

Audience Research in the Arts conference programme (updated 24.06.2019)

Wednesday 3 July		A - High Tor 2	B - High Tor 3	C - High Tor 4
from 8:45 Registration				
09:15 Session 1	Title	PGR session	PGR session	PGR session
	Chair	tbc	Helen Freshwater (Newcastle University)	Fay Hield (University of Sheffield)
	Paper 1	Daniel Henry Øvrebø (University of Agder) 'New' music – new audiences? A qualitative approach to audience perception of high-modernism	Nika Leskovšek (University of Ljubljana) Addressing the audience in repertory announcements: institutional theatres in Slovenia from late socialism to democracy	Kadja Manninen (University of Nottingham) Exploring sustainable digital relationships with performing arts audiences in the platform society
	Paper 2	Jack McNeill Adams (University of York) The two modes of audience participation in <i>Freeport</i>	Eva Zavřelová (Academy of Performing Arts, Prague) Theatre in our lives: the comparison of theatre participation of theatre-goers and less frequent attendees	Xiao Lu (Goldsmiths, University of London) Post-performance experiences of musical theatre: a study of Chinese audiences' online reviews
	Paper 3		Emma McDowell (University of Leeds) Meaning-making in (inter)action – a multi-faceted approach	Blanca Jové (University of Leicester) Whose public programme is it?
10:45 Coffee break				
11:00 Session 2		Cultural Trends Workshop		
		Workshop with members of the <i>Cultural Trends</i> Editorial Board and representative from Taylor & Francis: an informal session offering advice and discussion on how to develop writing for publication in <i>Cultural Trends</i> , how to pitch ideas to sector publications such as <i>Arts Professional</i> , and open access publishing.		
13:00 Lunch				
14:00 Session 3	Title	Papers from the forthcoming special issue of <i>Cultural Trends</i> (I): audience data and research	Measuring the audience experience - how can we capture audience experience with quantitative and qualitative methods?	
	Chair	Ben Walmsley (University of Leeds)	Panel	
		Session introduction from Ben Walmsley (University of Leeds)	Hauke Egermann (York Music Psychology Group, University of York), Diana Kayser (York Music Psychology Group, University of York), Katherine O'Neill (York Music Psychology Group, University of York), Jutta Toelle (Max-Planck Institute for Empirical Aesthetics), Anna Czepiel (Max-Planck Institute for Empirical Aesthetics)	
	Paper 1	Kirsty Sedgman (University of Bristol) Challenges of cultural industry knowledge exchange in live performance audience research		
	Paper 2	Matthew Reason (York St John University) A prison audience: women prisoners, Shakespeare and spectatorship		
	Paper 3	Katya Johanson (Deakin University) and Hilary Glow (Deakin University) Delicate questions: race, ethnicity and cultural capital		
		Summary and Q&A from Ben Walmsley (University of Leeds) and Katya Johanson (Deakin University)		
15:30 Coffee break				
16:00 Session 4	Title	Papers from the forthcoming special issue of <i>Cultural Trends</i> (II): audience data and research	Exploring musicians' perceptions of the audience-artist/artist-audience dynamic	
	Chair	Steven Hadley (University of Sheffield)	Karen Burland (University of Leeds) and Emily Payne (University of Leeds)	
		Session introduction from Steven Hadley (University of Sheffield)	Session introduction from Karen Burland (University of Leeds) and Emily Payne (University of Leeds)	
		Welcome from Anne Torreggiani (The Audience Agency)	Karen Burland (University of Leeds), Emily Payne (University of Leeds), Joanne Armitage (University of Leeds), Jez Matthews (The Lescar, Sheffield), Nicole Raymond (artist), Kathryn Williams (University of Huddersfield)	
	Paper 1	Sara Selwood (<i>Cultural Trends</i>) A possible teleology of cultural sector data in England		
	Paper 2	Sarah Price (University of Sheffield) and Oliver Mantell (The Audience Agency) Spontaneity and planning in arts attendance: insights from qualitative interviews and the Audience Finder database		
	Paper 3	Jennifer Eigo (University of Connecticut), John Wilson (University of Connecticut) Measuring the effectiveness of public subsidy by the analysis of disparate data sources: do subsidies increase arts participation by low engagers?		
	Paper 4	Mark Taylor (University of Sheffield) The coming crisis of cultural engagement? Measurement, methods, and the nuances of niche activities		
17:30 Cultural Trends launch		Launch and drinks reception for <i>Cultural Trends</i> Special Issue: Audience Data and Research		
19:00 End of day				

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Thursday 4 July		A - High Tor 2	B - High Tor 3	C - High Tor 4
Registration				
09:00 Session 1	Title	Methods	Audience experience	Audience participating in artwork
	Chair	Matthew Reason (York St John University)	Cayenna Ponchione-Bailey (University of Oxford)	Sarah Price (University of Sheffield)
	Paper 1	Sarah Frost (Spektrix Limited)	Gina Emerson (Hamburg University of Music and Drama / SPARC)	Emma Curd (Liverpool John Moores University)
		Collaboration, community and CRM: the 2019 Spektrix Insights Report	Receiving the contemporary: investigating audiences for contemporary classical music	Usership versus authority: renegotiating audiences as users to develop processes towards 'The People's Glossary'
	Paper 2	Charlotte Gilmore (University of Edinburgh Business School), Celia Duffy (Royal Conservatoire of Scotland)	Andrea Halpern (Bucknell University), John Sloboda (Guildhall School of Music & Drama)	Peter Peters (Maastricht University)
		QUAL[itative]: the art of research insights	Audience reactions to repeating a premiere on a concert programme	The orchestra as a lab: collaborative experiments in symphonic audience engagement
	Paper 3	Hoe Su Fern (Singapore Management University)	Maren Bosma (Royal College of Music)	Oliver Gingrich (NCCA, Bournemouth University / Analema Group), Ula Tymoszuk (Centre for Performance Science, Royal College of Music / Imperial College London)
	Audience matters, audiences matter: counting access and participation in Singapore	An investigation into the impact of verbal introductive context on audience response to tonal versus atonal music		
Paper 4	Kirsty Sedgman (University of Bristol)	Fan Wu (Independent Researcher)		
	You don't win friends with metrics: how to understand value in an anti-expert age	The impact of audience interactions of unfamiliar theatre productions	Participatory art as means for social connectedness	
11:00 Coffee break				
11:30 Session 2	Title	Embodied arts experiences	Ways of engaging	
	Chair	Ioanna Filippidi (Royal Northern College of Music)	Kirsty Sedgman (University of Bristol)	
	Paper 1	Saara Moiso (University of Helsinki)	Matthew Reason (York St John University)	
		Spectator's body as a source of meaning	Ways of watching: five aesthetics of learning disability theatre	
	Paper 2	Jackie Walduck (University of Kent)	Veerle Spronck (Maastricht University)	
	Out of darkness: unsighted creative practice, artist and audience communication in the work of Tactile Ensemble	Empty minds? Questioning audience participation in symphonic music		
Paper 3	Ruth Herbert (University of Kent)	Elizabeth Swift (University of Gloucestershire)		
	In the dark: audience experience of music events when sight is restricted or absent	Practical spectating - an exploration of meaning-making techniques in intermedial performance		
13:00 Lunch				
14:00 Session 3		Understanding Audiences for the Contemporary Arts keynote Findings from the Understanding Audiences for the Contemporary Arts project from Stephanie Pitts (University of Sheffield), Sarah Price (University of Sheffield) and Helen Freshwater (Newcastle University)		
15:00 Coffee break				
15:30 Session 4	Title	Audience and place: exploring audiences and audience research in Hull, UK City of Culture	Effects of audience	Audience development
	Chair	Franco Bianchini (Culture, Place and Policy Institute, University of Hull)	Katya Johanson (Deakin University)	Mark Taylor (University of Sheffield)
	Paper 1	Enrico Tommarchi (Culture, Place and Policy Institute, University of Hull)	Emmanuel Nnamani (University of Port Harcourt)	Alba Bomfim (University of Aveiro)
		Participation and Capitals of Culture - CPPI	Audience participation and music performance anxiety – an undergraduate performance examination experience	Reaching, connecting and touching audiences: a case study in a Portuguese regional orchestra
	Paper 2	Michael Howcroft (Culture, Place and Policy Institute, University of Hull)	Matthew Warren (Durham University)	Vittoria Azzarita (Sapienza University of Rome)
	Civic imaginaries of Hull: UK City of Culture and Brexit - CPPI	Who does care if you listen? Composers' approaches to the idea of audience	Strategies and practices of audience development (AD) in the Italian cultural sector	
Paper 3	Victoria Bissett (Culture, Place and Policy Institute, University of Hull)	Nina Skogli (University of Agder)	Nanna Holdgaard (Applaus), Lene Struck-Madsen (Applaus)	
	Socially engaged art in the context of cultural mega events; with particular reference to Hull 2017 - CPPI	Post-performance methodology: in the intersection between audience reception research and theatre pedagogics	Audience development in the performing arts sector in Denmark	
Paper 4	Barbara Grabher (Culture, Place and Policy Institute, University of Hull)		Agnieszka Wlazel (University of Leeds)	
	Gendering Cities of Culture: culture-led mega-events and the potential for gender equality - the GRACE project		Understanding audience engagement for more effective audience development: insights from physiology and VR user experiences	
17:30 End of papers				
19:00 Conference dinner		Performance from Modern Fairies artists and conference dinner at DINA		

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Friday 5 July		A - High Tor 2	B - High Tor 3	C - High Tor 4	
Registration					
09:30	Session 1	Title	How do organisations reach new audiences?	Listener as expert	Venues and spaces
		Chair	Stephanie Pitts (University of Sheffield)	Signe Jensen (Linnaeus University)	Rachel Perry (University of Sheffield)
		Paper 1	Steve Rimmer (Tickets for Good), Miriam Silver (University College London)	Charissa Granger (Erasmus University Rotterdam)	Konstantinos Karatzias (International Hellenic University)
			Introduction to Ticket Bank from Tickets for Good	Steelband audience and its importance to understanding music as a knowledge practice	How do directors of arts and cultural organizations perceive audience development? A qualitative study in Nordic public multi-arts venues
		Paper 2	Jan Ford (Orchestras Live)	Eric Clarke (University of Oxford), Cayenna Ponchione-Bailey (University of Oxford)	Alcina Cortez (NOVA University of Lisbon)
		How does a creative intermediary develop relevant audience experiences with those not currently engaged with orchestral music?	Audience expectations of period instrument performances of 19th-century repertoire	Does the sonic render a meaningful layer for museum audiences?	
	Paper 3		Ioanna Filippidi (Royal Northern College of Music), Michelle Phillips (Royal Northern College of Music)	Julia Haferkorn (Middlesex University)	
			Hacking the live music earworm	Orchestras living dangerously	
11:00 Coffee break					
11:30 Session 2		Modern Fairies keynote			
		Findings from the Modern Fairies project from Fay Hield (University of Sheffield), Carolynne Larrington (University of Oxford), Steven Hadley (University of Sheffield) and artists from the Modern Fairies project (tbc).			
		Moving into discussion of the opportunities and challenges of collaborating with external organisations and having an impact on policy led by Mary Craig.			
13:00 Lunch					
14:00	Session 3	Title	Methods in international and interdisciplinary audience research: the Project on European Theatre Systems	Mediated arts experiences	Public art
		Chair	Panel	Karen Burland (University of Leeds)	Oliver Mantell (The Audience Agency)
		Paper 1	Joshua Edelman (Manchester Metropolitan University), Hans van Maanen (University of Groningen), Maja Šorli (Academy of Theatre, Radio, Film and Television, University of Ljubljana), Attila Szabó (Hungarian Theatre Museum and Institute), Marline Lisette Wilders (University of Groningen)	Nela Filimon (University of Girona)	Vishalakshi Roy (Earthen Lamp)
				Consumer practices of cultural and entertainment television viewing: the role of individual and social contexts	Do university art collections enhance the university experience for students and staff?
		Paper 2		Signe Kjaer Jensen (Linnæus University)	Anna Eiffers (Freelance Audience Researcher)
			Exploring children's understanding of, and aesthetic involvement with, animated films	Using audience research to evaluate, discuss and adjust the (artistic) approach in a public art project	
	Paper 3		Steven Hadley (University of Sheffield)	Stefania Donini (Guildhall School of Music and Drama)	
			Remediating the mythical: heritage culture and artists-as-intermediaries	The participatory turn in arts institutions: audience engagement and its discontents	
15:30 Closing session		Open discussion around the implications of what we've heard and future directions for the field (led by tbc).			
16:30 End of conference					