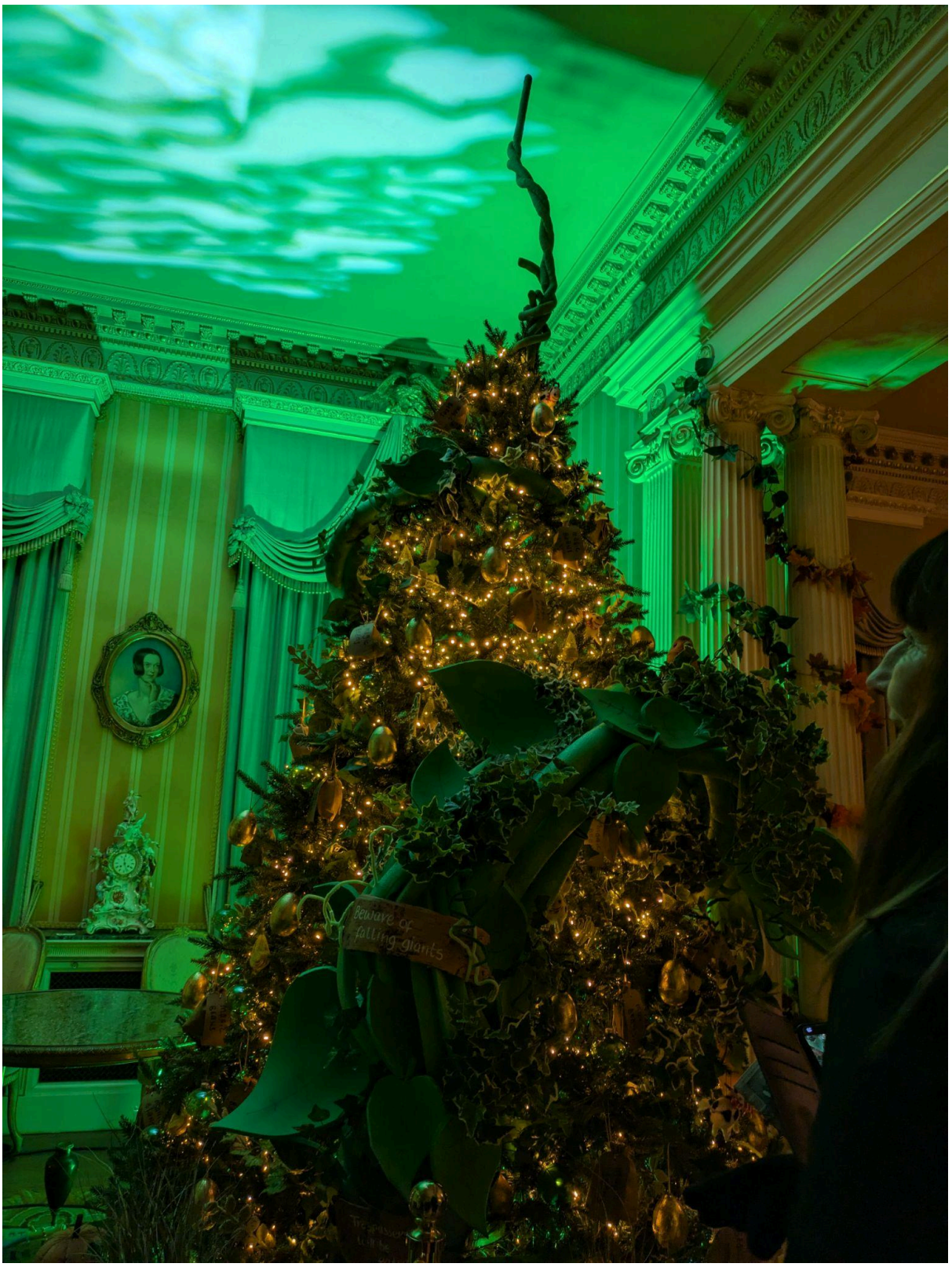


A Pantomime Christmas, Hinton Ampner, December 2025:






Beware of
falling giants


Beware of
falling giants


Beware of
falling giants
Trespassers
will be
eaten!


Beware of
falling giants





















Project Planning:

m	t	w	t	f	s	s
x	x	x	x	x	x	x
x	x	x	x	x	x	x
x	x	x	x	x	x	x
x	x	x	x	x	x	x1
x	x	x	x	x	x	x
x	x	x	x	x	x	x
x	x	x	x	x	x	x
x	x	x	x	x	x	x1
x	x	x	x	x	x	x
show	x	show	x	x	x	x
x	x	x	x	x	x	x
x	x	x	x	x	x	x
x						

January

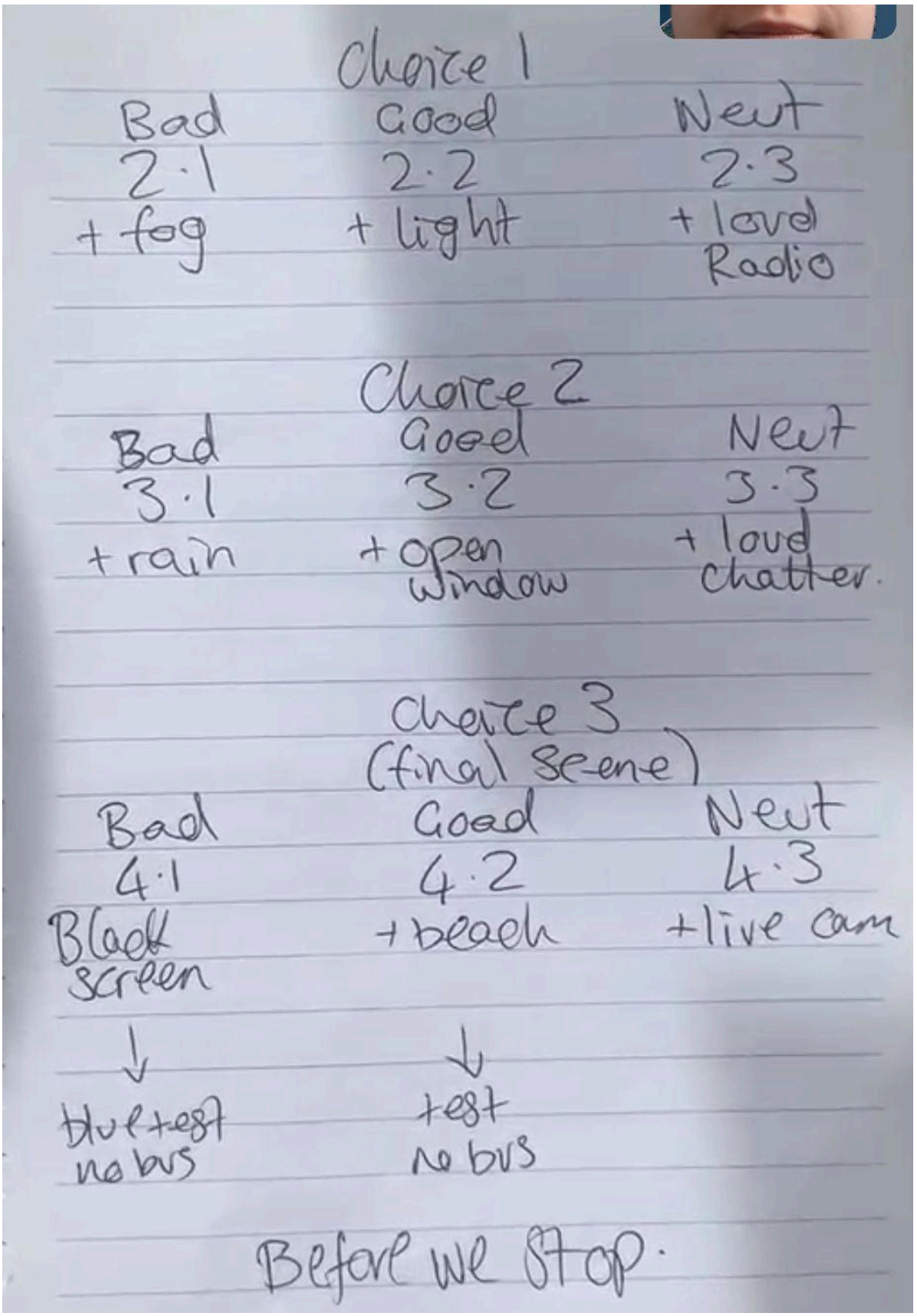
monday	tuesday	wednesday	thursday	friday	saturday	sunday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16 Chris meet day	17	18
19 all lvl 1 tasks due	20 Professional practice start	21	22	23 Chris meet day	24 Filming?	25 Filming?
26	27	28	29	30 Chris meet day	31 Filming?	

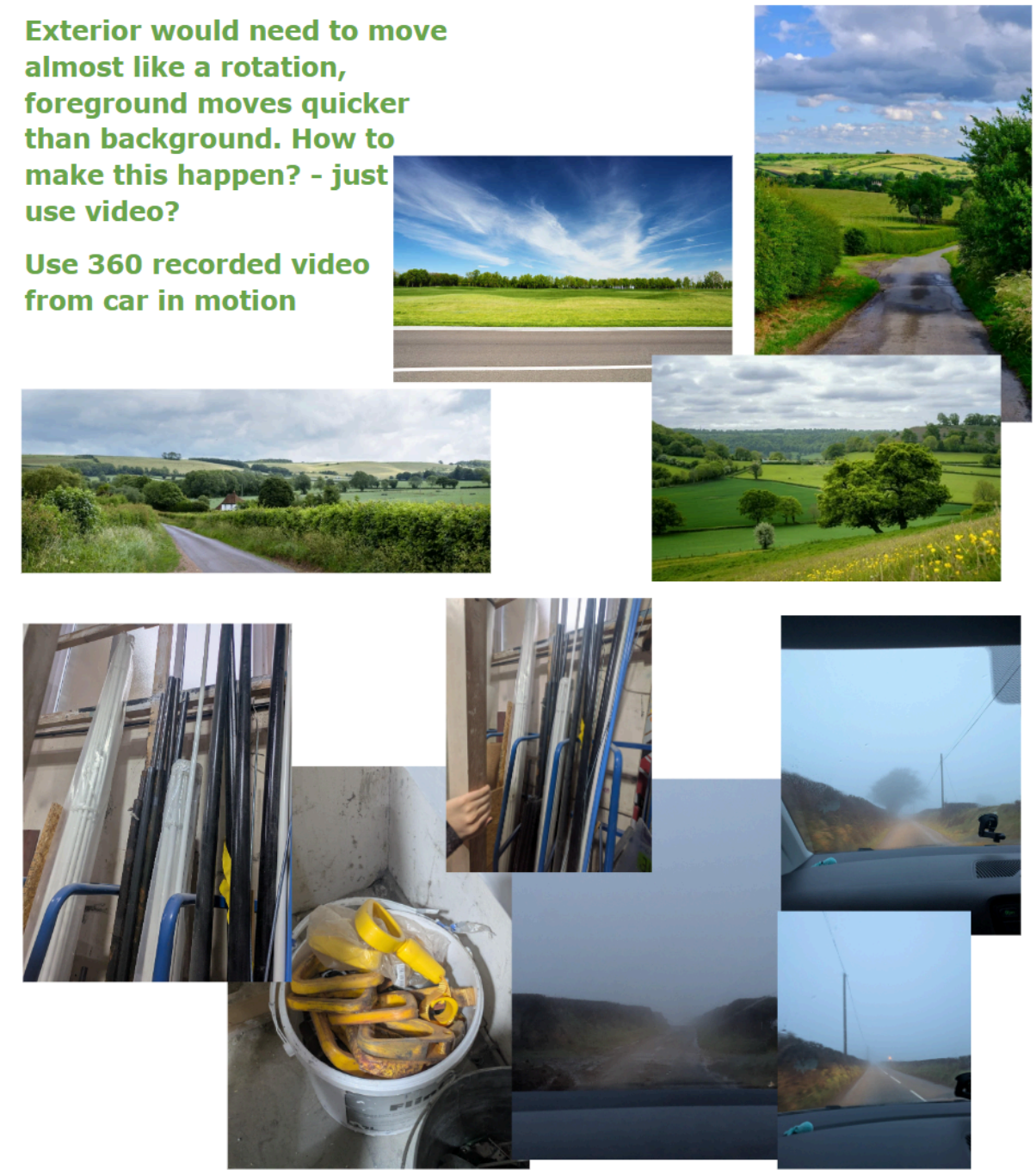
February

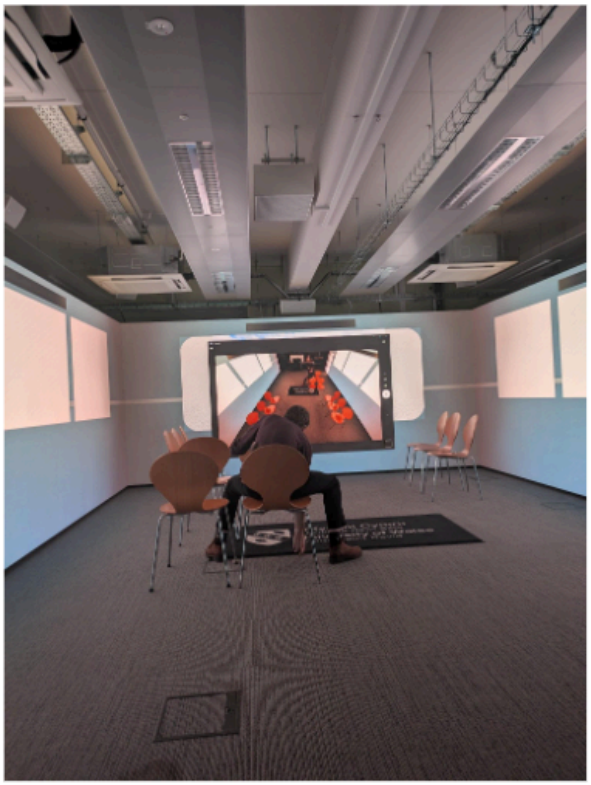
monday	tuesday	wednesday	thursday	friday	saturday	sunday
						1 Filming?
2 all lvl 2 tasks due	3	4	5	6 **VR room test day - photoshop due**	7	8
9	10	11	12	13 Chris meet day	14	15
16	17 Interview prep	18 interview day / make table	19 sarah LSS / make table	20 Chris meet day	21 mum visit	22 mum visit
23 make table	24 show case tech dress	25 Yr Egin Showcase	26 Porter's cardiff Showcase	27 spend on PP	28 Spend on PP	1 (March) spend on PP

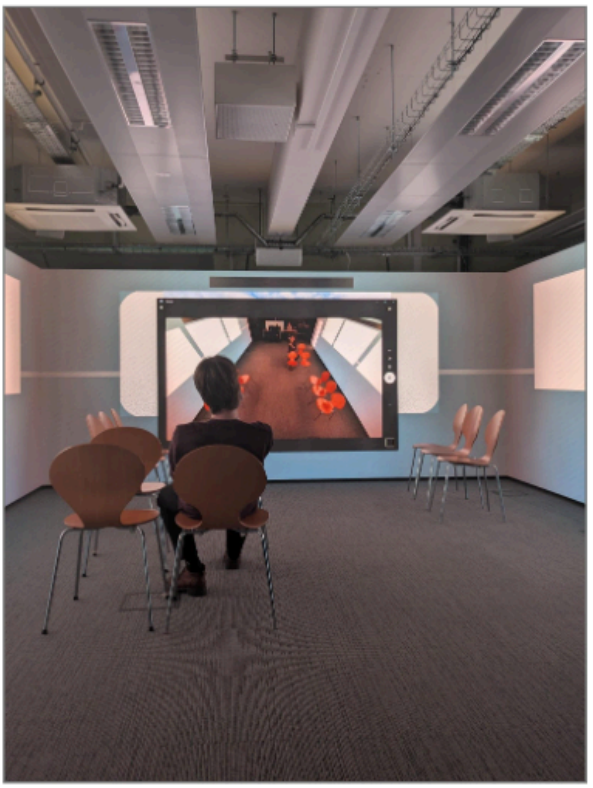
March

monday	tuesday	wednesday	thursday	friday	saturday	sunday
2 Spend on PP	3 PP presentation	4 Spend on IP	5 test performance Try mg?	6 clean up IP after effects	7	8
9 Immersive room performance	10 Test bus day?	11 Bus performance	12 write IP	13 write IP	14 Write IP	15 Write IP
16 write IP	17 write IP	18 site specific	19 site specific	20 site specific	21	22
23 site specific	24 site specific	25 site specific	26 Make Presentation	27 IP presentation	28 Write IP	29 Write IP
30 portfolio due 1pm	31					

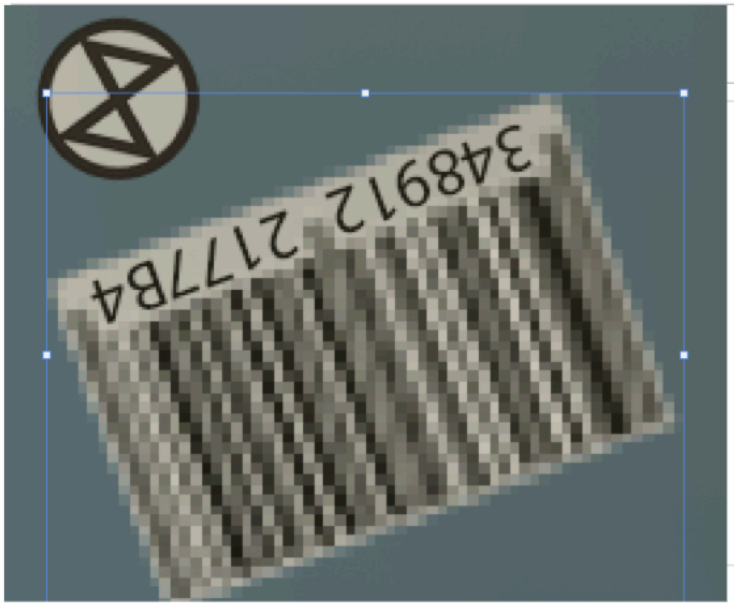

Choice 1
Bad
2.1
+ fog
Good
2.2
+ light
Neut
2.3
+ loud
Radio
Choice 2
Bad
3.1
+ rain
Good
3.2
+ open
window
Neut
3.3
+ loud
chatter.
Choice 3
(final scene)
Bad
4.1
Black
screen
Good
4.2
+ beach
Neut
4.3
+ live cam
blue test
no bvs
test
no bvs
Before we stop.


Exterior would need to move almost like a rotation, foreground moves quicker than background. How to make this happen? - just use video?
Use 360 recorded video from car in motion





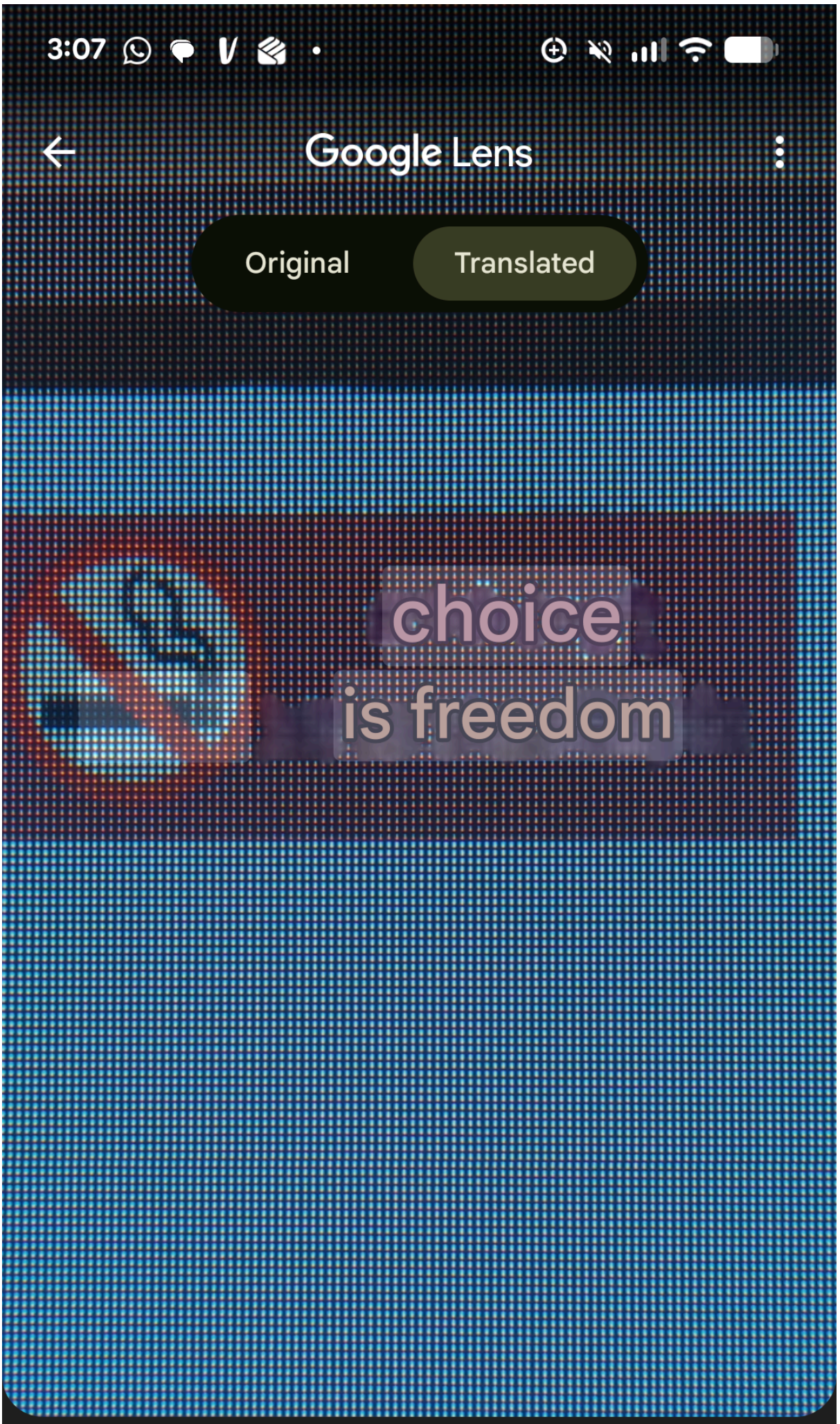




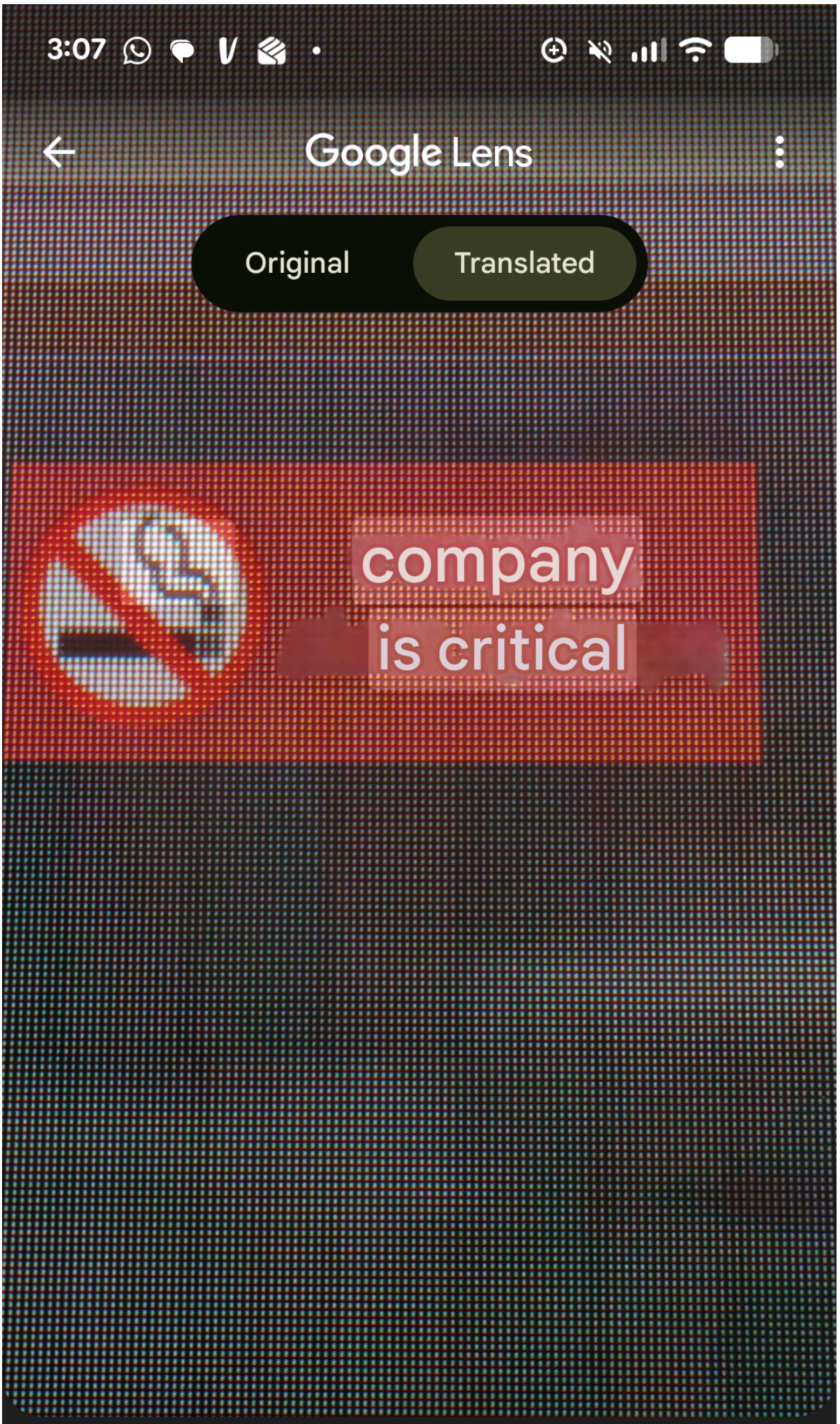
In Greek culture and history, the number **7** is traditionally considered symbolizing perfection, balance, and the synthesis of the earthly (4) realms, a concept rooted in Pythagorean tradition. Other frequently in Greek superstition include 3, 4, 8, 9, 12, 21, and 77, often used in combinations. FolkloreThursday +1

- **Number 7:** Highly regarded since ancient times, associated with Rome, seven main gods, and seven days of the week.
- **Lucky Numbers (Folklore):** 3, 4, 8, 9, 12, 21, and 77 are consid appearing in superstitions.

The Theatrics of Socialisation: A Study by Ashley Knibbs



The Theatrics of Socialisation: A Study by Ashley Knibbs



Before We Stop. Production no. 1: The Immersive room, Monday 9th March 2026.
Pictures by Nina Campbell.



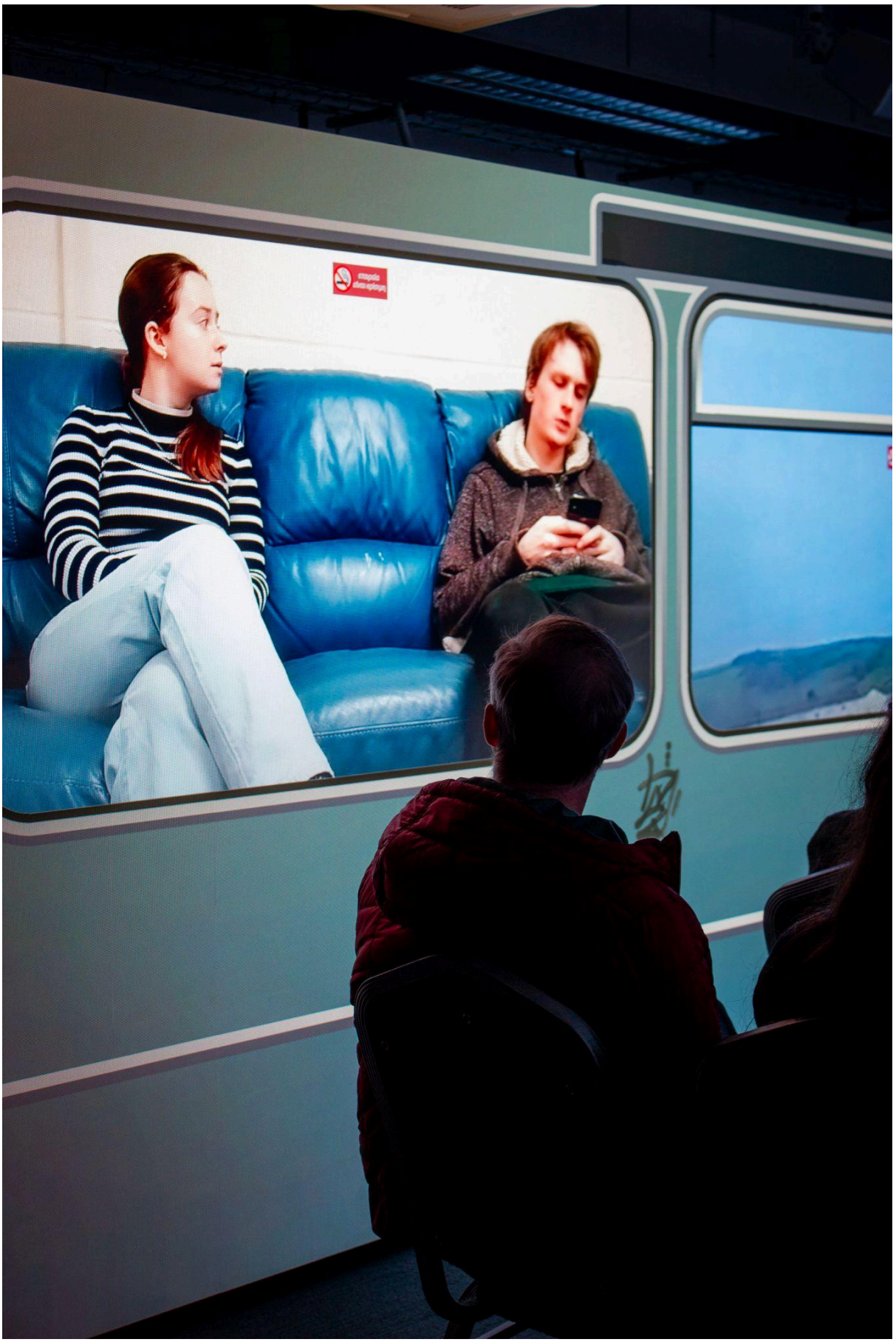







Workspace
Session

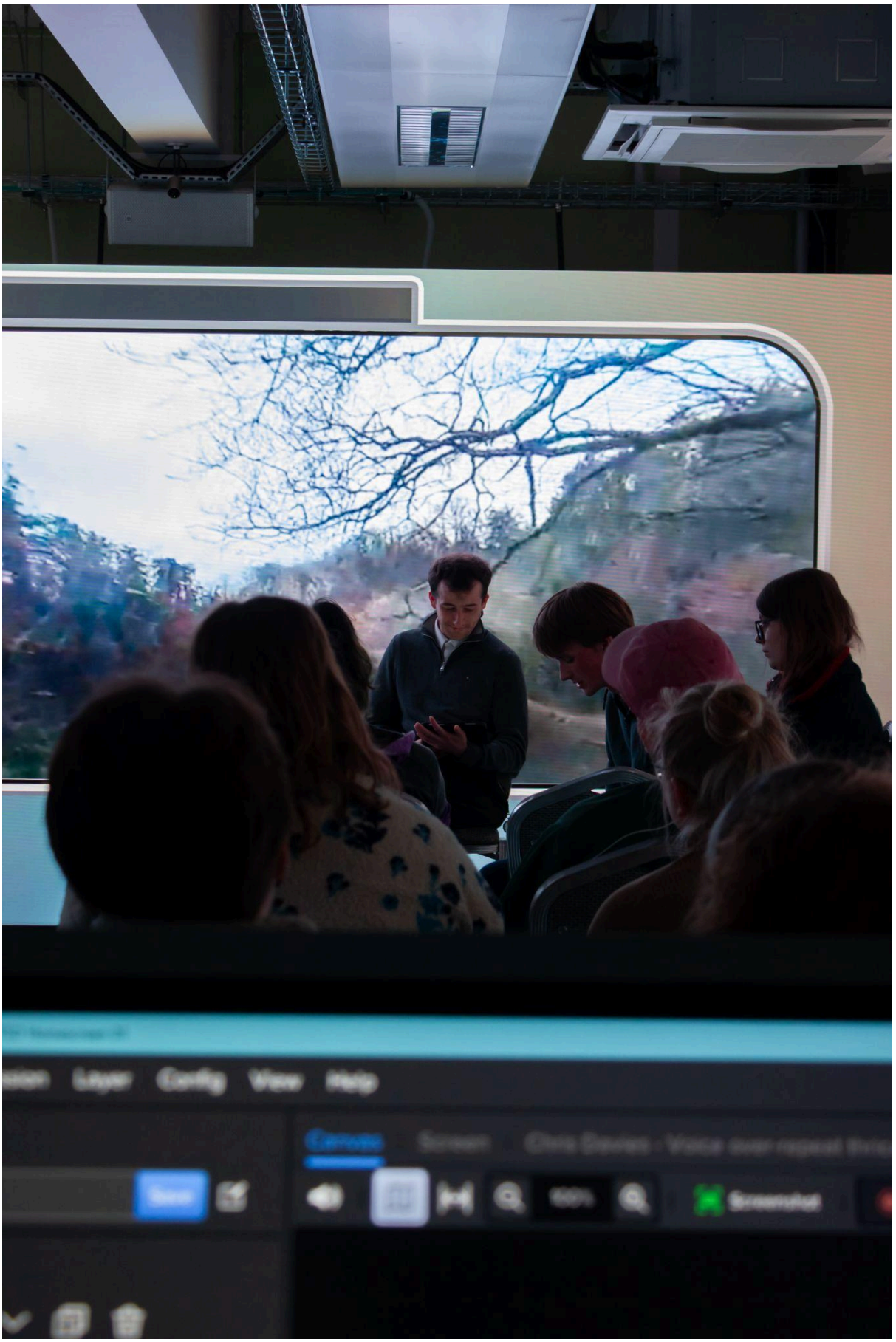


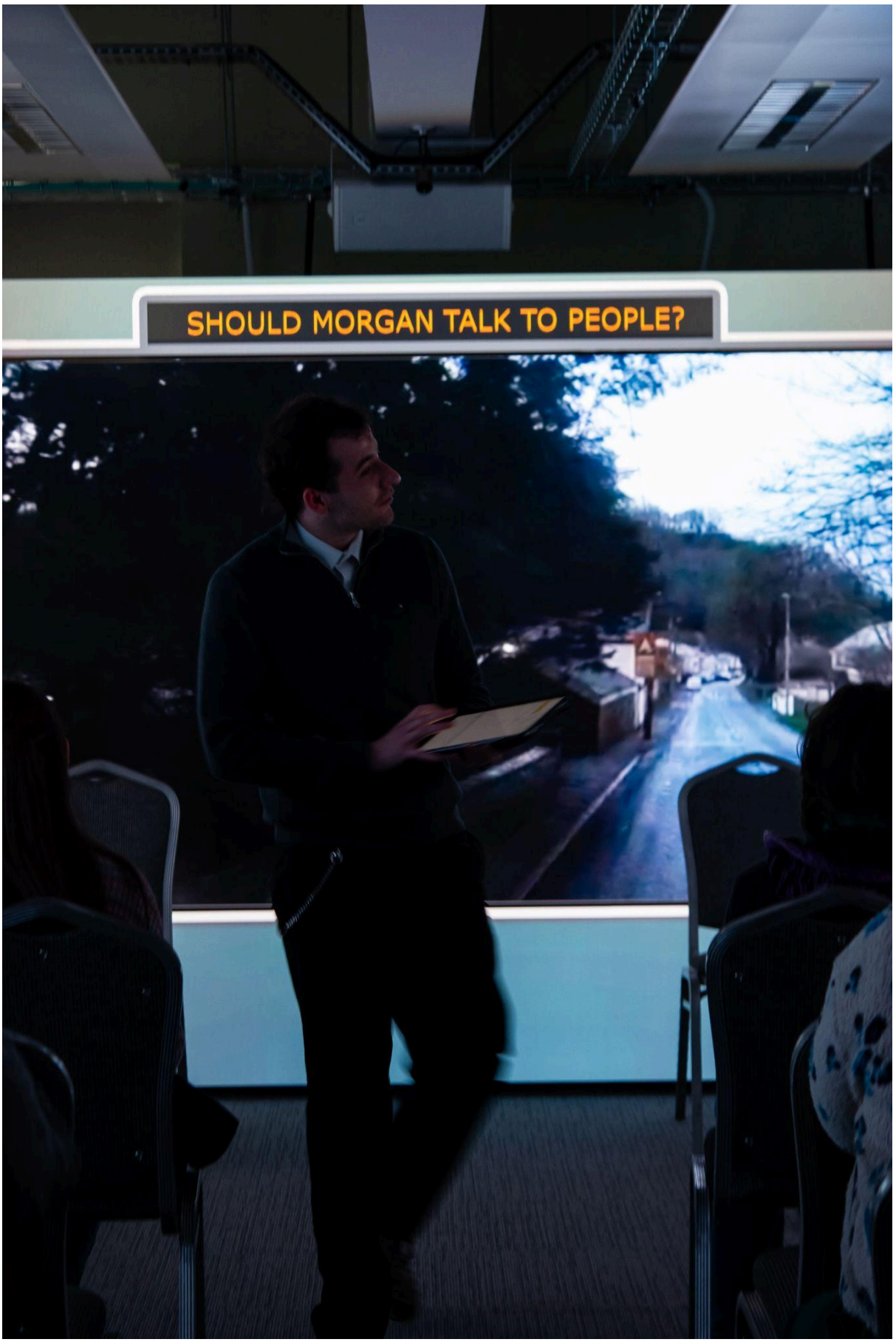



επιλογή
είναι ελευθερία






Layer
Config
View
Help
Screenshot


SHOULD MORGAN TALK TO PEOPLE?


SHOULD MORGAN TALK TO PEOPLE?






Workspace
Session
Layer
Config
View
Help
Session
Layers
freesound_community-crowd-chatter-25846






Igloo Control Panel
Bank 1
Bus Prod - Act 1
Bus Prod - Good Ending
Bus Prod - Mid Ending
Chris Davies - Voice over-repeat
Filepath
Browse
Volume
Auto-play
Loop
Advanced


Workspace
Session
Layer
Config
View
Help
Layers
apology letter.mp4
GUITAR MEMORY.mp4
UNO MEMORY.mp4
Chris Davies - Voice over-repeat
Volume
Auto-play
Loop
Advanced






SHOULD MORGAN GE


SHOULD MORGAN GET OFFLINE?


Workspace
Session
Layer
Config
View
Help
Session
Bus Prod - Act 1
Save
Layers
bus question 1 copy.png
bus question 2.png
bus question 3.png
bus day design 9.png
Library
Canvas
Screen
Playback
Volume
Auto-play
Loop
Advanced









Before We Stop. Production no. 2: The Live Bus, Wednesday 11th March 2026.
Pictures by Nina Campbell.

























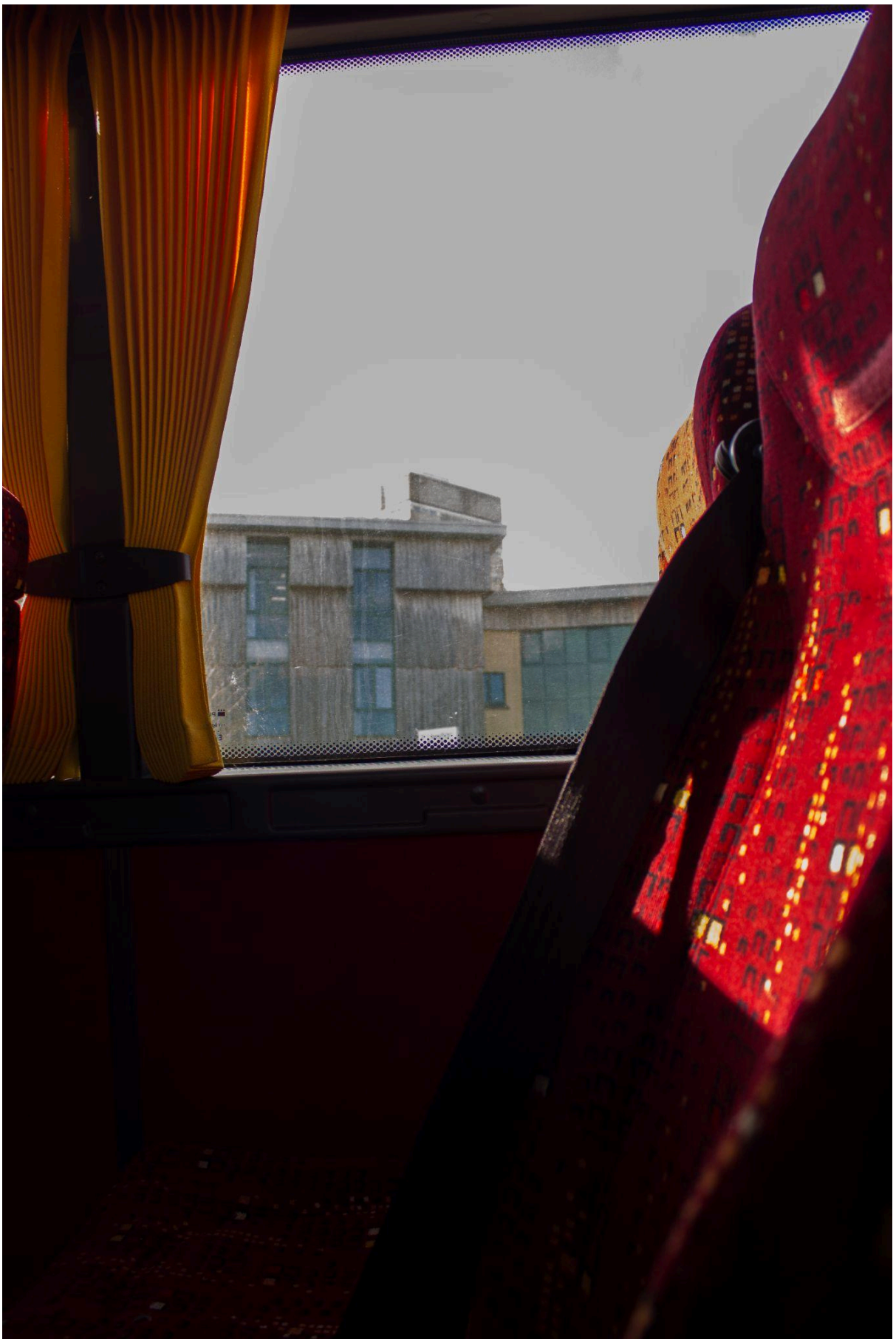



VEHICLE HEIGHT 2.95m
VEHICLE WIDTH 2.3m
VEHICLE LENGTH 8.5m











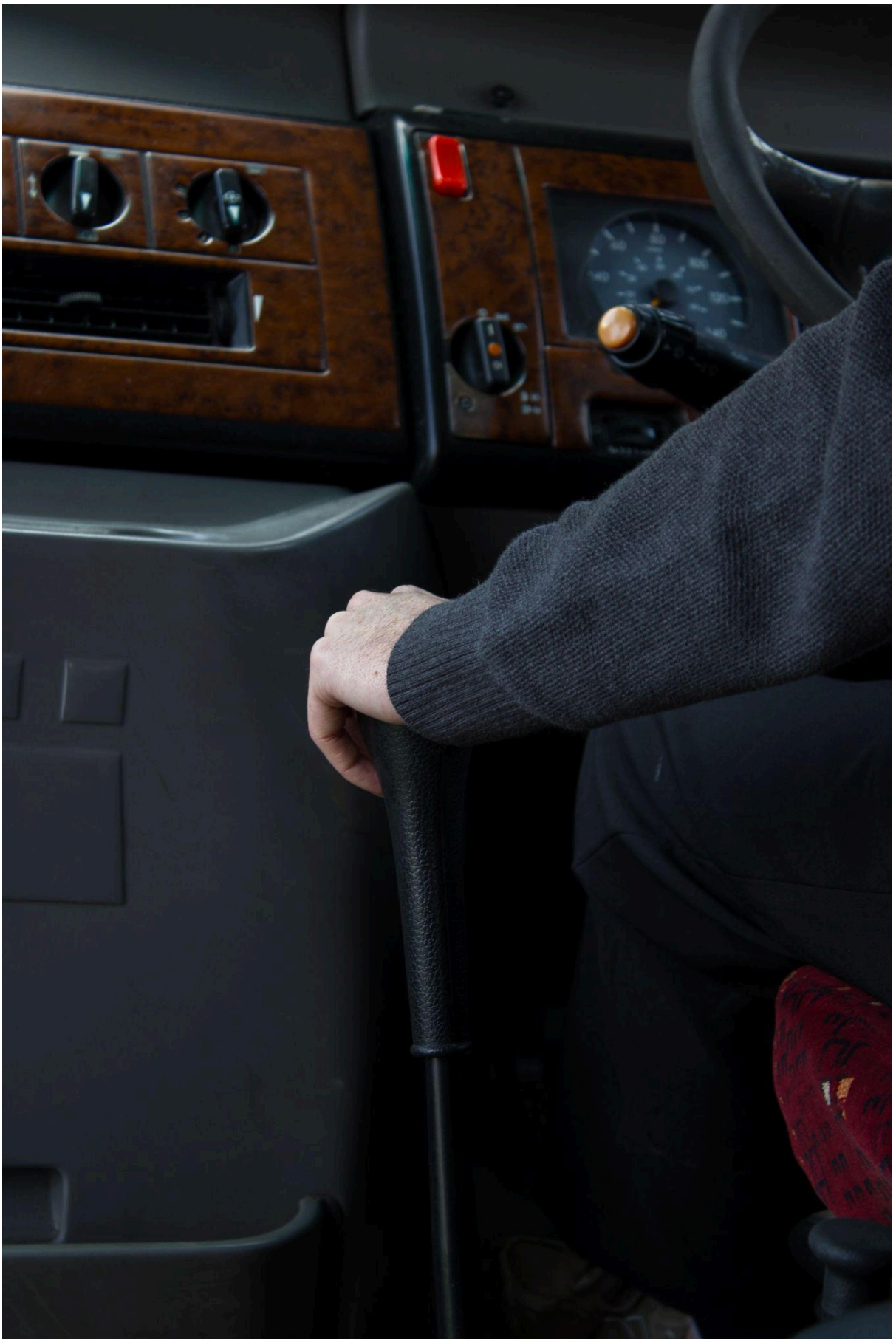













EMERGENCY EXIT
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EMERGENCY EXIT

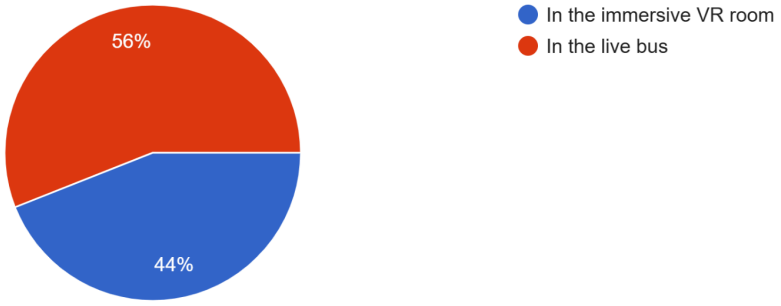




Appendix D: Form Responses

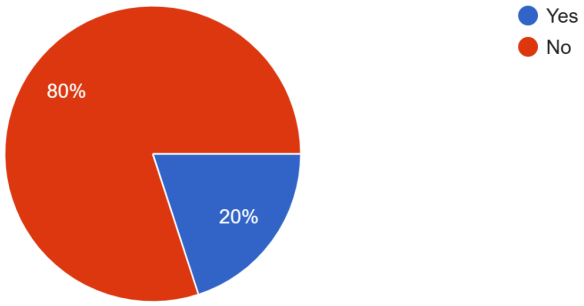
Firstly, which version did you see? (if both, which one did you most recently see?)

25 responses



Is this the first time that you have seen/been included in an immersive theatre production?

25 responses

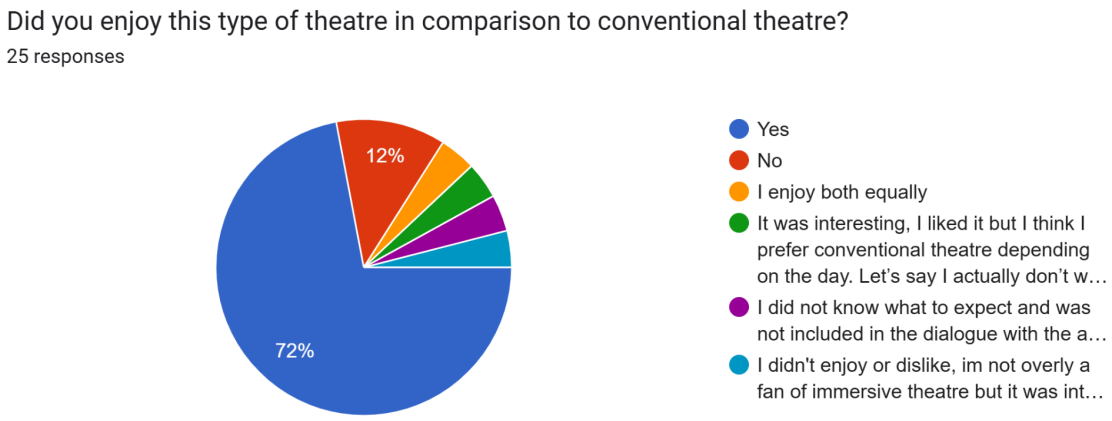


If you answered yes, what were you expecting/did we meet your expectations? Or if you answered no, how did this compare to your previous experiences?

15 responses

- This was alot more directly interact than the previous production i saw. I really enjoyed the intimate atmosphere but it was sometimes a little awkward to "watch" because the limited movement and seats. It definetly felt like a experience you listen to rather than watch.
- Did not know what to expect
- I felt the structure was very easy to follow, having a kind of forth wall character ask questions to the audience mid performance that related to what we just saw, helped with the immersion and got us thinking of questions about the character played by chris.
- in comparison to other student productions it was very ambitious and pulled off very well. I have experienced immersive productions in singular rooms or on digital landscapes previously. In WMC they have a small immersive room called the bocs - have a look into it! A completely normal christmas party - immersive christmas party production. Look into dark field - work almost exclusively in shipping containers usually audio immersive experiences - most happen in the dark - good moveable business model.

- It was more than I expected, I felt like I was in a moving bus and it was weird
- Usually we try to interact with everyone, but it seemed a lot more personal, but I was still able to hear everything.
- It was a much smaller scale to the other production I saw but it worked well
- The setting was really interesting and felt more connected to the performance. The set up did make sightlines a bit trickier, but everything could be heard.
- It felt more natural
- Yes It did meet my expectations and it was fun to be interacted with
- Over exceeded my expectations
- I felt more involved in this production, as although it was taking place in the VR room, it felt like we were on a bus, due to the seating layout and passing vehicles on the screens
- This was much closer quarters (confined) which I appreciated. It also felt less scripted than other performances I participated in. I appreciated what felt like private conversations I was overhearing, rather than having the entire audience observing the 'spect'
- I didn't really know what to expect, i knew there would be interaction but beyond that i didn't know what would happen.
- I'm always wary of immersive theatre as i dont like audience participation or the risk of being picked on and i often find they can be overwhelming. This was comfortable and inclusive, and i felt there were safe seat options which i appreciated.

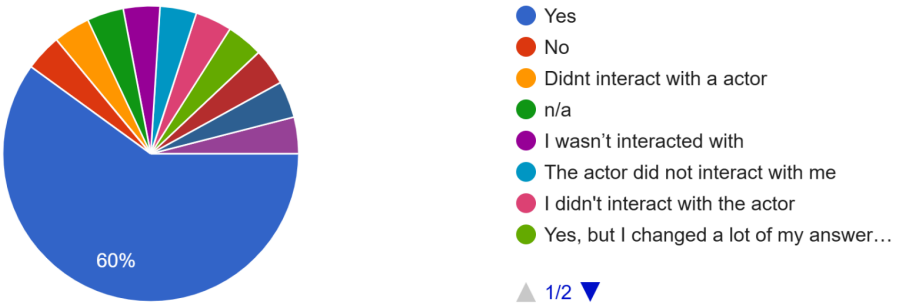


- It was interesting, I liked it but I think I prefer conventional theatre depending on the day. Let's say I actually don't want a show to interact with, etc.
- I didn't enjoy or dislike, im not overly a fan of immersive theatre but it was interesting
- I did not know what to expect and was not included in the dialogue with the actor. I may have felt a bit nervous if the actor had conversed with me

Did you feel as though there was a connection made between yourself and the actors?
25 responses



Do you believe you were truly being yourself during the production when responding to actors?
25 responses



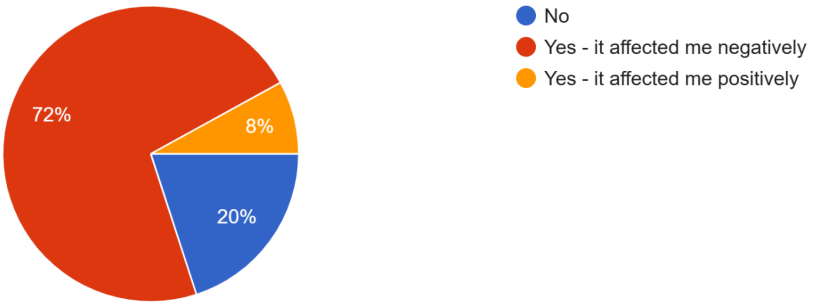
- I didnt interact with the actor
- I was not interacted with
- I did not interact directly with the actor but when asked questions about the performance did answer honestly.
- Yes, but I changed a lot of my answers to see if the results changed

In response to the previous question, did you feel the need to 'put on a face/act'?
25 responses

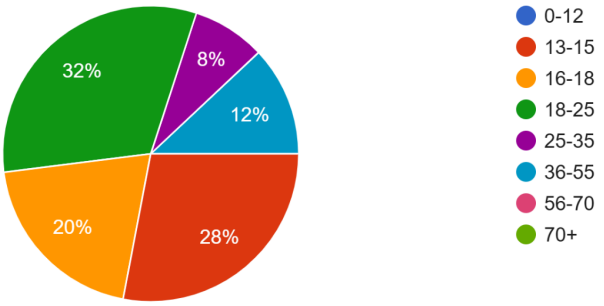
- 24% said no (6 responses)
- 8% said N/A (2 responses)
- Only slightly, in the way that you would be more heightened/polite when speaking to a stranger
- I probably would of if I had been talked to
- Yes, i felt i was always on edge a bit, but as i wasn't picked on i didnt need to
- I feel when in theatre, I always do. My theatrical self comes out more when entering an immersive production.
- I'm someone that gets anxious easily while traveling via bus, plane, car, and sorts, so I felt the need to be a little more guarded and cautious about my surroundings
- No not really, I think there was an element of having to speak loud enough for others to hear, but it was nothing I wouldnt otherwise do or say

- Not really, I pulled out my phone more. Not to doomscroll, just wanted to see how well I could focus on the show around me despite the screen.
- A little yes.
- yes, to some extent. However, its tot a 'face' I can full control. Similar to meeting a new person or making a presentation, I was authentic in the sense that that is generally how I respond to similar circumstances, not that I was fully myself.
- Although i wasnt interacted with i did always feel on edge in case i was, i think if i were to have been interacted with i would have felt too awkward to answer honestly
- A little bit but i feel that was more because i was very concious of the camera
- I have felt this way previously, but not on this occasion
- I did not! The immersive experience allowed me to be myself and felt included throughout piece.
- Yes I think I did put on a act when I was interacted with, and was more confident than J usually an
- No i didnt i felt like being myself would be the best course for the actor.
- I dodnt interact much so no
- I think if I had of been involved in the dialogue I would have been apprehensive and may have found it difficult to be my authentic self and totally immerse myself in the situation

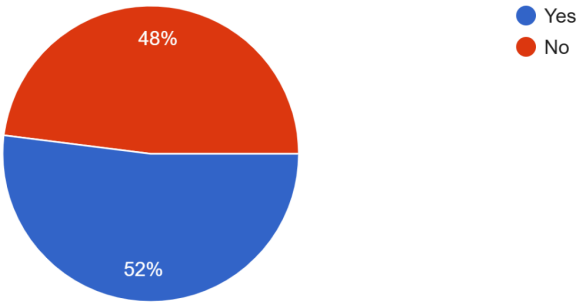
Do you feel as though the lockdowns of 2019-21 due to COVID19 impacted your ability to socialise?
25 responses



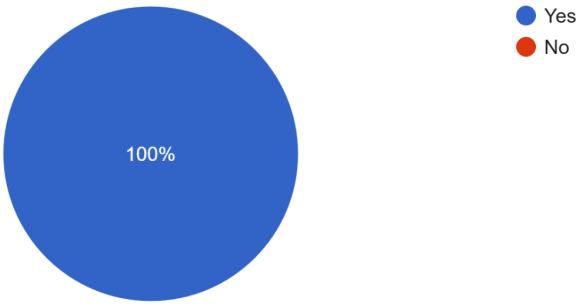
How old were you when the Covid pandemic began?
25 responses



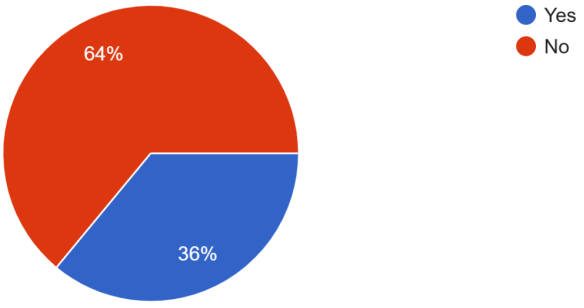
Have you ever experienced a 'Halloween Horror House' or something similar?
25 responses



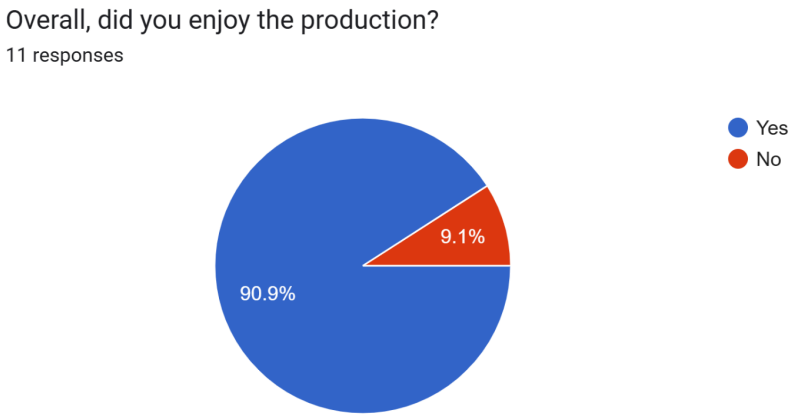
If you answered yes on the previous question, would you consider that a form of theatre?
16 responses



Does the title 'Immersive Theatre Production' tend to deter you from events and performances?
25 responses



Immersive room specific Questions:



What was your opinion on the use of the LED walls? (were they unique/ interesting/ distracting/ hard to focus on?)

11 responses

- Very interesting! Really immersed me in the bus, the detail used on the screens allowed me to feel as if I were actually on a bus! Incredibly impressive
- I found it engaging and really helped set the scene.
- they were interesting, it didn't break any illusion for me, I was interested in the movement but also wanted to focus on the acting.
- Well done
- I thought they lent themselves very well to the play and I personally liked them as an interesting way to set the scene. Although I can understand how others may find it disorientating, with the moving scenery and all
- I liked the fact that there was a combination of tech and actor involvement, it wasn't completely soulless and reliant on the technology. I could feel the motion I could feel that the footage had looped which wasn't too bad but i didn't know if it was purposeful or not.video games are a really good arena to decide / make choices. I wonder if you want the audience exploring the space right from the off, from the very beginning. Maybe note that 'a previous passenger lost something please get up and look for it' - purposeful exploration and specific guidance.
- They were kind of distracting as I wanted to watch the viedos instead of the actors
- I enjoyed the footage of the roads, it made it believable that you were moving
- They were really enjoyable, I loved the use of them for scenes being played.
- Gave me a feeling of actually travelling on the bus and I thought it was good
- I found them a bit distracting as I was watching the countryside and the details of the bus, but I also found them a bit of a struggle sensitivity wise. I'm never a fan of led screens in theatre, but in an immersive sense I think they worked well, just not suitable for me. I liked the actor video sections I thought this was an interesting way to show other scenes.

Do you feel as though the use of an LED/immersive room for the set has enhanced the performance for you?

11 responses



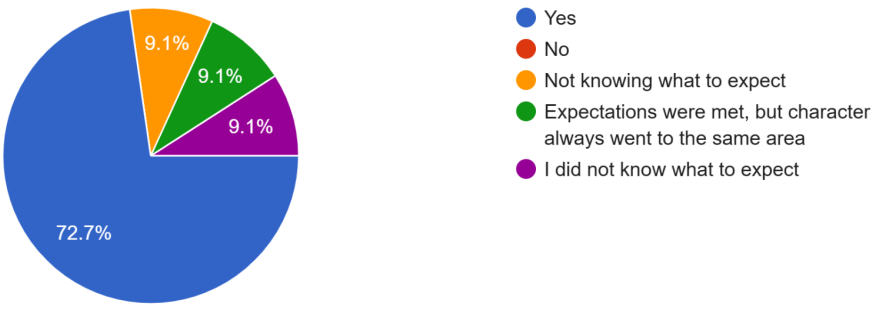
What were you expecting from the performance upon seeing the set?

11 responses

- I was expecting to be taken on a ride through the immersive story, I expected the set to play into the narrative of Morgan's story.
- I wasn't sure but it was very intriguing
- Interaction, use of the space around us
- Did not know what to expect
- The main performance may ne at the front but the actos may come down the aisle.
- I would say going forward are you trying to evoke a 'backrooms' type of vibe or purposeful unrealism. You could pull in the Greek influence a bit more from the no smoking signs etc., change it from English to Welsh to shift etc.??
- I wasn't sure
- To feel like I was on a bus which I did
- I'm not sure, I think I expected the actor to move about the cabin and talk to people in different sections on the bus
- I did not know what to expect but liked the set and being greeted by the 'conductor' and receiving a ticket on arrival added to the illusion of a bus journey
- Sort of exactly what we had, but I have experienced the show before in a rehearsal so I sort of new what to expect.

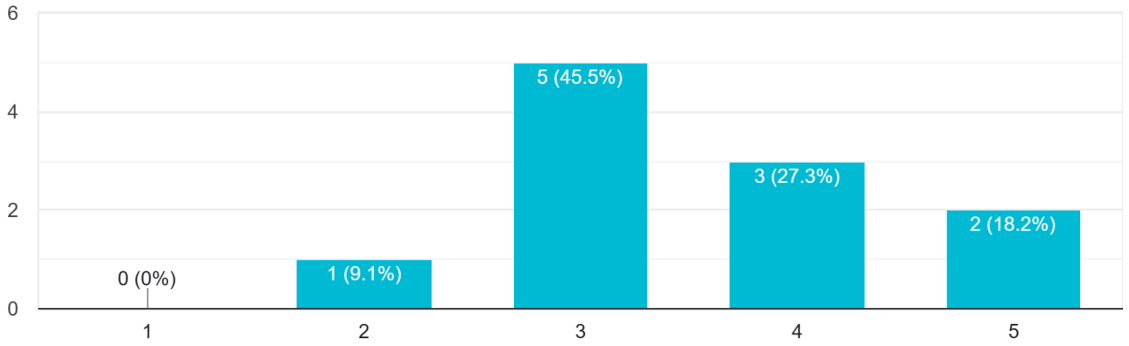
Did we meet those expectations?

11 responses



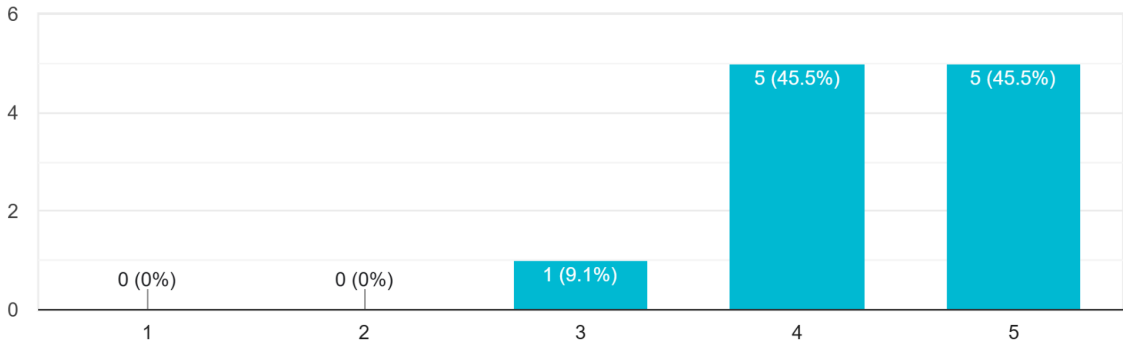
On a scale of 1-5, how positive were you feeling before coming into this production?

11 responses



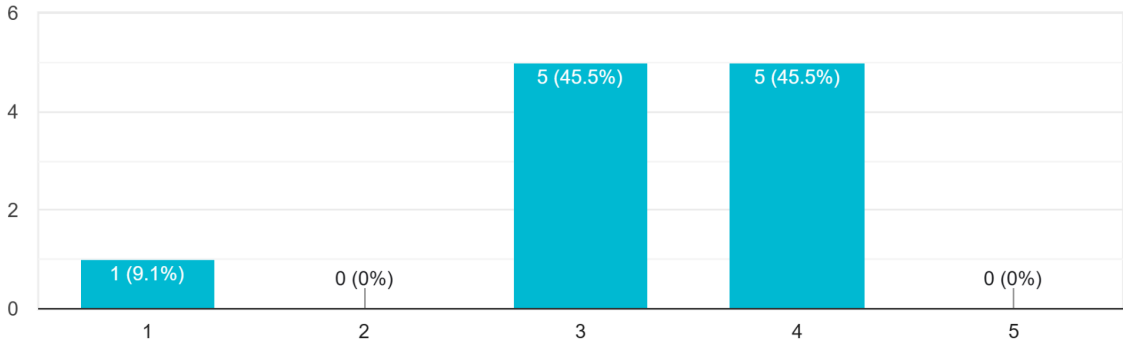
On a scale of 1-5, how positive were you feeling after seeing the production?

11 responses

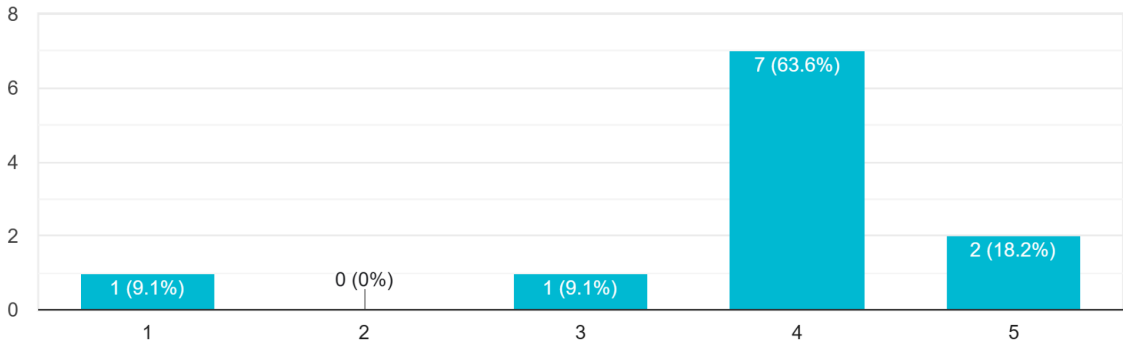


3.45 (Average before) - 4.36 (Average after) = 18.2% increase

On a scale of 1-5, how readily social were you feeling before coming into this production?
11 responses



On a scale of 1-5, how readily social were you feeling after seeing the production?
11 responses



3.27(Average before) - 3.81 (Average after) = 10.8% increase

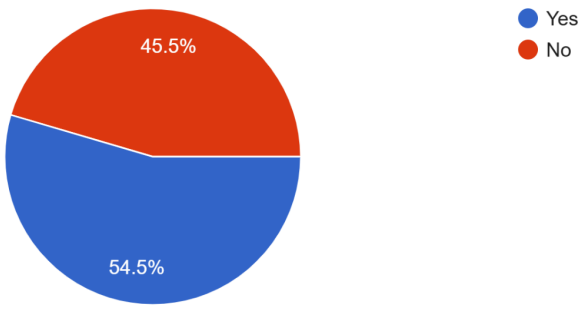
In your own words, how were you feeling coming into this production, and how have those emotions progressed throughout your experience?
11 responses

- I felt positive coming into this experience, I prepared myself to be interacted with - through the production I saw different people from different backgrounds talk about their views on life (big and small). It was intriguing to come together as a collective and experience how Morgan's action have different impacts and we as an audience has an influence on those decisions.
- Exciting and I found the message very interesting and engaging
- I was excited in anticipation to watch, the performance met my expectations, it was a memorable performance for sure
- The performance had good elements that could be developed
- I was a little hesitant to be spoken to by someone who is in character, but I knew this was a possibility coming in and once I saw only the front row being interacted with, I was able to enjoy the show more.

- I came in with excitement and curiosity and i am playful, wanting to find the boundaries of the play or game. I know i am more confident as i know what actors and creators want from the production. I found it inherently funny asking people questions they they are not ready for, i found it very moving and had a lot of sympathy an concern for the character. I'm aware of men's mental health and kids these days who are more vulnerable to negative thought processes and radicalization.
- I was excited to see what was going to happen and I felt sad for Morgan and agreed with most of his points about online activity, I feel like if I had been talked to I would have definitely mentioned AI
- I was nervous but I really enjoyed the process
- I was first feeling a bit overwhelmed by the set and multiple voices surrounding me, but these feelings lessened when we had the character and conversations to focus on, especially when I was interacted with
- I did not know what to expect but was looking forward to seeing the performance. The production was thought provoking and I felt connected to the actor. I felt I wanted to know more about the actors situation and have a clearer understanding of the background to the people whose story was portrayed in the production
- Apprehensive as I don't enjoy immersive and interactive theatre, I don't respond well to being interacted with, I felt the same throughout.

Is there anything you feel was missing from this production that, in your eyes, would have elevated the experience for you?

11 responses



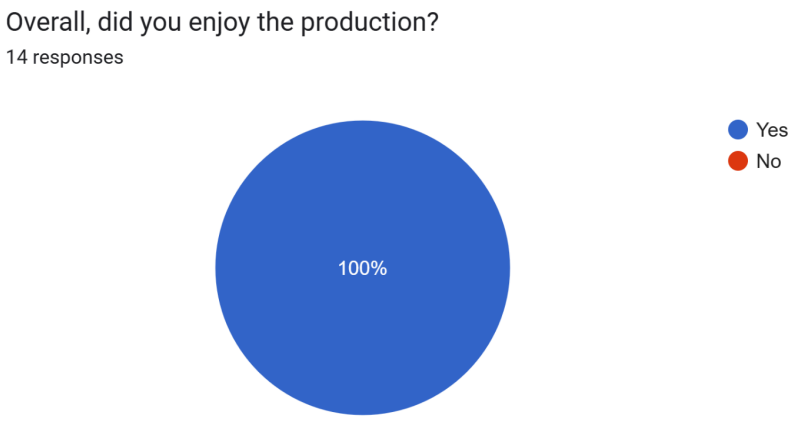
If you answered yes to the previous question, please expand:

7 responses

- I wouldn’t say needed! I just feel like I had time to move around the bus and explore, so maybe some more time between segments to go and explore, sit in different seats? Talk to different people about Morgan decisions and his view on social media etc.
- I noticed that the windows had memories/the past through them, maybe some more clarity on them? but also non-linear/perhaps unexplained is interesting too, as it encourages our own interpretations! I’d have loved to get to know Morgan more too, but that’s the enjoyment of an immersive piece - i’d simply have to come back again to get a different story
- More audience interaction
- Being on a real bus

- maybe give an obvious question and make the audience regret it by giving an unobvious answer - like expressing himself negatively or a question 'do you want to talk to Morgan' to make it more difficult to have a straight yes - philosophical questions are very hard to say yes or no to. Be firmer with audience or give them a response that makes them double guess - be more specific to make them really feel as though they were in control of their choices. my go to is playing video games or playing DND to get the practice and understanding of audience control. look into life is strange - it's not perfect but its a good learning tool as it makes you feel at the heart of it as well as a viewer in some points.
- I did not know that we were allowed to move around and interact with the props. The actor only interacted with the people at the front
- I think the questions we were asked could have been more specific and changed after each scene. I would have liked a clearer understanding the actor and his sisters story. I think involving more of the bus passengers in the conversation would have enhanced the experience.

Live bus specific questions:



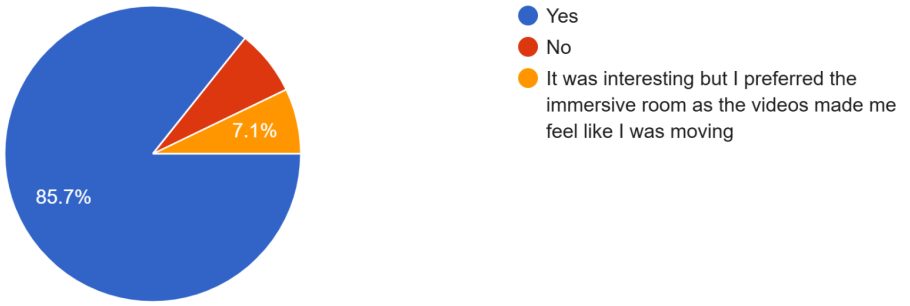
What was your opinion on the use of a real bus as the stage? (was it unique/ interesting/ cramped/ distracting?)

14 responses

- Fun and intriguing
- I thought it was an interesting idea, but I did prefer the immersive room as I was able to see "Morgan" better than I did on the actual bus. However, the bus was a very different experience.
- I enjoy site specific performance for all of the reasons that you share in brackets
- It was really unique i loved it but i think it forces you to "eavesdrop" rather than "watch" certain parts depending on seats
- It was crowded, but that adds to the ambiance, my only distraction was that we were still, whereas the immersive room gave the impression that we were moving
- I thought it was really creative and it made everything seem more real, and the actor didn't really have to project, since it was a small space.
- A bit cramped, but it's unique and interesting.

- I preferred the real bus to the led screen version, I felt more immersed and connected. It was a unique setting, and although at times it felt cramped and I couldn't see the actor, I could hear everything and understood the conversations. I think the real bus also allowed for more interaction from the actor as he moved around the bus, and also with the props. Although there were moments where I felt there was more distraction and a disconnect from the audience as we were further away.
- It was very unique and fun!!! It made all conversations feel more natural and made use of the space very well
- It was very interesting and unique, it was a bit cramped and was hard to hear the actors at some points
- It was an interesting location but it was hard to hear the actor at all times. The seats were cramped but they would be on a bus so it felt real
- I think it was a nice touch. I prefer details to be authentic. I don't think it was absolutely needed, but I can't compare it to the non-bus performance.
- Both unique and interesting! I have never been to a production that actually utilises real transport, I'd definitely book events that include this in the future.
- It was really interesting, I preferred it to the immersive room. Although it was slightly cramped but the performance was short enough that this wasn't an issue

Do you feel as though the use of a literal bus for the set has enhanced the performance for you?
14 responses



What were you expecting from the performance upon seeing the set?
14 responses

- A set with spare sheets and no stage made me aware that there was going to be an actor roaming around
- I was expecting conversations involving audience members.
- I tend to have an open mind in all theatre situations
- I felt a bit paranoid that ANYONE on the bus could be a actor or a part of the performance
- True immersion!
- Not much, it was a small bus, was just wondering how this was going to play out.
- I expected what I saw it was amazing.
- Having seen the performance or versions of it before I was expecting what we got, although it was interesting how the audio scenes were played in the bus vs the immersive room
- My first thought was how the hell are they going to show the "flashback" scenes

- I was expecting to be interacted with and was a bit nervous about it
- I was expecting interaction with people to take place up and down the bus
- nothing beyond the fact that the performance would take place inside of it.
- For it to be a more close knit experience and it was! I enjoyed exploring the bus for props that would trigger more events.
- I had already been part of the test of the performance so knew most of it but the props were very interesting and unexpected

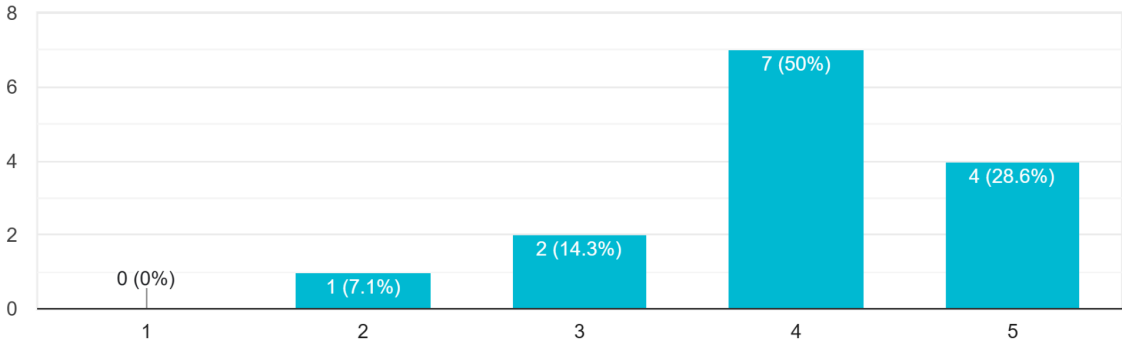
Did we meet those expectations?

14 responses



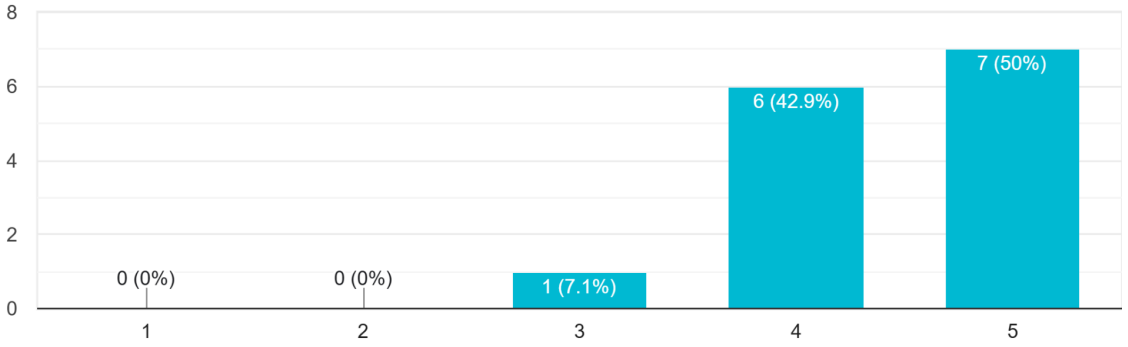
On a scale of 1-5, how positive were you feeling before coming into this production?

14 responses



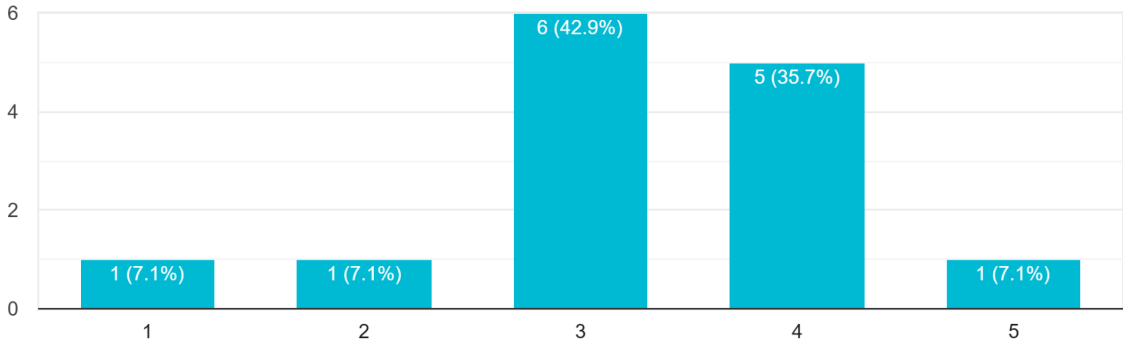
On a scale of 1-5, how positive were you feeling after seeing the production?

14 responses

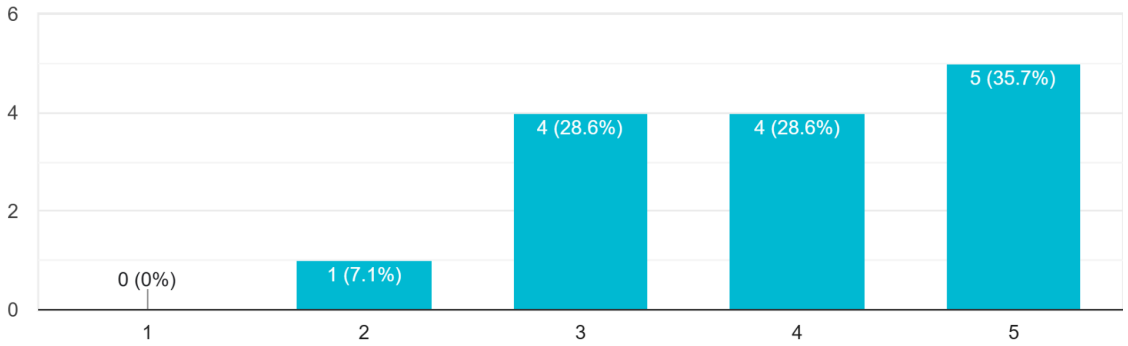


4 (Average before) - 4.42 (Average after) = 8.4% increase

On a scale of 1-5, how readily social were you feeling before coming into this production?
14 responses



On a scale of 1-5, how readily social were you feeling after seeing the production?
14 responses



3.28 (Average before) - 3.92 (Average after) = 12.8% increase

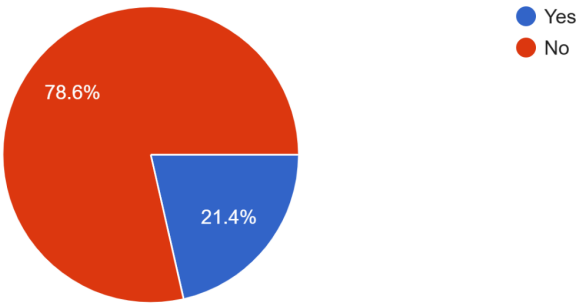
In your own words, how were you feeling coming into this production, and how have those emotions progressed throughout your experience?
14 responses

- Felt sorry for morgan
- I was feeling excited as this is a type of immersive theatre that I haven't seen before. I was nervous but excited throughout, as I didn't know what kind of questions they were or if they were going to ask me one.
- I didn't attend with a consideration of emotional shift sorry. I reflected upon the inherent sadness of the character following both versions of the work.
- I was excited to see the show as i had no idea what the plot would be. I almost felt like it was gonna take a "black mirror" twist becaise of the actors nervous character and the audio of his sister along with the ominous questioning. By the end i kinda got it was more a experience focusing on being thoughtful and reflecting on the ways we socialise
- I had a pre assumption about what was to come, and I left feeling satisfied

- Scared to be talked to, but felt a little better
- I felt a bit scared and interested and throughout my stay it was changed to intrigue and feeling for the character.
- I was nervous of the interaction, especially as there was even less place to hide in the real bus, after watching others interact I became more prepared for if I was spoken too
- Feeling super excited!!!
- I was a bit nervous about potentially being interacted with and I got more comfortable when the show continued
- I was unsure what would happen but I enjoyed it
- I was feeling thoughtful and internal, but ready for some social interaction. During the performance I remained thoughtful and introspective, which I felt was supported by the 'set'. Having the actor move around a crowded bus allowed me space to think about what was being said. It felt less distracting than being in a theatre where the audience is supposed to be 'locked in' to the performance the whole time. I enjoyed the social interaction directly afterwards, but was distracted by the immediate engagement with the next IP presentation.
- Felt excited and ready to experience a new type of theatre! Throughout the piece, I got more immersed in the narrative, the use of an actual bus built me into this world that Morgan was creating.
- I was unsure as I typically don't like having to interact during a performance but I ended up having fun and feeling much more relaxed through it

Is there anything you feel was missing from this production that, in your eyes, would have elevated the experience for you?

14 responses



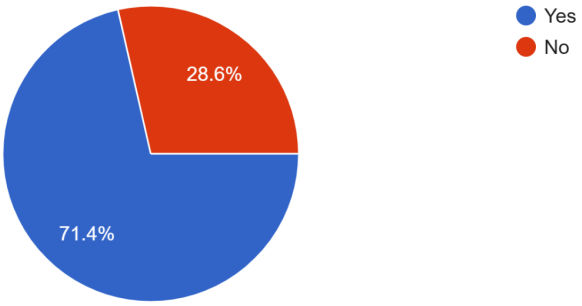
If you answered yes to the previous question, please expand:

3 responses

- Movement, maybe? I understand the complications but maybe that heightens the immersion.
- More interaction and props more visable
- I suppose I'm the type of person who would have liked to know the rules of the game before the performance began. The driver asked us questions, but the consequences of our answers were not made explicitly clear. Nor was the impact of the audience discovering trinkets and delivering them to the bus driver. I can make some assumptions, but I'm still not sure what was going on. I feel that the dialogue

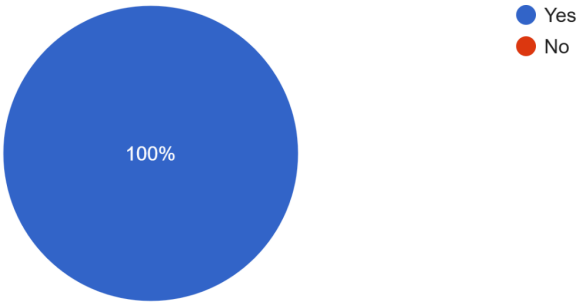
catalyzed a fair amount of thought about life and social media and I would prefer the other elements of the show to be more more explicit.

Did you also see our previous production in the immersive VR room?
14 responses

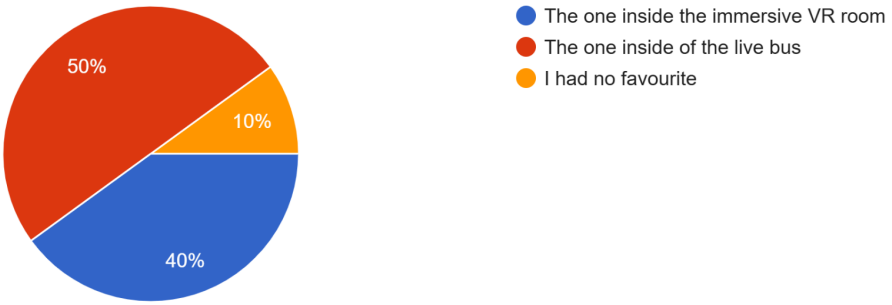


Both productions specific Questions:

Overall, did you enjoy the productions?
10 responses

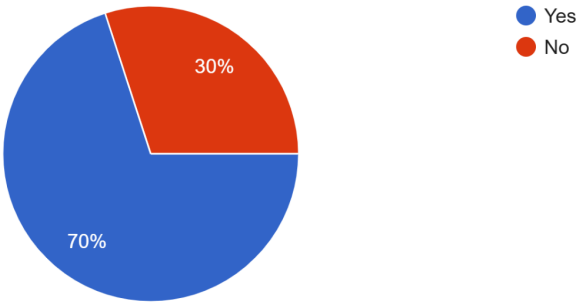


Out of the both of them which did you favour?
10 responses



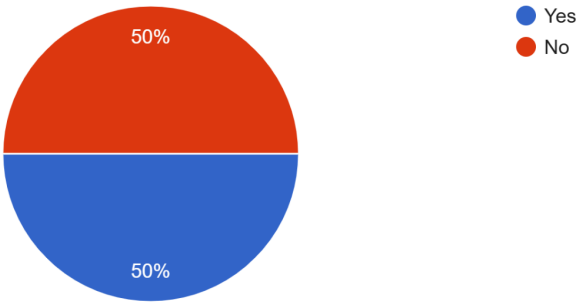
Do you believe that the different sets made you react differently to the actor?

10 responses



Do you believe that you expected different things upon seeing the different sets?

10 responses



If you chose yes to the previous question, could you please expand:

5 responses

- More feeling of voyeurism when listening to other conversations on a live bus
- There's an interesting interplay between actor and space and actor and constructed space.
- I think just different levels of immersion for each set, nothing negative.
- I didn't expect that the immersive room walls to show real road footage and it was a bit distracting, I was less distracted on the actual bus
- I was expecting the Immersive room to feel fake but I actually felt this was more real because of the movement

Appendix E: Unmentioned inspirations/Research

Attended / Watched:

Cardiff Halloween festival in Cardiff Bay - Halloween Island [immersive theatre]
Murderville on Netflix - immersive murder investigation for actors/influencers [immersive theatre/marketing immersion]
Christmas Murderville [immersive theatre/marketing immersion]
Chatroom - script by Edna Walsh [negative consumerism]
Traitors TV show [immersive theatre]
1% Club - all audience are involved [immersive theatre]
The Floor - all audience are involved [immersive theatre]
Double Indemnity - film - staying on the train theory [inspiration for Before We Stop script]
Creating a spark with Alison Norrington [dissertation writing]
Continue - Retro arcade in swansea [marketing immersion]

Lightly researched:

Punch Drunk - sleep no more
You me bum bum train
Shunt
Dream think speak
Third rail projects
Wake the tiger - Bristol
Her story
Gone home
What remains of Edith Finch
Everybody goes to the rapture
Time loop games
2.8 hours later
Baldur's Gate/ Baldur's Gate three
Life is strange
Artaud and the theatre of cruelty
The Mystery of Edwin Drood - musical - Charles Dickens unfinished book - ending decided by the audience
‘Dude’ 1972 - immersive theatre on broadway - animals released into the audience
‘Her Lies Love’ - club environment

Appendix F: The Script

Before We Stop script written by Chris Davies

Before We Stop

Key

(...)=Potential audience reply this is an actor decision to if they carry on with written text which is a guideline for what the characters thinking but should be an audience led conversation.

~ =Improvised reply to audience interaction, the improvisation should take the audience reply and try to ebb into the next section of writing fluidly. The writing can be changed to fit with the audiences reply to seem natural but should keep the core elements of the writing

X Y Z, A B C=Stories are split depending on audience choices and interactions unlocking different endings and emotions in scenes

~Alternate lines for scenes are placed the other side of the page to facilitate more options for the audience, determined by the actor which line they say

-----= Anything in yellow is a potential idea or solution

**=Jumps to somewhere a few lines later in the script*

Characters

Morgan-A young adult who travels on the bus everyday to work, to home, to town. He feels stuck with his life

Bus Driver-a character who takes the audience on a journey to answer questions about how Morgan sees the world, he can interact with the audience but should always try to be charming and relaxed even though he has alot of power in the world of the performance.

Intro

The space has chairs laid out in rows for both actors and audience to sit in. The space gives connotation's of public transport. These scenes take place over different days.

Driver: Do you believe in choice (...) or free will (...) a yes or no will be fine (...) *(If yes give them a ticket with "yes" written on it, if not give ticket of "no" if unsure give a ticket saying "Maybe?")*

Audience gets settled

voice over: Hello and welcome to the B4 service to (*static*) to best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully, To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy *your* journey. with. Us.

Morgan enters

Morgan: can I get a get a ticket thanks?

Driver: do you think you have a choice

Morgan: yh?...I don't know?

Act *1*

Morning, a radios playing in the background

Morgan sits on his phone close to the entrance .

(A long pause)

He seems agitated, eventually puts it down on the seat next him aggressively which makes him drop it on the floor. As he scrambles for it, he sees the whole bus looking at him. He picks it up and locks eyes with the closest person to him.

Morgan: I want to get offline. I just think everyone's a fucking idiot on here, they either want to talk entirely about themselves and the tiniest problems of *their* life or something they have no right having an opinion about. What was the last thing you posted.

(...)

~I want to stop, but what else am I gonna do... A guy in his twenties without at least three ways of communication to the rest of the world is an outcast. And I need it, for work; and friends... I don't know, I'm fine. ~

Pause

Are you like sociable?... Like online?

(...)

~Its weird isn't it, anyone could just talk to you and they could be in a different country or believe in something you don't know exists, or someone you'd never talk to in real life...but they don't they just keep scrolling~

Pause

~Where you headed? (...) Sorry that's too personal I might be a serial killer. I'm not I'm just I can leave you alone if you want?

(...)

~I get it people want personal time and time doom scrolling and this is a good place for it...I've had lots of personal time... On here. (...) And doom scrolling.

(...)

~What's your preferred app of doom (...) scrolling like what do you spend your time on, what do you, watch.

(...)

~Pretty classic then?*

(...)

~I'm a Instagram reeler, tik toker, facebooker, YouTube shorter, twitterer or Xer if you care that much and I mean the only difference is the name, most of them are the same videos reposted by a different person, talking about the same problems with a different face or no face with just subway surfers in the background... Sorry I just ranted at you.

(...)

~*I just I do hate it and that's not wrong, (...) everyone else does (...) Like...

searches for next closest audience member

~Hi, you got tik tok right?

(...)

~do you enjoy it?

(...)

~if you could have that time back would you

~So what do you do otherwise?

~*(back to original audience member)* see no one likes being online but everyone is addicted, I guess.

(...)

(*Pause*)

~I get that its good? I just... there's... if *I* could... Am I making sense?

(...)

~I don't think everyone's "bad" I just don't see the good ones, I guess. And it's not like they feed you the good news I don't think I remember the last time I heard good news. Do you? (...) Have any good news?

(...)

~like not cat gets saved from tree but bigger something of substance it's all just not enough.

~(just a really nice bit of good news) thank you

What's your name?

(...)

See you again *(insert name here)*

He gets off the bus

Music gets slightly louder

Voice over: Hello and welcome to the B4 service to (static) best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully. To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy your journey. With. Us.

(The audience then decides what Morgan should do) *X=option No* *Y=option yes* *Z=option maybe?*

Should Morgan Get offline?

(Extended pause)

PT: Act 2

Midday, a radio plays in the background

Morgan enters

Morgan: (head down on his phone) single, thanks

(Gets ticketed)

Morgan: hi mate, same as Usual

(Gets ticketed)

Driver: where you headed

Morgan: I don't know

(Gets ticketed)

Pause

I like your top (...) where'd you get it?

(...)

~I like stuff like that, I'd never wear It though, I'm a neutral colours guy (...) this you all the time (...) or you trying something new?

(...)

~I couldn't wear anything like bright and colourful I just don't think it looks good. Guys either wear jeans with a plain t-shirt, sometimes with a joke or some TV show they like on it. Or... trackies there's no in-between

(...)

~Everyone's different, I get it but a pastel yellow on anyone is just a mess. I'm not some big fashion guy and I'm not an outgoing person but if I got on here in a bright pink...anything, I'd look ridiculous everyone would look at me and think I'm an idiot. Like what's the stupidest thing you have in your wardrobe.

(...)

~you got to have something (...) look just whisper it to so no one can hear us (...)

~well all my clothes are, normal, either being plain or have a stupid joke on it:

(...)

Each coloured letter is a different ending for a scene return to this point if reading play as a script:

X

~Why do you wear stuff like that? (...) Is it like a brand or did someone get it for you?

(...)

~I just, I immediately think that your somebody, when You're really someone else (...) I just think it's easier to have a plain shirt on than make someone think your something your not, or something more than that.

(...)

Pause

~Half the people on here prove my point, for the amount of designs and stuff, everyone just wears what's popular or what everyone else wears and it's all the same and I don't get it, are we all just supposed to be the same?

(...)

~it'd be better no one would fight, Everyone would get along do everything everyone wants to do, *families* would spend more time together, politicians would agree, more, and everyone wants that right?

(...)

~Imagine if you had like a twin, and you did everything together and they just got you cause you have the same brain and you always agree with each other, your always supported and supporting them, wouldn't that be great?

(...)

(Pause)

~Do you hate anyone, have you ever hated anyone?

(...)

~What if they understand, what if you agreed immediately, the first time you disagree about anything. Would you still hate them.

(...)

Audience Openness ~I think you can hate someone without

Disagreeing with them, I think you can

Hate someone for just existing or not...

This is my stop thanks for the chat

Morgan leaves

Music gets slightly louder

Voice over: Hello and welcome to the B1 service to (static) best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully. To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy your journey. With. Us.

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

Should Morgan express himself?

(Extended pause) Next scene:

Y

~my sister got me, this shirt with the smudge cat meme on it? with him sitting at the table? And there's the one women shouting at him and the other one holding her back? No? She always said I look stupid when I'm trying to give my opinion... Like the cat from the meme

(...)

You got siblings?

(...)

Do you wish you did?

(...)

Nice what are their names?

(...)

How old are they?

(...)

~Nice.

(...)

~Do they look like you?

(...)

~Is it a bit like her brown hair, or his with the curls? *(These can be substituted for real features of people on the bus)*

(...)

~You got a picture?

(...)

~If it's like convenient, I'd die if

anyone looked through my phone.

~What do you mean her hair, it's clearly more his

(...)

~What do you do with them do you like go out and do things?

(...)

~Are you like best friends or are you complete opposites?

(...)

(*Pause*)

Do you like them?

(...)

~Do you love them?

~Do you hate them ?

~Sorry, this is my stop, thank you

(Morgan leaves)

Music gets slightly louder

Voice over: Hello and welcome to the B1 service to (static) best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully. To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy your journey. With. Us.

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

Should Morgan express himself?

(Extended pause) Next scene:

Z

(...)

~I do have a stupid hat, it's like black and orange, got it at a wolves game, looks like an old like jester thing. With tassels and stripes.

(...)

~Don't even know where it is, you big on sports, (...) I'm not really, I just like Wolves, I guess

(...)

~What do you do in your spare time? what's your hobbies?

(...)

~I'd try that, I think, I'm just either *here* or at work and most things you've got to be somewhere to do the thing you want to do and they're often really expensive or time consuming or hard to get into and I just can't...

(...)

~I can't commit I feel like when I do, anything it takes a part of me. And I guess I don't have any parts spare right now...

(...)

~I'm just busy, with *family*, and work you get it.

(...)

~Do you like have lots of friends who do (insert hobby here)?

(...)

~Maybe they'd do it with you, (*points at audience member*) they look (insert hobby quirk here) and lonely. (...) Introduce yourself what's the worse that can happen.

(...)

~Okay just say hi my name is (*gestures for audience member name*), I like your top what are you interested in, do you like *(insert hobby here).* Worst that happens they say No.

~I think that went great?

(...)

~You think you'll actually meet up with them? (...) Because I do ignore texts. (...)

Pause

~Even if I shouldn't...

(...)

~Well, if you want, and you see me, you can always talk to me? I'm Morgan.

(...)

This is my stop. Good meeting you (insert passenger name here.

(...)

(Morgan leaves)

Music gets slightly louder

Voice over: Hello and welcome to the B1 service to (static) best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully. To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy your journey. With. Us.

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

Should Morgan express himself?

(Extended pause) Next scene:

Act 3

Evening, a radio plays in the background.

Background noise fills the stage as chatter is heard from all directions as Morgan gets

on.

A

Morgan: *(taps on with his card)*

B

Morgan: (to bus driver) Hi Alex how's it going seems busy tonight

Driver: could be doing better. *(Points at ticket)*

Morgan: *(picks up ticket)* see you mate

C

Driver: Are you getting on

Morgan: urrr yeah, sorry, a single thanks.

(Gets ticketed)

Pause

Morgan moves through imaginary figures as the chatter gets louder and louder the further he moves into the bus. Morgan stands (if there are seats available he'll ignore them)

Morgan: Sorry to be in your space, busier than usual

(...)

~ There's always at least 5 new people on here, adding onto the usual's *(gestures too himself*)

(...)

~you travel much?

(...)

~I travel too much, in a way? I want to like travel, travel you know. Like more than an hour or two on a bus. Go to like Spain? or somewhere Hotter than here. But no-where touristy, when anywhere is rammed with people it gets way too, ummmm, claus, tra, phobic is that it?

(...)

A

~Sorry you're the same way aren't you, I can go?

(...)

~I'm a mess, I'm really not good at talking. In my head I'm ok I can think about what I'm saying, but when there's other people I just stutter. Is that normal?

(...)

~Maybe everyone else is the problem, if I'm fine on my own and everyone else is making it hard for me, then maybe they just don't wanna talk to me?

(...)

~I'm not saying every word that comes out my mouth is, gold but ... I don't know, talking, it can help, sometimes and shutting ups easy, right?

(...)

~If I can let someone vent at me for 10 minutes about their work or their partner and share the load? Doesn't do me any harm I'm not doing anything important. And what's the harm I'm not gonna see any of the people they're on about I don't know they're names and... am I crazy?

(...)

~I should just stop let people do whatever they want on their own terms, what can I do? (...) (*Looking around*) Sorry I'll shut up now.

(...)

(Extended pause)

Morgan leaves quietly

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

Voice over: Hello and welcome to the B4 service to (static) to best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully, To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy your journey. With. Us.

Should Morgan keep talking to people?

B

~Where's the best place you've been on holiday?

(...)

~Me and my family we went down Skegness, it was great we were 10-20mins away from the sea, me and my sister went like everyday and we got the best chippy it was, great. (...) Do you do like beach holidays, You big into surfing or anything?

(...)

~I'm not really,I'll have a swim, maybe, in summer, when it's warm. I don't understand these Arctic swimmers that go in like lakes and the ocean in winter, they're crazy *(he smiles).* (...) Suppose it's their choice. People making stupid choices sums up everyone in one way or another. (...) What do ya' think was the stupidest choice you made?

(...)

~What was the last big choice you made?

(...)

~I don't know when I last made a big choice. Like a life changing choice, like how many

life changing choice do you get?

(...)

~ I think the real question is how many big

choices get made for you?

Extended pause

(...)

Extended pause

~I don't wanna trauma dump on you...

(...)

~I get it, What are you gonna do

when your back?

(...)*

~My sister died a few months ago... Last June.

Pause

Has anyone close too you died?

(...)

~I'm glad, in some ways it feels like they haven't...

We weren't close. But it still happened.

(...)

What are your plans for when your back?

(...)

~YOU don't have to answer that! (...) I have no right trying to get people to open up.

(...)

~I just talk and sometimes my mouth moves before my brain thinks.

(...)

Pause

~What were they like?

(...)

~I don't know what, *she*, was like? Just they were the opposite of me. Outgoing, positive, loved people. And I didn't want any of it... Sorry, I'm... What you gonna do when your back.

(...)

*~I think I'm gonna get a chippy, look forward to next summer.

(...)

(Music plays)

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

Should Morgan keep talking to people?

Bus Driver: (*To Morgan*) do you want to keep talking to people?

Morgan: ...yeah, I do

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

voice over: Hello and welcome to the B4 service to (*static*) to best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully, To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy *your* journey. with. Us.

C: Fated

~ I hate travelling, I hate the bus, It smells, I'm on way too long and I get too in my head about things. (...)

~One time I was staring at some guys beard trying to work out if it's a goatee or moustache and then he sees me and I start talking to him because I was starting at him. and then I think he thought I was flirting with him which I wasn't, people always think that. does it seem like that?

(...)

~I'm just trying to be nice, I like talking to people, can't get bored of people right?

(...)

~Maybe it's just Me. I see the good in people, is that so wrong?(...) I think everyone's got something interesting like everyone's living a life and I just want to, show, them? I don't know, that they're important and have a choice or maybe we don't... Do you believe in Destiny? (...) Like things are made to happen and for a reason?

(...)

~ I don't think I can. Just hope that it's all okay and it works out? It's not how the world works, or it's not how it should work. Do you think you've got a purpose?

(...)

~I haven't got a clue what mine is, I'm just a guy, who feels like they don't know what to do with his life same as everyone else, I guess. Cog in a machine. Whirling away. Helping the people around me.

(...)

~Sorry this my stop I'll let you go back to whatever you were doing, hope the rest of your journey goes well.

(...)

~*(To driver)* thanks...

(Morgan leaves)

(The audience then decides what Morgan should do) A B C

A=option No B=option yes C=option maybe?

voice over: Hello and welcome to the B4 service to (*static*) to best enjoy your time with us please feel free to move and explore the seats, floor and walkway fully, To ensure you've left no personal belongings behind. If you have any problems during your journey with us please direct all questions to our driver at the front of the bus. Be respectful and helpful to all passengers when travelling and please enjoy *your* journey. with. Us.

Should Morgan keep talking to people?

Final scene

(All scenes are Projected)

Bad ending: *Morgan is seen in darkness illuminated by a computer or phone screen as a video plays*

Voice over: A choice is defined by taking an action. A person has a certain number of choices they can make in a day, you can only take in so much information, have a certain amount of actions, You can only do so much. If you spend your choices on your phone, doing work, being flooded with information, being overwhelmed and unable to keep moving. Your actions create more choices for all they effect, choice is a commodity, actions are a resource. So where will you spend yours?

Good ending: A beach, Morgan's looking off into the sea

Morgan: I could have done more for you, I think? I could have been there but instead I was doing nothing, and I just want to live. Live a life, a life you didn't get. So I'm gonna do everything I can. I'm gonna go somewhere have a destination and when I get there ... I hope you'll see it too.

The Other Ending: *Morgan is seen in darkness illuminated by a computer or phone screen as a video plays*

Sisters voice: if you ever see someone sitting alone. Or lost in thought. Ask them what they're thinking. Ask them about they're day? Maybe not to everyone but some people sometimes, on occasion? Maybe you only do it once but maybe that one person will change your life maybe meeting that person... is Destiny!