PGR session

‘New’ music – new audiences? A qualitative approach to audience perception of high-modernism

Daniel Henry Øvrebø (University of Agder)

In my dissertation, I ask how solo flute works representing so-called high modernism (see Habbestad 2018) communicate with an audience outside its implied target group. Musical communication has been examined from multiple perspectives: semiotic analysis (e.g. Agawu 1991 & 2009); cognitive approach (e.g. North and Hargreaves 2008, as well as Miell, MacDonald, and Hargreaves 2005); Clarkes (2005) ecological theory of perception, here mentioning only a few. However, a qualitative performance-centred approach is lacking. In my project, three works form a program performed in three cities in Norway: B. Ferneyhough – Cassandra’s Dream Song (1970); B. Jolas – Fusain pour une Flutiste (1971); M. Kagel – Atem für einen Bläser (1967). After each performance, I will conduct focus group interviews with 4-5 informants collected from the respective cities’ symphonic orchestra subscription list. Guided by IPA research, as well as David Huron’s (2008) ITPRA theory of musical expectation and Fredrik Tygstrup’s (2018) dual notion of habitual judgment of quality, I aim to investigate how this music communicates with the audience based on their previous experiences with, as well as representations of high modernist and contemporary music. My dissertation will discuss issues of how contemporary music is curated, how this may impact on an audience that prefers 17th-19th century classical music, as well as how high modernist and contemporary music can reach a wider audience. My presentation for the conference will demonstrate how I apply the theories mentioned above to a qualitative approach to audience perception.

Biography

Daniel Henry Øvrebø is a freelance flute player and second-year PhD student. His research affiliation is with the interdisciplinary platform ‘Arts in Context’ at the University of Agder, from which he holds a BA in music pedagogy and an MA in music performance. His master’s thesis addressed issues of interpretation in the flute music of Betsy Jolas. Subsequently he studied art history and German language at the University of Bergen. He maintains a special interest in late modern and contemporary music, and researches how this music communicates with audiences.
The two modes of audience participation in Freeport

Jack McNeill Adams (University of York)

In much of the literature surrounding social engagement in the arts, audiences are placed at the centre of artists’ work. Following from Bourriaud’s Relational Aesthetics and, more recently, Bishop’s Artificial Hells, socially engaged practice has become widely analysed and disputed. I have identified two modes of audience participation that can be used both as analysis and technique in socially engaged practice. The first is participation in the generation of relationships with audience over time as part of ongoing projects. Here, it is the process that forms the main body of the work, as in Sierra’s 160 cm Line Tattooed on 4 People (2000). The second is the generation of participation and relationships in the ‘art space’ in real time, as in Bruguera’s 10 146 399 (2018) or Hirschorn’s Bijlmer-Spinoza Festival (2009). To demonstrate this theory, I apply it to my recently exhibited sound installation, Freeport. As an ongoing project, this work continues to engage a non-artistic audience with the idea of a freeport, collecting their creative responses. In the exhibition itself, Freeport created a space for debate, engagement and individual interpretation. By offering a post-structural aesthetic in both modes of participation, the work becomes both audience-led and audience-generated. This two-mode approach offers just one theoretical framework on which such works can be conceived and analysed. It can be applied across art forms and practice based artistic research projects, contributing a different cross-disciplinary perspective to socially engaged practice in many disciplines.

Biography

Jack McNeill is a PhD student at the University of York and is the recipient of the Peggy Nonhebel Scholarship. His research is practice led, concerned with how theory in socially engaged and relational art can be applied to the creation of a new compositional language. Recently, his installations have been shown at The Ron Cooke Hub in York, the CCA in Glasgow and Copeland Park Gallery (Backroom) in London. As a composer and performer, he has performed and had pieces performed in the UK and Europe and continues to develop his practice in both fields.
PGR session

Addressing the audience in repertory announcements: institutional theatres in Slovenia from late socialism to democracy

Nika Leskovšek (University of Ljubljana)

Analyzing the artistic intentions of artistic directors via addressing their target audience in the annual theatre programme booklet, offers necessary insight into socio-political function of art and its ideological worldview. In 1980, the artistic director of Slovenian National Theatre Maribor wrote ‘Culture is not elitist concept, it is a social concept’ (Bojan Štih). (Orthodox) institutional theatre was at the time of socialism seen not only as social but also socialist concept, since art was used as (sometimes even politically instrumentalised) tool for enlightening the crowds, thus, justifying its political importance in socialist self-managing society. Using sentences such as: ‘liberation of man and his work is based on culture’, ‘culture is the essence of socialism’, and even ‘socialism is possible only among highly developed and educated people’, Štih goes on further emphasizing the need for democratization of culture that should be available to everyone in Socialist Federal Republic of Yugoslavia, and also the importance of theatre for national identity and socialism. On the backdrop of today's capitalistic consumerism and consequential commercialisation of theatre, that offers something for everyone (that can afford it), but paradoxically strives for aesthetical homogeneity in theatres across Europe, this appears almost atavistic. However, it opens a different insight into today's socio-political role of theatre: relativisation of its national, political even democratizational function and decline in its social importance. The paper will consider the intentions of artistic directors to communicate with their target audience in announcements of repertory programmes at the beginning of theatre seasons in order to demonstrate their analysis of socio-political function of theatre and its changes from (late) socialism to democracy on example of repertory theatres in Slovenia.

Biography

Nika Leskovšek graduated from Dramaturgy, Philosophy and Comparative Literature and Literary Theory at University of Ljubljana, Slovenia. She is employed as a young researcher at the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana, where she has also been enrolled in PhD Program Performing Arts Studies since the academic year of 2016/17. She is active as a theoretician and practical dramaturge in the field of theatre and contemporary performing arts, is being published in Slovenian journals (Sodobnost, Maska, Dialogi and Literatura) and writes also theatre reviews (Dnevnik). In 2018 she participated in IFTR World Congress in Belgrade.
Theatre in our lives: the comparison of theatre participation of theatre-goers and less frequent attendees

Eva Zavřelová (Academy of Performing Arts, Prague)

In my PhD research, I am exploring the role of theatre in people's' lives, building on a qual-quantitative approach. The research is based around three (in my opinion) interconnected questions: 1. where does a need to participate in theatre come from (a bit of the respondents’ personal histories)?; 2. what makes theatre special for the respondents in comparison to other ways of spending their free time?; 3. what does the daily practice connected to the theatre look like? In this case I am focusing on aspects such as living and online participation, socialisation and active creation. This project is closely linked to the Audience Segmentation System in European Theatres (ASSET) Project. ASSET is going to be the first representative theatre audience survey taken in Prague theatres and it is especially valuable as the same questionnaire will be implemented in four other European cities. After the realisation of the first phase of ASSET, I plan to perform interviews with the representatives of different ASSET segments to create a 'story' of their theatre attendance with regard to the questions mentioned above. This way I hope to get more representative findings while, at the same time, it gives me a chance to choose respondents according to their questionnaire answers and include less engaged audience members, who are often underrepresented in qualitative research. In my paper for the Postgraduate Morning, I would like to present and get feedback on the research plan for this project as well as to provide other participants some insight into the situation in Czech audience research and practice.

Biography

I did my MA in both a traditional university in the field of cultural studies and, at the same time, the more practically-oriented Arts Management programme in the Academy of Performing Arts in Prague (AMU). Now in the first year of my PhD studies at AMU, I am trying to synthesise both kinds of knowledge in my research project. I am also an organiser of Book Me, the international academic publications exhibition. The main focus of this year's exhibition is the role of the recipient in different kinds of performing arts, as my overall mission is to develop a knowledge base for audience research in the Czech Republic.
Meaning-making in (inter)action – a multi-faceted approach

Emma McDowell (University of Leeds)

I think we can all agree that art does not provide the same ‘off-the-shelf’ experience for everyone. In fact, the philosophical turn towards a more ‘relational aesthetics’ (Bourriaud 1998) has intensified the focus on the participatory/co-creative role of the spectator in many areas of theatre academia, practice and policy alike. Therefore articulating and communicating the value of these experiences continues to present a unique challenge; not least because the act of knowing theatre, as an already unstable, contextual and complex research object, from our own subjective position will always be ‘constitutively incomplete’ (Law 2007). However, by defining the theatrical experience ‘as interaction’ (Fenemore 2007) and by recognising theatre-makers, producers and audience members as active agents involved in the total art-making process (Boorsma 2006), this paper proposes that ‘facet methodology’ enables a foregrounding of processes, such as ‘participatory sense-making’ (De Jaegher & Di Paolo 2007), through which meaning and value are enacted. By examining these meaning-making processes ‘in action’, this innovative methodological framework, which originated in sociology, draws on the visual metaphor of a gemstone by combining and constructing ‘constellations of facets’ to generate ‘flashes of insight’ (Mason 2011), rather than mixing methods to try and create a ‘full-picture’ data-set. Drawing on the design, initial findings and fieldwork of this research project-in-progress, in partnership with HOME Manchester, this paper aims to demonstrate the great potential facet methodology has to contribute to wider cultural value debates, the ‘politics of method’ (Mason ibid.) and rigour within audience studies (Sedgman 2018).

Biography

Emma is an arts professional and researcher with broad experience in arts marketing, management, and audience research. Currently a PhD candidate at the University of Leeds (‘From transaction to enaction: reframing theatre marketing’), she also works on the National Theatre ‘Theatre Nation’ programme and The International Network for Audience Research in the Performing Arts. Prior to this, she worked for 10 years across a range of professional arts roles including Harrogate Theatres, Square Chapel Arts Centre, and Morris Hargreaves McIntyre. Emma has a BA in Drama & French (Birmingham) and an MA in Arts Administration and Cultural Policy (Goldsmiths College).
PGR session

Exploring sustainable digital relationships with performing arts audiences in the platform society

Kadja Manninen (University of Nottingham)

The last decade has seen digital disruption to impact every industry. In the arts and cultural sector, the emergence of digital formats, for example, in music and film have undermined traditional revenue streams and left many wondering how to survive in the digital age (Taplin, 2018). In order to reach geographically dispersed digital audiences, arts organisations are pressured to adopt digital business models and maintain an active online presence. Currently, most digital cultural content is created for, and then consumed and shared on dominant digital platforms, such as Facebook, Instagram, Twitter or YouTube. Critical scholars (e.g. Tufecki 2017; Morozov 2018) have referred to these platforms as Big Tech (Oremus 2017). The digital platforms form ecosystems that Dijck et al. (2018) define as the platform societies. They act increasingly as gatekeepers of social interaction, where users - knowingly or not - surrender their personal data for an access to an online community and a portfolio of varied digital cultural content. Within this background, my PhD will explore how the digital relationships between micro, small and medium-sized (SMEs) performing arts organisations and their audiences can be better harnessed with the view of creating value and sustainable routes for the monetisation of their digital cultural content. The research is supported by The Space, a digital agency, established and funded by Arts Council England and the BBC. It will build on a multidisciplinary framework and adopt a mixed methods approach. This includes semi-structured interviews with policymakers, netnographic research, big data analytics of audience data, participatory focus groups with producers and semi-structured interviews with audience members. My conference presentation will focus on the current digital relationships between UK performing arts organisations and their audiences, identified through early observations.

Biography

Kadja Manninen is an arts manager and first-year PhD candidate at Horizon Centre for Doctoral Training, University of Nottingham. She holds an MA in Culture, Policy and Management from City, University of London, and has worked in the arts industry as a circus artist and producer for over a decade for companies such as Nofitstate Circus and The National Museum of Finland. Her main research interest is the impact of digital transformation on the arts sector and the opportunities and challenges involved in it.
Post-performance experiences of musical theatre: a study of Chinese audiences’ online reviews

Xiao Lu (Goldsmiths, University of London)

With the globalisation of the musical theatre industry, few literature explores audiences’ experiences of attending musical theatre outside the US and the UK. This proposed paper sets out to offer insights into audiences’ post-performance experiences in the context of China. The anthropological method characterised as web ethnography or netnography has been employed to analyse 66 online reviews on three mega musicals, all of them past transferred to China after 2010. Kozinets (2002) and Rokka (2010) suggested that netnography is based primarily on the observation of textual discourse with the involvement of the Internet and social media. This paper centralises experiences in understanding how the audiences perceive musical theatre performances by posting commentaries and images. It examines how Chinese audiences respond to the aesthetics of musical theatre comprising music, songs, stories, characters, and scenic designs, and the transcultural engagement of online fan communities. Moreover, analysis of online reviews reflects the memorability of the nostalgic experience that maintains the interest of the audiences to attend the stage performances. Keywords: theatre experiences; netnography; Chinese audiences; fan communities; musical theatre.

Biography

Xiao (Lucia) Lu is a PhD student in Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London. Her PhD thesis will explore the way local audiences consume musical theatre in urban China. It will also consider their perception and post-performance experiences. Her research interests include urban cultural policy, cultural consumption, arts marketing, and performing arts in the cultural and creative industries.
Whose public programme is it?

Blanca Jové (University of Leicester)

Nowadays, discursive public programmes at art institutions are usually planned by curators to create place for sharing knowledge and learning. Establishing a space ‘for artists, creative groups, and individuals to give social change some form of expression that allows for reflection and discussion’ (Esche 2004). Yet, there is a big distinction between the positions that the audience, the speaker, the artist or the curator have in terms of agency and authorship. In fact, the audience usually occupies a passive position in this process, limiting its participation to the Q&A section at the end of the events (Graham 2018). ‘I do not think these spaces are particularly effective in creating discussion and generating discussion. [...] we come here and then we just reproduce what we might expect of people. It is a performance’ (Interviewee 2018, October 17). Drawing on my observations at two different art institutions in Nottingham (UK), this presentation will look at the differences on audience engagement depending on the position that they have in the making and delivery on the programme. More specifically, what happens when the audience become the speaker and the leading figure in an event.

Biography

Blanca Jove is a second year PhD student in Museums Studies at the University of Leicester. Her interests are in public participation, participatory approaches and self-organisation discourse in the art institution. Previously, she has studied the influence that architecture has on public engagement, specifically at MASP (Brazil) and Tate Modern (UK). Her current research looks at how non-collecting institutions use discursive programming in order to sustain an active and critically engaged public sphere.
Cultural Trends workshop

This is an informal session offering advice and discussion on how to develop writing for publication in Cultural Trends, with:

Sara Selwood (Editor, Cultural Trends)
Becky Hill (Portfolio Manager for Media and Cultural Studies journals at Routledge, Taylor & Francis)
Liz Hill (Editor, Arts Professional)
Plus members of the Cultural Trends Editorial Board

Find out more about the history and aims of the journal, what the Editor is looking for in terms of quality and content, the practical elements of the publishing process and how to pitch ideas to sector publications such as Arts Professional. This is a great opportunity to meet members of the Editorial Board in a relaxed and friendly atmosphere and to find out all you need to know about getting your work published in Cultural Trends.

Biographies

Sara Selwood is an independent cultural analyst and the Editor of Cultural Trends. She has worked as an academic, in a think tank and as a consultant. Much of her work focuses on cultural policy and the relationship between the expectations of policy, its funding, delivery and implementation.

Becky Hill is Portfolio Manager for Media and Cultural Studies journals at Routledge, Taylor & Francis. As part of this, Becky works closely with the Cultural Trends editor and editorial board to ensure smooth publication of the journal. Becky has worked in academic publishing, specialising in arts and humanities journals, since 2011.

Liz Hill is founding Director of Arts Intelligence Ltd, publisher of Arts Professional, the online magazine serving practitioners working in the arts and cultural sector. She is co-author of a number text books including Creative Arts Marketing and The Complete Membership Handbook, and she was previously Course Director of the MA in Arts Management at Anglia Ruskin University.
Papers from the forthcoming special issue of Cultural Trends (I): audience data and research

Introduction from Ben Walmsley (University of Leeds)

Biography

Ben Walmsley is an Associate Professor in Audience Engagement and Director of Research and Innovation in the School of Performance and Cultural Industries at the University of Leeds. Prior to his academic career, he managed a small touring theatre company in Edinburgh before working as a Producer at the National Theatre of Scotland. Between 2010 and 2017, Ben was engaged as an artistic assessor for drama for Arts Council England and since 2014 he has directed the National School for Arts Fundraising and Leadership. Ben is the Co-Editor of Arts and the Market and has published widely in a number of peer reviewed journals on arts marketing, arts management, cultural policy and cultural value. He is currently running the Arts and Humanities Research Council funded International Network for Audience Research in the Performing Arts and leading the evaluation of the National Theatre’s Theatre Nation Partnerships programme. His research monograph, Audience Engagement in the Performing Arts will be published by Palgrave Macmillan in 2019.

Challenges of cultural industry knowledge exchange in live performance audience research

Kirsty Sedgman (University of Bristol)

With live performance audience research frequently relying on cultural organisations to facilitate access to their audiences, this article addresses the issues involved in evidencing spectators’ responses via discursive methodologies. Recalling a series of empirical projects conducted over the past ten years with a range of theatre practitioners, it examines the conflicts involved in carrying out scholarly studies of audience reception against cultural organisations’ pressures to produce their own ongoing audience evaluations. Examining key concerns about audience research raised by creative practitioners in varying theatrical contexts, from site-specific to building-based work, it addresses the difficulties of understanding live performance reception and aesthetic experience via impact frameworks. It begins by situating these three operations in the context of Knowledge Exchange (KE) between academics within Higher Education Institutions (HEIs) and those in the creative industry sector.

Biography

Kirsty Sedgman is a Lecturer in Theatre at the University of Bristol. She specializes in theatre audience research, exploring topics including experience, community, fandom, and response. Her work has been published by a variety of journals and edited books, as well as in two monographs: Locating the Audience: How People Found Value in National Theatre Wales (2016, Intellect) and The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and the Live Performance Experience (2018, Palgrave). Kirsty is currently engaged in a three-year British Academy postdoctoral research fellowship investigating regional theatre audience engagement through time.

A prison audience: women prisoners, Shakespeare and spectatorship

Matthew Reason (York St John University)

This paper uses qualitative audience research to explore spectators’ responses to the Donmar Warehouse’s 2016 version of The Tempest. Its focus is on a very specific audience, consisting of women prisoners who watched the production when it was staged in the prison gym of HMP New Hall, Wakefield, UK. With the production incorporating an all-female cast, and the play relocated to a women’s prison, this audience was particularly implicated; watching a version of themselves on stage, filtered and projected through the lens and language of Shakespearian drama. The paper draws out themes of identification, distance and beauty as it explores the impact and nature of this experience,
examining the prison audience's emotional, empathetic and experiential responses to watching *The Tempest*.

**Biography**


**Delicate questions: race, ethnicity and cultural capital**

**Katya Johanson (Deakin University), Hilary Glow (Deakin University)**

One of the chief difficulties in investigating how cultural experiences affect an audience member's sense of their own lives and state of mind is that the researcher often needs to find out a little about those lives and minds, which can be unwelcome and more complex than the researcher bargained for. In a project that looked specifically at the impact of an Asia-focused festival in Melbourne on participation behaviour and appetite for contemporary Asian productions, the researchers ran a survey with over 400 audience members. The survey asked some questions about their background and experiences, and then sought to look at whether and how the production had influenced them. Issues of race and ethnicity were key to the research project, but such questions were irritating to some audiences and difficult to answer for others. This reflective paper first describes how the researchers found that (1) the issues that are of most value to the producers are often of least interest to audiences and (2) the questions that are of most interest to funders and producers may well be a matter of unanticipated complexity for audience members. The paper then discusses possible methods for investigating these questions in order to meet the needs of all parties.

**Biographies**

Hilary Glow is Associate Professor at Deakin University, Discipline Leader of the Arts and Cultural Management Program and co-founder (with Dr Katya Johanson) of Cultural Impact Projects, a research group within Deakin University to address the issue of the impact of arts and cultural practices: [http://publicartcommission.com/projects/cultural-impact](http://publicartcommission.com/projects/cultural-impact). Hilary Glow’s research is in the areas of arts and cultural impact, audience engagement, evaluation processes for arts organisations, the impact of arts programs on people’s views of cultural diversity, barriers to arts attendance, and audience measures of artistic quality. She has conducted research in partnership with the Australia Council for the Arts, Department of Foreign Affairs and Trade (DFAT), Creative Victoria, VicHealth, the Arts Centre Melbourne, Melbourne Fringe Festival, Adelaide Fringe Festival, and various local governments.

Katya Johanson is Associate Professor in the School of Communication and Creative Arts at Deakin University in Melbourne. Her research and teaching interests include audience research and cultural policy. She is a co-founder of the International Network of Audience Research in the Performing Arts (iNARPA), a co-editor of a forthcoming special issue of *Cultural Trends* on audience research, and one of the co-editors of *The Audience Experience* (2013). She is currently Associate Dean, Partnerships and International for the Faculty of Arts and Education at Deakin.
Measuring the audience experience - how can we capture audience experience with quantitative and qualitative methods?

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), Melanie Wald-Fuhrmann (Max-Planck Institute for Empirical Aesthetics), Jutta Toelle (Max-Planck Institute for Empirical Aesthetics), Anna Czepiel (Max-Planck Institute for Empirical Aesthetics), Martin Tröndle (Zeppelin University), Christian Weining (Zeppelin University), Wolfgang Tschacher (University Hospital of Psychiatry and Psychotherapy, Bern)

The proposed panel will investigate how empirical research methods can be successfully used to study audience experiences. We will showcase three case studies from our research groups that employ a multitude of different methodologies, including qualitative interviews, measurement of retrospective and continuous subjective experience, physiological activations, and expressive behaviour (e.g. facial expressions). We will discuss possibilities and limitations of the corresponding methods, theoretical implications and research questions that can be studied with them. The panel will start with a presentation of research conducted with the Audience Response System that was developed within the York Music Psychology Group. Here, we will illustrate how we tested theories of aesthetic judgement of contemporary music (30 min). This will be followed by a presentation of research in the ArtLab at the Max-Planck Institute of Empirical Aesthetics. We have staged a series of three concerts in which we tested via various psychophysiological measurements how the members of the audience experienced the concert (30 min). The panel will close with a presentation of the research project Experimental Concert Research that will be conducted in collaboration between all submitting authors (30 min). Here, we will test what constituents of the concert format bring about and shape the experience of classical music in a concert. To this end, we will conduct a series of different concerts. Each concert variation comes along with a specific, hypothesis-driven question in order to investigate and compare the resulting subjective experiences of the attendees.

Biographies

Dr Hauke Egermann is an Assistant Professor in Music Psychology at the Music Science and Technology Research Cluster at the University of York and is the director of the York Music Psychology Group. His research is focused on the effects of music on recipients, embodied musical cognition and the implementation of these findings into music technology.

Diana Kayser is a PhD student at the York Music Psychology Group (YMPG). In her research she investigates emotional responses to music and methodologies that can be utilised to measure these experiences in a natural listening environment in a non-obtrusive way. Having started to look at individuals, she is now looking the behaviour of audiences in a live concert setting. Her aim is to see if and to what extent different behavioural measures (facial expressions, skin conductance, heart rate) can be used to predict the subjective experience of music-induced emotions, and how these experiences might relate to musical features.

Katherine O’Neill graduated with a music degree from The University of York in 2016, continuing on to study an MA in Music Psychology. Katherine’s PhD is an exploration of the collective experience of a live classical concert. At present, the project focuses on intra-audience effects and will encompass theories of social appraisal, social feedback, shared attention, parasocial interaction and many more to explore this topic.

Professor Dr Melanie Wald-Fuhrmann was born in 1979, and raised in Schwerin. Studies in musicology and classics (Greek) at the Universities of Rostock, Marburg, Salzburg and at the FU Berlin (1997-2002). Research assistant and assistant professor at the Institute for Musicology at University of Zurich (2003-2010); Dr. phil. in Athanasius Kircher’s “Musurgia universalis” (2005) and Habilitation “Melancholy in instrumental music around 1800” (2009). Professor of musicology at University of Music Lübeck (2010) and Professor of sociology and historical anthropology of music at the Humboldt-Universität zu Berlin (2011-2013). Director and Scientific Member at the Max Planck Institute for Empirical Aesthetics since April 2013.
Trained as a musicologist and historian, Jutta Toelle works on concert and opera audiences in the 21st century but also on applause, the ‘mission through music’ narrative and Giacomo Puccini. Her PhD thesis at HU Berlin was about the Italian opera industry in the 19th century (the book is called Opera as Business), and from 2007 to 2012 Jutta was assistant professor of musicology at her alma mater in Berlin. She spent the academic year 2012/13 as a visiting scholar at the music department of the University of Chicago, until she became a researcher at the Max Planck institute for Empirical Aesthetics in Frankfurt. Her practice-oriented projects ask fundamental, topical questions about making music and listening to music; she also explores the interstices between music and economical thinking through historical examples and within contemporary discourses of cultural policy. In the centre of her research is the question how people experience music and how a society values this experience of (live) music.

Anna Czepiel is interested in aesthetic and emotional experiences in music, as well as body movement in musical performance. After reading Music (BA) at the University of York, she studied Music, Mind and Technology with Cognitive Neuroscience at the University of Jyväskylä, Finland. As part of her master thesis, she conducted a Motion Capture study exploring emotional experiences reflected in pianists’ movement in performance. Anna additionally conducted an EEG experiment (neural correlates of action planning in pianists) during an internship with the prestigious Otto Hahn Group Neural Bases of Intonation in Speech and Music at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig. Currently working at the Max Planck Institute of Empirical Aesthetics in Frankfurt, she is exploring the physiological and embodied aesthetic experiences in live music performances.

Professor Dr Martin Tröndle currently holds the WÜRTH Chair of Cultural Production at the Department of Culture and Media Science at Zeppelin University in Germany, where he works on a large variety of topics, all centred around the production, distribution and reception of arts. Tröndle is principal investigator (since 2018) of ‘ECR – Experimental Concert Research’ supported by the Volkswagen Foundation and others. Since 2014 Tröndle has held the position of Editor in Chief of the peer reviewed journal Zeitschrift für Kulturmanagement: Kunst, Politik, Wirtschaft und Gesellschaft. He is the editor of the two volumes Das Konzert: Neue Aufführungskonzepte für eine klassische Form (2011, 2nd edition) und Das Konzert II: Beiträge zum Forschungsfeld der Concert Studies (2018) as well as several other books. His work gained attention by the media (e.g. print: The New York Times, DIE ZEIT, Der Spiegel, El Pais), German, Swiss, Austrian TV and radio stations and many others. In 2014 he was awarded the Alexander Gottlieb Baumgarten Award in New York for ‘outstanding contributions in the field of experimental aesthetics’.

Christian Weining is an MA student in cultural sciences at Zeppelin University in Friedrichshafen and project coordinator of Experimental Concert Research, in which he is going to start a PhD programme in summer 2019. Previously, he completed his BA in the same program with studies abroad at University of Latvia, Riga. Working with Prof. Dr Martin Tröndle’s WÜRTH Chair of Cultural Production, his research focuses on typologies of listeners and empirical and philosophical models of the aesthetic experience. Furthermore, he gained experience in the cultural sector at Schleswig-Holstein Musikfestival, Bodenseefestival and Schneider+ music management and consulting.

Professor Dr Wolfgang Tschacher was born in Stuttgart, Germany, and studied psychology at Tübingen University, where he received his Ph.D. in 1990. He then undertook psychotherapy training in systemic therapy at the Institute of Family Therapy, Munich and habilitation in psychology and Venia legendi in 1996 at University of Bern, Switzerland. Tschacher gained his professorship in 2002. He currently works at the University Hospital of Psychiatry and Psychotherapy in Bern, where he founded the department of psychotherapy research, and currently is head of the Experimental Psychology group. His main interests are in quantitative psychotherapy research, time-series methods and experimental psychopathology, with an emphasis on dynamical systems, complexity science, embodied cognition, and phenomena of cognitive self-organization. He previously acted as president of the European chapter of the Society for Psychotherapy Research (SPR). He is member of the board of directors of the Society for Mind-Matter Research and organizer of the series of ‘Herbstakademie’ conferences on systems theory in psychology. For a list of publications and conference information see www.exp.unibe.ch or www.embodiment.ch
Papers from the forthcoming special issue of Cultural Trends (II): audience data and research

Introduction to papers from the special issue of Cultural Trends, focussing on analysis of the Audience Finder database.

Steven Hadley (University of Sheffield)

Biography

Steven Hadley is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. He is an Associate Lecturer at Leuphana University of Lüneburg (Germany) and holds research posts at the Universities of Sheffield and Leeds. He is an Associate Consultant with The Audience Agency, on the Steering Committee of the Cultural Research Network (USA) and sits on the Editorial Boards of both Cultural Trends and ENCATC Journal of Cultural Management and Policy. His forthcoming book, Audience Development and Cultural Policy will be published by Palgrave MacMillan in 2019.

Welcome from Anne Torreggiani (The Audience Agency)

Biography

Anne Torreggiani founded Audiences London in 2003 which became The Audience Agency in 2012, now an established national charity employing 50 people. Its mission is to support the cultural sector in becoming more audience-focused – and more relevant and resilient as a result. She has 25 years’ experience in the arts, as director of marketing and audiences with numerous UK cultural organisations - local authorities, theatres and festivals (including West Yorks Playhouse and LIFT) and, and then as a consultant, facilitator and adviser for agencies such as Arts Council England, British Council, the European Commission and a diverse range of cultural organisations in the UK (from The Albany, Graeae, Tamasha to Tate, National Theatre, Manchester International Festival) and internationally. Anne is a specialist in audience strategy, trends and patterns of public engagement and works across all artforms and museums and has special interests in non-traditional audiences and organisational change. She is a regular commentator and speaker on these issues. Her work includes devising numerous organisational development programmes with the aim of increasing and diversifying audiences, for individual clients and as funded programmes, including the roll-out of Not For The Likes of You. Recently, she co-devised the From Them To Us inclusive leadership programme and case-study research, and has been an adviser on a major new European Commission study on Excellence and Policy in Audience Development.

A possible teleology of cultural sector data in England

Sara Selwood (Cultural Trends)

In March 2019, Arts Council England (ACE), an official statistics producer, started collecting a new set of data from its National Portfolio Organisations. Its basic function is to reveal whether those organisations’ intentions correlate with the perceptions of their peers and audiences. In a world dominated by quantitative data, the Impact and Insight Toolkit addresses a perceived lacuna and marks a substantial investment in qualitative metrics. ACE also expects the Toolkit to address a number of other concerns - to help organisations self-evaluate, measure their short-term outcomes and advocate more effectively. Indeed, it envisages that an aggregation of the data collected will support the case for sustained public support of the sector. The Toolkit’s launch comes at a time when changes to the UK’s official statistics are being encouraged, and policymakers are looking to other sources to inform their thinking. The campaigning aspect of ACE’s aspirations suggests a model of data collection and analysis distinct from that of official statistics production, which is valued for its impartiality. This article considers what might happen if the Toolkit, which relates to ACE’s primary role as a development agency, encourages data to be collected and analysed in order to deliver specific outcomes. This article considers three visions of cultural sector data proposed over the past
50 years: Toffler’s *The Art of Measuring the Arts*, DCMS’s *Taking Part* and ACE’s *Impact and Insight Toolkit*. These suggest a trajectory of cultural sector data determined by the increasing importance attached to institutional interests, and it implies that the future of cultural sector data in England may be determined by how ACE addresses its potentially conflicting interests as an official data provider and a development agency. Greater investment in the former would more accurately reveal the arts’ contribution to economic and social development; greater investment in the latter would encourage the teleological development of cultural sector data explicitly designed to advocate for, and within, the sector.

**Biography**

Sara Selwood is an independent cultural analyst and the Editor of *Cultural Trends*. She has worked as an academic, in a think tank and as a consultant. Much of her work focuses on cultural policy and the relationship between the expectations of policy, its funding, delivery and implementation.

Spontaneity and planning in arts attendance: insights from qualitative interviews and the Audience Finder database

**Sarah Price (University of Sheffield), Oliver Mantell (The Audience Agency)**

Arts managers frequently use customer relationship management systems to identify early and late ticket bookers, but to date there has been no comparable investigation of spontaneity and planning through qualitative academic audience research. This paper presents combines two radically different datasets to draw new insights into booking patterns of audiences for contemporary arts events. Quantitative data from Audience Finder has been analysed to look for trends in early and late booking amongst audiences for contemporary art forms. Qualitative data has been drawn from the Understanding Audiences for the Contemporary Arts study, which used in-depth individual interviews to investigate the contemporary arts attendance of audience members in four UK cities. Interpretative Phenomenological Analysis was then used to draw out insights about where the purchasing point sits within the longer decision to attend. We present the findings from each of these analyses, looking at moments where they confirm, supplement, contradict, or say something completely outside the remit of the other dataset. This paper presents key findings from our article in the *Cultural Trends* Special Issue, showing how the timescale of the decision to attend is influenced by (1) art form conventions and price, (2) geographical region and availability of the arts, (3) attending arts events with companions, and (4) personal preference for planning or spontaneously choosing activities.

**Biographies**

Sarah Price is Research Associate on the AHRC-funded Understanding Audiences for the Contemporary Arts study at the Department of Music, The University of Sheffield. As both an academic and freelance audience researcher, Sarah has conducted audience research projects collaboratively with numerous arts organisations, including a Collaborative Doctoral Award with the City of Birmingham Symphony Orchestra. Her research interests are in the value of arts engagement, understanding audience behaviour and patterns of attendance, and the role of academic research within the arts industry.

Oliver Mantell is Policy Research Director at The Audience Agency. Oliver delivers bespoke consultancy and research projects, using audience data to advise on marketing, policy and strategic planning. He has previously worked in a range of roles in arts consultancy, research, marketing and audience development (including work for Audiences Yorkshire & Co and Museums Sheffield, and as a freelancer). He is a board member of Grimm & Co and Ignite Imaginations and has taught Arts Marketing and Creative Entrepreneurship modules at the University of Leeds.
Measuring the effectiveness of public subsidy by the analysis of disparate data sources: do subsidies increase arts participation by low engagers?

Jennifer Eigo (University of Connecticut), John Wilson (University of Connecticut)

Audience Development has emerged as a topic of interest in determining social and cultural policy. This paper uses transactional data from The Audience Agency's Audience Finder system, combined with audience survey data to determine if current efforts are effective in engaging audiences throughout the United Kingdom, particularly those who are otherwise under represented and under engaged. Specifically, this analysis revealed that engagement behavior varied by audience segments. Participation rates amongst segments were influenced by organisations utilizing public subsidies. However, this impact did not extend to the underrepresented and under engaged. Understanding the motivations of segments across various art forms may facilitate a better application of public subsidies that furthers the continuing democratization of cultural events.

Biographies

Jennifer Eigo teaches in the Operations and Information Management department at the University of Connecticut’s School of Business where she has been commended by the Provost for teaching excellence. Her focus on experiential learning is seen both in the classroom and beyond. In her role as Associate Director of UConn’s Center for the Advancement of Business Analytics she has extensive experience building relationships with external companies and guiding students through work on real world analytics projects. Her prior professional experience includes work in Business Analytics and IT Infrastructure in the insurance and utility industries.

John Wilson is an Instructor in Residence in the University of Connecticut’s School of Business. In his capacity, he has taught a variety of graduate courses in visual analytics, predictive modelling, Information Systems Management, Engineering Management, and others. He is a former director of the Center for the Advancement of Business Analytics and a member of the UCONN School of Business Hall of Fame. In 2017 and 2018, John was recognised as Analytics Professor of the Year for the UCONN MBA programme. In 2019, John was recognised as the UCONN School of Business Graduate Professor of the Year. He holds a variety of industry designations including FLMI, ASC and AIRC.

The coming crisis of cultural engagement? Measurement, methods, and the nuances of niche activities

Mark Taylor (University of Sheffield)

Do ticketing data and national survey data on attendance tell the same story? This question is particularly important in the context of debates over the power of new forms of data to supplant the “traditional” survey methods that have underpinned our understanding of the social stratification of culture. This paper compares three data sources on attendance: the Active Lives Survey, the Taking Part Survey, and Audience Finder. We first compare self-reported attendance at events in each English local authority from the Active Lives survey with ticket sales data, finding a close relationship. We follow up by comparing the distributions of ticket buyers across the Indices of Multiple Deprivation with those from Taking Part, finding that for widely-ticketed and widely-attended art forms they track closely together, providing support for existing trends. Ticketing data does not seem to offer more information on social stratification than traditional social science sources. However, we extend the comparison through more detailed analysis of subcategories within less well-researched forms – literature and dance events – where numbers of attendees are lower, with accompanying uncertainty in survey sources. We find that the audiences for dance vary widely, with ballet attendance being heavily socially stratified but attendance at contemporary dance much more similar to the general population. However, we find that audiences for literature events are more heavily socially stratified than almost any other art form, almost regardless of the subcategory. The power of new datasets is in offering specificity about artforms, rather than overturning what we know about culture and inequality.
Biography

Mark Taylor is Senior Lecturer in Quantitative Methods (Sociology) at the Sheffield Methods Institute, University of Sheffield, and is AHRC Leadership Fellow (Creative Economy) until 2021. His research interests are in the sociology of culture: in consumption, production, and education, and its relationship to inequality.
Exploring musicians’ perceptions of the audience-artist/artist-audience dynamic

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)

This roundtable discussion aims to explore musicians’ perceptions of their audiences. Recent research has demonstrated the extent to which audiences can be seen to be active participants in live performances (Burland & Pitts 2005), identifying a range of strategies for enhancing and encouraging audience engagement (O’Neill & Sloboda 2017). At the same time, there is a wealth of literature which highlights the ways in which performers aim, and plan, to communicate with their audiences, primarily through the interpretative, expressive and creative aspects of their craft (Payne 2016). Drawing on the expertise of a panel of practitioners from different performance traditions (i.e. live coding, experimental music, dance music, Jazz), the session aims to capture insights about the value of the audience for performers within different musical traditions. In doing so, we aim to explore: the ways in which audiences can influence the creative process during the performance (as well as in its preparation and evaluation); the extent to which different performance traditions engage and communicate with audiences; and the contexts in which the performer-audience dynamic is most/least meaningful. The discussion aims as much to provoke questions about what we don’t know about the artist-audience dynamic, as what we do know, and to consider questions of why (and if) this is important and what the applications of such insights might be for the range of stakeholders involved in curating live musical performances.

Biographies

Karen Burland is Professor of Applied Music Psychology and is currently Head of the School of Music at the University of Leeds. Karen has research interests in musical identities and their role in musical participation in a variety of contexts. Karen is currently a University Student Education Fellow and is investigating the ways in which undergraduate and postgraduate students engage with, and perceive, employability activities. She is currently Academic-in-Residence at Opera North where she is conducting an ethnographic study of the company. Her book Coughing and Clapping: Investigating Audience Experience, edited with Stephanie Pitts, was published in December 2014.

Emily Payne is a Teaching Fellow in Music Psychology at the University of Leeds, having previously been a Postdoctoral Research Assistant on the AHRC-funded project, ‘John Cage and the Concert for Piano and Orchestra’ (2015–18). She undertook her Doctorate at the University of Oxford, employing ethnographic methods to investigate the creative processes of clarinet performance. Her work has been published in Contemporary Music Review, Cultural Geographies, Music & Letters, and Musicae Scientiae. Emily also holds the role of Academic Studies Tutor at the Guildhall School of Music & Drama, and is Editorial Assistant for Music & Science.

Joanne is an internationally recognised live coder and contributes to groups including laptop ensemble, OFFAL and algo-pop duo ALGOBABEZ. In 2019 she curated SXSW’s first Algorave supported by Lush, PRS Foundation and British Underground. Recent projects include a coding cultural exchange between Yorkshire and Tokyo funded by Arts Council England, British Council, Daiwa Foundation and Sasakawa Foundation. As part of British Council’s Amplify programme she gave a workshop-performance at Mutek.nano Buenos Aires. In 2018 she was recipient of Sound and Music’s Composer-Curator fund and is a resident at Somerset House Studios. In the day time (mostly), Joanne is interested in the relationship between digital technologies and our everyday lives. Her work covers areas such as physical computing, digital methods, sensory data, gender and technology and critical computing. As a researcher at Cambridge University, she is part of the Citizen Sense project investigating environmental sensing technologies and citizen engagement. She also lectures in digital media at the School of Media and Communication, University of Leeds. In 2017 she was awarded the British Science Association’s Daphne Oram award for digital innovation. Outside of academia she regularly leads community workshops in physical computing, live coding and experimental music making. This includes the hackathon and workshop series ‘Automation and Me’ as part of Leeds International Festival 2019, facilitating activities for artists, academics, technologists and publics to explore issues around algorithms and bodies.
UK Jazz Promoter of the Year 2018 at the annual Parliamentary Jazz Awards for the weekly Jazz at The Lescar nights, Jez Matthews also runs pop-up gigs across Sheffield, and is a board member of Sheffield Jazz, promoting artists at venues across the city. From a youthful obsession with piano playing and jazz, he spent much of the 90s at gigs, festivals and clubs, experiencing everything from jazz and improv to techno, drum’n’bass and indie before returning to the piano in 2002, following a path which eventually led to promoting and most recently managing tours for young emerging bands.

Nicole Raymond (NikNak) is multiple things: BBC Radio presenter, DJ and Turntabllist, producer, sound engineer (live and studio), and sound artist. Her career spans over 15 years of diverse performances and creative work, supporting the likes of Grandmaster Flash and Princess Nokia in recent years. A graduate from DMU and the University of Leeds, she has also completed artistic residencies in the UK and the EU, worked with Shiva Feshareki and Anna Meredith, and presents the weekly arts and culture show "Backstage" on BBC Radio Leeds.

Kathryn Williams is a flautist based in Manchester and is a core member of experimental ensemble The House of Bedlam. Recent solo performances include Huddersfield Contemporary Music Festival, Kammer Klang, and Being Human Festival. Current projects include Coming Up for Air, which commissions pieces limited to the performance of a single breath, and PIXERCISE, a piece made in collaboration with Annie Hui-Hsin Hsieh which collides piccolo performance with physical exercise. Kathryn earned a BMus, MMus, and Artist Diploma from the Royal Northern College of Music and is currently a PhD student at Huddersfield University. www.kathryngwilliams.com
Methods

Collaboration, community and CRM: the 2019 Spektrix Insights Report

Sarah Frost (Spektrix Limited)

Spektrix is a ticketing and CRM software for arts organisations in the UK, Ireland and North America. As a partner to over 370 arts organisations, Spektrix is in a unique position to advance research into audience development through our client data analysis report, the Spektrix Insights Report. The Spektrix Insights Report is a sector leading report which aggregates data from across our user base to provide a unique and comprehensive analysis of audience behaviour across different organisation types and regions. Now in its third iteration, the 2019 report will be published in Spring and allows organisations to benchmark their performance cross a range of audience-focussed metrics including customer loyalty, memberships, revenue maximisation, donated income, marketing permissions, and digital sales. The report is free to everyone, Spektrix-user or not, as we believe it helps advance understanding of audience behaviour and the current arts landscape to strengthen the sector. In our presentation, we’ll examine the role third parties such as CRM systems and other gatekeepers can play in democratising data and helping advance research into audience development to drive sectoral change. We’ll look at how the findings and data from this report can link into other data sets in the sector, and how it fits into the knowledge exchange between arts organisations, arts professionals, and sector suppliers. We’ll also look at key findings from the report which illustrate regional variations and similarities in audience behaviour across the UK and Ireland, and highlight new audience experience trends on a macro-level.

Biography

Sarah Frost is the Client Insights Manager at Spektrix and focuses on supporting arts organisations to use audience data effectively. Sarah has an arts marketing background, joining Spektrix from the marketing team at Opera North and International Arts Manager. As part of our Client Operations team she works frontline to help all levels of Spektrix partner organisations to use data in their strategic planning and monitoring their success. Sarah lives in Manchester, and loves making the most of all the arts and culture available in the city.

Spektrix is ticketing, marketing and fundraising software for performing arts organisations and is used by over 370 arts organisations across the UK, Ireland, USA and Canada. www.spektrix.com
QUAL[ltative]: the art of research insights

Charlotte Gilmore (University of Edinburgh Business School), Celia Duffy (Royal Conservatoire of Scotland)

QUAL[ltative]: the art of research insights, is a collaborative project launched in November 2018, developed by artists and academics working together. The QUAL web resource is designed specifically for creative organisations and aims to illuminate the value and benefits of qualitative audience research and to encourage organisations to undertake their own research. QUAL was funded by the AHRC as an ‘applied’ follow-on from Charlotte Gilmore’s earlier Cultural Value Scheme project, ‘The Enactment of Cultural Values and Tastemaking in Contemporary Classical Music’. In addition to extensive consultation with over 80 stakeholders across artforms in Scotland we worked closely on projects with eight small arts companies in an effort to ensure that the QUAL resource was practical and appropriate to arts companies’ needs. The development process of QUAL resulted in a classic exemplar of knowledge exchange rather than knowledge transfer between artists and academics, with beneficial outcomes for both. This paper particularly addresses two of the conference themes; firstly collaborative approaches, examining the process of development of the QUAL resource. It also addresses audience research methodologies, and making research accessible and meaningful to participants. QUAL has dual purpose of advocacy for qualitative research (via video testimony and real-life research experiences of artists themselves) as well as a practical DIY element. This is a powerful way of making research both accessible and meaningful as well as practical for arts practitioners to implement. QUAL already has funding for further development from Creative Scotland and we hope that it can make a contribution to audience research debates.

Biographies

Dr Charlotte Gilmore is a Lecturer and Chancellor’s Fellow in the Cultural and Creative Industries at the University of Edinburgh. Charlotte has spent the last fifteen years researching arts audiences, potential audiences and small arts organisations, in addition to artists’ lives. These research experiences, and in particular Charlotte’s Arts and Humanities Research Council Cultural Value funded study provide the background that led to the concept and development of QUAL.

Professor Celia Duffy has held senior positions in the performing arts and academia for many years. At the Royal Conservatoire of Scotland she held institutional responsibilities for Research and Knowledge Exchange and she continues to be active in the sector as a researcher, consultant, teacher and Board chair, currently chairing the Boards of Red Note, Scotland’s leading contemporary music ensemble and the Wallace Collection. Celia’s research and consultancy interests are in performing arts education, conservatoire staff and policy development and facilitating knowledge exchange between the arts and academia.
Audience matters, audiences matter: counting access and participation in Singapore

Hoe Su Fern (Singapore Management University)

All across the globe, people and governments have recognised the transformative power of the arts to rejuvenate cities, uplift communities and foster social inclusion. Singapore is no exception. The release of the latest cultural policy – The Arts and Culture Strategic Review (ACSR) – in 2012, envisions increased arts access and participation as a means to foster nation-building, community engagement and social inclusion. This has resulted in a fervent propagation of free and/low-cost public arts programming, the proliferation of arts and culture community nodes and community outreach initiatives across the island, the pressure on arts managers to report success as increasing audience numbers, and arts companies creating new marketing management positions to increase outreach and ticket sales. This paper is a critical problematisation of the accounting for arts access and participation through increased footfall and participation numbers in Singapore. This paper will examine the nature, extent and implications of this valorisation of audience numbers, particularly on arts production and management. Of particular interest are the disparities between the perceived benefits and actual opportunity costs of this strong emphasis on growing arts audiences. Ultimately, this paper is part of a continuous effort to map the impact and interplay of policy on the conditions of arts production and management in Singapore.

Biography

Hoe Su Fern is an arts researcher, educator and coordinator who traverses artistic disciplines and mediums. She is currently Assistant Professor and Programme Leader of Arts and Culture Management at the Singapore Management University. She holds a PhD in Culture and Communication from The University of Melbourne. Her research areas include arts and cultural policy studies, urban cultural economies, arts spaces and creative placemaking. Her research is informed by her pursuit for practice-oriented and engaged arts research and her interest in enhancing research impact beyond academia, particularly through the power of the arts to catalyse dialogue and bridge differences.
You don’t win friends with metrics: how to understand value in an anti-expert age

Kirsty Sedgman (University of Bristol)

Live performance has a history of ceaseless reinvention, yet what has tended to remain constant is the overarching system of aesthetic value. Ideals of ‘standards’ and ‘quality’ in the arts have historically been controlled by a cabal of gatekeepers – politicians, arts funders, theatre-makers, and critics – traditionally a predominantly white, male, privileged community, who get to decide what counts as valuable. This system is currently being dismantled. The advent of social media and the demise of the traditional newspaper critic have seen expert gatekeepers increasingly replaced by a grassroots community of audience critics. These new voices demonstrate the value of paying attention to alternative value systems. Rethinking audience relationships as ‘friendships’ and inviting underrepresented groups to join the conversation has begun to break down traditional hierarchies of artistic worth. At the same time, through, the contemporary rise of anti-expertise has prompted anxiety about relying on ‘ordinary’ audiences to set the terms for cultural value. Around the globe, funders and politicians have been forcing arts organisations to measure the quality of their work via spectator feedback. Drawing on a decade of ‘quali-quant’ audience research collaborations, this presentation will argue that experiential metrics are meaningless at best, dangerous at worst. Instead, I will demonstrate the usefulness of understanding value not as an end-point – a fixed ‘benefit’ or ‘impact’ that can be meaningfully quantified – but as a process: one that can be captured by listening to audiences talk.

Biography

Kirsty Sedgman is Lecturer in Theatre at the University of Bristol. She specializes in studying theatre audiences: engagement, experience, community, fandom, response. Her work has been published in a variety of journals and edited books, as well as two monographs: Locating the Audience: How People Found Value in National Theatre Wales (2016, Intellect) and The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and the Live Performance Experience (2018, Palgrave). Kirsty is currently engaged in a three-year British Academy postdoctoral research fellowship investigating audience engagements with regional theatre through time. www.kirstysedgman.com, @kirstysedgman
Audience experience

Receiving the contemporary: investigating audiences for contemporary classical music

Gina Emerson (Hamburg University of Music and Drama / SPARC)

Contemporary classical music (CCM) has long held a reputation for challenging audiences and for provoking a range of contrasting responses and experiences. This image of the genre has often held it back from reaching a larger, more diverse public. Conducted in collaboration with the EU’s Ulysses Network for contemporary music, my research explores the tension between the ‘accessible’ and the ‘avant-garde’ that surrounds CCM production and reception. By learning more about existing attendees’ experiences at CCM concerts, I aim to identify ways to open up this contemporary art form to a broader public. I conducted a quantitative survey of audiences at twelve CCM concerts (N = 1428), covering a mix of different concert formats, CCM styles and repertoire, institutions and countries. This main sample was complemented by a smaller survey (N = 670) at three classical music concerts. In this presentation, I will detail my results across six areas: 1) CCM audience demographics, motivations to attend and musical tastes; 2) audience experiences with and perceptions of CCM; 3) the impact of alternative formats (e.g. installations, works for amateur musicians) and ‘knowledge transfer’ events; 4) the reception of contrasting CCM styles; 5) institution-audience relationships and differing ‘CCM cultures’; and 6) perceptions of CCM from classical music audiences. This project delivers new insights into CCM audiences across Europe and the differing contexts this music is received in. On this basis of these results, I will propose approaches that could aid artists and institutions in presenting CCM more effectively and bringing it to new audiences.

Biography

Gina Emerson is a PhD candidate in Music at the Institute for Cultural Innovation Research at Hamburg University of Music and Drama. She has been collaborating with the Ulysses Network since November 2016 and is writing her doctoral thesis as part of the Network’s Audience Research project. Prior to this, she was a Research Associate with the 3DMIN (Design, Development and Dissemination of New Musical Instruments) project at the Technical University of Berlin, researching audience responses to performances with new digital musical instruments. Her research interests include live music audiences, empirical aesthetics and the reception of contemporary classical music and new music technologies.
Audience reactions to repeating a premiere on a concert programme

Andrea Halpern (Bucknell University), John Sloboda (Guildhall School of Music & Drama)

Presenting a concert piece twice on a programme has a long history, but is only rarely done today, primarily in contemporary classical music. In our prior work (Participations 2017), we examined audience changes in affective (liking/desire to hear again) and cognitive (perceived understanding/memory) responses to repetition in two small audience studies and one laboratory study. While most measures showed increases, the groups were small and selective (conservatoire environment) and the laboratory study was non-naturalistic. In this follow-up study, we worked with the conductor of the Bucknell University Orchestra as well as a composer, to present a premiere twice on a programme to a larger, more general, and diverse university community audience. Two notable features were that the piece was aleatoric, so the execution was inevitably different on the second (not pre-announced) playing, and the design was both within group (one third of the audience rated the piece after both playings) as well as between groups (one third rated only after the first playing and one third after the second playing). We also collected and analysed audience comments. We replicated most of our prior findings for both affective and cognitive reactions, with some individual differences in reaction (a few hated the piece both times). We will also talk about the collaboration among the psychologist authors, the ensemble director, and the composer, which was in the context of an entire Science and the Symphony programme and presented to the audience in a 'citizens making science' context.

Biographies

Andrea Halpern is Professor of Psychology at Bucknell University, Lewisburg, Pennsylvania, USA. She studies and teaches about music cognition, the cognitive neuroscience of music, and the role of healthy aging and neurodegenerative disease in arts cognition.

John Sloboda is Research Professor at Guildhall School of Music & Drama. His recent research focuses on the experience of audiences and musicians in live classical concert settings.
An investigation into the impact of verbal introductive context on audience response to tonal versus atonal music

Maren Bosma (Royal College of Music)

In modern Western concert practice, programme notes and spoken introductions have been an invariable part of musical performances. It is widely assumed that introductory information impacts audiences’ experience of music performed, but research conducted in this area so far has yielded somewhat inconsistent results as to the quality of this impact. This study aims to provide a more objective overview of the effects of verbal conceptualisation on audience perception. Combining elements of previous studies with similar questions (e.g. Margulis 2010; Bennett & Ginsborg 2018; Leong & Morris 2014), this mixed-method study, which focuses on the difference in response to introductory content preceding tonal versus atonal music, measures audience members’ perception of a tonal or atonal piece through an online survey. The survey exists in six different versions, each containing a slightly different embedded video: of each piece two versions with introduction (identical texts, spoken and written) and one without. One of these versions is assigned at random upon clicking the survey link. The video material is followed by questions about the participant’s experience. Upon further study to eliminate the gap between live performance and controlled research, this study and its conclusions will be applied to case studies in concerts, and it serves as a starting point for more extensive research, branching out towards further factors of audience perception. Additionally, the findings of this research and subsequent studies are applicable to any performance practice. As this is an ongoing research, the results remain pending. They shall become available after May 2019.

Biographies

Dutch-American violinist Maren Bosma (1996) started her violin studies at age 7. She received her bachelor’s degree with a minor in music theory in June 2017 from the Conservatory of Amsterdam, under the tutelage of Lex Korff de Gidts. Maren is currently pursuing a Master of Music in Performance at the Royal College of Music in London, studying with Daniel Rowland and Gaby Lester, gratefully supported in her studies by RCM as a Winifred Law Award Holder. She is the leader of the London-based Maconchy Quartet, and the co-founder, co-producer, and leader of the London-based ensemble Cat’s Cradle Collective.

Dr George Waddell is a Research Associate in Performance Science at the Royal College of Music and a Sessional Lecturer and honorary Research Associate at Imperial College London. His research focuses on the processes underpinning performance assessment, examining musical decision-making among judges and audiences and the development of evaluative skills. George holds a PhD in Performance Science from the RCM and completed his BMus and MMus in piano performance at Brandon University (Canada) while studying psychology. The impact of audience interactions of unfamiliar theatre productions. 
Fan Wu (Independent researcher)

The study of audience experience of theatre from a foreign culture remains under explored. This paper studies the audience experience under the cultural exchange context via the cases of the attendees – both British and Chinese immigrants – of Richard III by National Theatre Company of China in the Shakespeare’s Globe and China National Peking Opera Company’s tour in Sadler’s Wells. Based on the data collected via interviews and observations, the highlight of audience experience under this circumstance is the interactions. To be more detailed, the interactions among the audience members who only met in the theatre, the interactions with the foreign stage traditions, and with the relatively familiar theatre space but in an unfamiliar atmosphere. All of which echoes the audience motivations of seeking new cultural experiences. Further to the interactions and the effective cultural exchange followed, cultural inclusion has been expressed by the Chinese audience. The swap of social roles in the theatre – British in London theatre becomes the minority and the Chinese immigrant is the majority – from the atmosphere built up from the Chinese theatre in the space highly impacted on the audience experience. This paper is going to present the findings from this empirical research of the audience experience of foreign theatre productions, especially the impact of the interactions in the theatre space that had been transformed by the foreign culture.

Biography

The author, a PhD in cultural studies, graduated from the University of Leeds. She is currently working for a UK based production company which brings traditional Chinese culture to Europe. With academia insight and first-hand experience in the industry, she is an expert in the field of cross-cultural audience and the marketing based on it.
Audience participating in artwork

Usership versus authority: renegotiating audiences as users to develop processes towards ‘The People’s Glossary’

Emma Curd (Liverpool John Moores University)

An advancing field of research into Usership (Ahmed 2018; Aikens et al 2016; Wright 2013) has created further possibilities to examine the uses of language in contemporary art museums. Furthermore, it raises issues around the narrow range of voices at work within collections and their interpretation. In this paper, I will present my reflections on a period of action-research that took place between 2016 and 2018 at Tate Liverpool and Tate Exchange during my practice-based PhD research. The aim of the research was to challenge authoritative interpretation techniques using language as a tool twofold; to collaboratively produce new knowledge around collections, and to raise visibility of over-looked voices in art history. Working with local publics and an already formed group called Community Collective, the research has created a crowd-sourced and open-ended resource called ‘The People’s Glossary’. Prioritising process over outcome, the work reflects workshops, conversations and interviews that were facilitated during the research period and is intended to equip communities to make interventions in museums of art. This presentation will consider the processes of ‘The People’s Glossary’ and propose how use-value could be returned to collections by implementing collaborative, community-centred art practices in institutions. Specifically, this presentation will focus on knowledge production as an ongoing process instead of an endpoint. It will also introduce a concept called equitable plurality, or the idea that public opinion, interpretation and experience could be considered as equally valuable to knowledge that is presented empirically in collections of contemporary art.

Biography

Emma is an artist, researcher and facilitator based in Liverpool. Now in the final stages of a practice-based PhD at Liverpool School of Art and Design, she researches alternative interpretation strategies for contemporary art in museums and galleries, namely at Tate Liverpool. In her research, she has facilitated action-research using language as a tool to promote dialogue between communities and institutions. Emma is also a co-founder of Quad Collective, an all-female artist co-operative that facilitates participatory projects to break down barriers between art and publics. Collaborators include Collaborative Arts Partnership Programme, Tate Liverpool, Tate Exchange, Walker Art Gallery, Museo Nacional Centro de Arte Reina Sofia and L’internationale.
The orchestra as a lab: collaborative experiments in symphonic audience engagement

Peter Peters (Maastricht University)

Recently, public participation research in domains such as urban planning, public health, art and architecture, and environmental management has often taken the form of experiments. In these experiments, lay or amateur audiences engage with technical, scientific or aesthetic matters in ways that challenge traditional expert approaches of enacting innovation trajectories, organizing public affairs, or creating artistic performances (Lezaun, Marres and Tironi 2017). Conducting experiments thus becomes a method to both study and shape new forms of participation. In my paper, I draw on recent research in the field of science and technology studies on participatory experiments to analyse their potential for innovating symphonic audience engagement. I am interested in how the ‘orchestra as a lab’ may contribute to new forms of knowledge production as well as innovative performance practices and alternative repertoires of evaluation. Empirically, my analysis reflects on the participatory experiments (co)designed by the South Netherlands Philharmonic, the Maastricht Conservatory, and Maastricht University in the NWO-funded ‘Artful Participation’ project. This project combines strategic research into reasons for the declining interest in symphonic music with practice-based artistic research. The latter takes place in three experiments with new forms of audience participation. In the current symphonic practice, audiences are performed as listener, consumer or amateur. We are experimenting with the new roles of maker, citizen and expert, thus actively involving audiences in programming, making and assessing symphonic music. In my paper, I will focus on how these experiments can facilitate knowledge exchange and collaborative learning by the contributing partners.

Biography

Peter Peters is endowed professor in the innovation of classical music at the Faculty of Arts and Social Sciences, Maastricht University. He is the director of the Maastricht Centre for the Innovation of Classical Music (MCICM), a collaboration between the South Netherlands Philharmonic, the Maastricht Conservatory, and Maastricht University. His background is in sociology and philosophy. In previous years, he worked on an ethnography of a project at the Orgelpark in Amsterdam aimed at building a baroque organ for the 21st century. More recently, his research focuses on innovating classical music practices, especially symphonic music.
Participatory art as means for social connectedness

Oliver Gingrich (NCCA, Bournemouth University / Analema Group), Evgenia Emets (Analema Group), Alain Renaud (NCCA, Bournemouth University / Analema Group), David Negrao (Analema Group), Ula Tymoszuk (Centre for Performance Science, Royal College of Music / Imperial College London), Kate Gee (Centre for Performance Science, Royal College of Music / Imperial College London), Rosie Perkins (Centre for Performance Science, Royal College of Music / Imperial College London), Aaron Williamson (Centre for Performance Science, Royal College of Music / Imperial College London)

‘KIMA: The Voice’ is an art and research project that looks at the human voice as a means to create social engagement, to improve social connectedness - by inviting audiences to find harmonies between their voices. The outcome of an 8 year-long research project on connections between sound and vision, ‘KIMA: The Voice’ interprets meaningful mathematical relationships between audience’s voices as visual forms. The art piece turns into a visual tuner, evoking harmonies between audience members, playfully discovering connections between them. Surpassing questions of culture and language, the piece acts as an interface for social connections. We invite participants to experience tonal harmonies between one another by using their voice. ‘KIMA: The Voice’ explores strategies to measure human participation. Measuring mathematically meaningful interrelations between human voices (harmonies, intervals), we can record and interpret if and how long participants engage with one another.

The ‘HEartS’ project (2018-2020) was launched by an interdisciplinary team of performance scientists, public health researchers, health economists and artistic organisations to explore the patterns of, and reasons for, artistic and cultural engagement in the UK and its health, economic and social benefits. This presentation will critique the theoretical and methodological approach to understanding the role the arts can play in facilitating social connectedness for the audiences. We will further draw upon secondary analysis of large-scale data and public engagement work to discuss findings on mental health, wellbeing and social benefits related to arts-based and cultural engagement. By working together, HEartS and Analema Group will advance current understanding of the role participatory arts can play in exploring and possibly altering the perceptions of social wellbeing, social connectedness and loneliness. Specifically, we will investigate strategies to combine the art piece with measuring experiences of loneliness, social connectedness and wellbeing.

Biographies

Analema Group is a London based arts collective, founded by Artistic Director Evgenia Emets in 2010. The members of the collective include collaborators from various backgrounds. Evgenia Emets drives artistic vision and creates performance work on the intersection of language and sound. Dr. Alain Renaud specialises in sound installations and sound design. Dr. Oliver Gingrich is an artist and researcher, working predominantly in the realm of visual technologies, human perception and concepts of mediated presence. We create experiences on the intersection between art and technology. Our mission is to reflect on the nature of perception, exploring the relationships between sound, colour, light, movement and form. Our participatory art fills the gap between performers and audiences, enabling them to question their senses and the boundaries of perception.

HEartS is a large public health study which investigates Health, Economic and Social impacts of engaging with arts and culture, funded by the Arts and Humanities Research Council and led by the Centre for Performance Science (CPS). The CPS is a partnership of the Royal College of Music (RCM) and Imperial College London. Originally founded in 2000 at the RCM, the CPS has become an internationally distinctive centre for research, teaching and knowledge exchange in performance science across a wide array of domains as well as the field of arts in health. Dr Ula Tymoszuk is Research Associate with a background in epidemiology and public health, her research focuses on the role of arts, culture and social relationships in human experience and health. Dr Kate Gee is Research Fellow in Performance Science at the Royal College of Music. Kate’s research focuses on music-making, musicians’ careers (the nature of portfolio working), and wellbeing (particularly performance anxiety and perfectionism). Dr Rosie Perkins is Research Fellow in Performance Science at the Royal College of Music and an honorary Research Fellow at Imperial College London. Rosie’s research focuses on arts-in-health and performers’ career development, and she is
programme leader for the RCM’s ground-breaking MSc in Performance Science. Aaron Williamson is Professor of Performance Science at the Royal College of Music, where he directs the Centre for Performance Science. Aaron’s research focuses on skilled performance and applied scientific initiatives that inform music learning and teaching, as well as the impact of music and the arts on society. For more information go to: https://performancescience.ac.uk/hearts/.
Embodied arts experiences

Spectator's body as a source of meaning

Saara Moisio (University of Helsinki)

In this presentation I discuss how the spectators of a contemporary dance performance make sense and find meanings – both positive and negative ones – in their experiences of watching a performance. I argue that spectator’s body is highly involved in the process of building expectations of, making sense and finding meaning in a dance performance. The use of bodily metaphors while speaking about their expectations and experiences illustrates how spectators conceptualize their experiences through their own bodies. This is evident as well in the evaluation of the experience as in the anticipation of future experiences and shows the central role of emotions and feelings in the appreciation of the experience. Following theoretical insights from cognitive and enactive approaches to meaning-making and valuation (e.g. Johnson 2007, Caracciolo 2014, Noë 2015, McConachie 2015) I see that the emotions and feelings, which spectators relate to the artists, moving bodies, lights and sounds on stage determine the meanings which they create and, eventually, what kind of relationship to the art form they create. Additionally, the desire to be affected and interest to be in interaction with the artists have a crucial role in spectator’s process of making sense and finding meaning in the contemporary dance performance. I illustrate these points through presenting a case study of spectators’ expectations and experiences of a contemporary dance performance called ‘Breath’ by Tero Saarinen Company, performed in Helsinki in May 2018. I present the central findings of an interview material collected before the performance and few days after it during a creative workshop with six participants.

Biography

Saara Moisio is a doctoral candidate of theatre research at the University of Helsinki, where she also teaches audience research. Her previous work has included administration, marketing and communications in various performing arts organizations. She has also published dance reviews, interviews and articles in the Finnish on-line dance journal Liikekieli.com.
Out of darkness: unsighted creative practice, artist and audience communication in the work of Tactile Ensemble

Jackie Walduck (University of Kent)

Tactile Ensemble is a professional sextet of blind, partially-sighted and sighted musicians who work together under blindfold to create and perform new music. We perform in blackout, so that our audiences inhabit the same darkened space as the musicians. Whilst this provides heightened spatial, sonic, proprioceptive and vestibular awarenesses, and creates an immersive experience for audiences, it gives rise to several ensemble challenges: intra-ensemble communication, cueing, playing unison passages, and the limits of memory in creating precise material and longer compositional structures (over 7 min). Some of these challenges, plus related issues, may surface in the creative practice other improvising ensembles, but they are heightened in Tactile by the deliberate removal of sight. This paper draws on findings from analysis of rehearsal and performance recordings of the ensemble, plus focus group data centring on audience’s subjective experiences when attending a workshop and subsequent performance. It explores the ways in which solutions to ensemble challenges - such as tactile scores, aural cueing and an approach to improvising which focuses on the agency of player roles (solo, background, heckle) – define practice and musical outcomes. It also discusses strategies employed by the group to enhance artist and audience communication and audience engagement. Specifically, audiences are invited to engage in pre-concert blindfold games and activities, designed to heighten aural and spatial awareness, and to ‘scaffold’ and/or define, experiences related to sightless communication. Reference: www.jackiewalduck.com/tactile

Biography

Jackie Walduck is a composer and vibraphone player, whose work explores the interface between improvisation and collaborative composition. She leads three improvisation ensembles: Ignite Ensemble (Associate Artists at Wigmore Hall Learning), Ethereal World, resident at Jazzlive, Camberwell, and Tactile, which brings together blind and sighted musicians, exploring tactile composition and non-visual communication in music. Recent compositions include Skeeter (2018) for Ignite Ensemble, performed at Wigmore Hall and the National Portrait Gallery, The Migration Game (2016), a game opera for Spitalfields Winter Festival, and an immersive piece for blindfold audience in a Suffolk Woodland Sensing Nature (2017). Jackie is Lecturer in Music at the University of Kent.
In the dark: audience experience of music events when sight is restricted or absent

Ruth Herbert (University of Kent)

The concept of an 'experience economy', originally a business philosophy (Pine & Gilmore 1999), has exerted a growing influence during the last decade across a range of industries and organisations - including the arts. Consumers (particularly in affluent societies) have been shown to value experiences above material objects (Gilovich et al. 2014), a finding which, in the UK music industry, is reflected in an upturn of spending on live (as opposed to recorded) music events (UK Live Music Census report 2017). One intriguing phenomenon has been audience interest in attendance at musical (and non-musical) events advertised as taking place in darkness, perhaps reflecting a desire to escape the increasingly ubiquitous sensory bombardment afforded by digital technologies in daily life. What happens when the visual is intentionally removed from musical experience? This paper focuses on a pilot study of immersive sight-less musical reception which utilised semi-structured interviews and focus groups to explore the phenomenology of both audience and artist experiences with relation to a performance by the group Tactile - a sextet of professional musicians drawn from the blind, visually-impaired (VI) and sighted communities. They create music under blindfold, using tactile scores realised through improvisation, performing in darkened spaces so that the audience inhabit the same sightless world as the performers. Interview/focus group data was subjected to Interpretative Phenomenological Analysis. Findings highlight a range of experiential phenomena, (including heightened/altered sensory and spatial awareness, sensory recalibration, visual imagery, relaxation, reduction of thought and self-awareness), pointing towards the self-regulatory potential of such performances.

Biography

Ruth Herbert is a Lecturer in Music and Head of Performance at the University of Kent. She is a music psychologist and performer with a wide-ranging track record of publications in the fields of music in everyday life, music, health and wellbeing, music and consciousness (including ASC and Trance), sonic studies, evolutionary psychology and music education. Ruth is the author of Everyday Music Listening: Absorption, Dissociation and Trancing (London & New York: Routledge, 2016 [2011]) and principal editor of Music and Consciousness 2: Worlds, Practices, Modalities (OUP, forthcoming Spring 2019). As a professional pianist, Ruth has performed nationally and internationally with various ensembles.
Ways of engaging

Ways of watching: five aesthetics of learning disability theatre

Matthew Reason (York St John University)

Over the last two decades, following in the footsteps of pioneering companies such as Mind the Gap (UK) and Back to Back Theatre (Australia), theatre by performers with learning disabilities has progressively moved from the domains of the therapeutic or community orientated to that of art. While the boundaries between these categories are far from absolute, this movement is marked by a shift in venues (from private facilities or community halls to ‘mainstream’ theatres), funders (from health or community provision to arts funders), and audiences (from friends and family to a wider public). All these factors combine to entail a transformation in the ways that audiences are invited to watch. From a history in which people with learning disabilities have attracted a predominately medicalised or fearful gaze, learning disability theatre now invites a different kind of aesthetic attention. In seeking to explore these aesthetics, this has developed through three entwined processes. First, empirical research with audiences, along with interviews with learning disabled performers from Mind the Gap, Dark Horse, and Hijinx Theatre (all UK). Secondly, review of existing literature on learning disability theatre, along with personal interviews with practitioners working in the field. Finally, self-reflective engagement with my own experience of watching theatre by actors with learning disabilities and awareness of my position as a non-disabled spectator. From this mix of sources this paper proposes an embryonic typology of five aesthetic positions – or ways of watching – that audiences adopt in relation to learning disability theatre.

Biography

Matthew Reason is Professor of Theatre and Performance at York St John University (UK). His current focus is on experiential and phenomenological responses to theatre and dance performance, including through qualitative and participatory audience research. Publications include Documentation, Disappearance and the Representation of Live Performance (Palgrave 2006), The Young Audience: Exploring and Enhancing Children’s Experiences of Theatre (Trentham/IOE Press 2010), Kinesthetic Empathy in Creative and Cultural Contexts (co-edited with Dee Reynolds, Intellect 2012), Experiencing Liveness in Contemporary Performance (co-edited with Anja Mølle Lindelof, Routledge 2016) and Applied Practice: Evidence and Impact Across Theatre, Music and Dance (co-edited with Nick Rowe, Bloomsbury 2017). For further information visit www.matthewreason.com
Empty minds? Questioning audience participation in symphonic music

Veerle Spronck (Maastricht University)

In the discourse on symphonic music institutions problems are prominent: the number of visits is slowly declining, audiences are aging, and new generations evade the concert hall. As a response, symphony orchestras try to innovate their practices, in particular the ways in which audience members participate in concerts. In my presentation, I will critically analyse what it means in practice to innovate symphonic concert participation. My research is part of the NWO/SIA-funded ‘Artful Participation: Doing Artistic Research with Symphonic Music Audiences ’ project that asks how audiences can participate in artistically relevant ways. The project combines social scientific research on participation and experiments with participation in symphonic music practice. Based on ethnographic fieldwork and qualitative interviews, I will analyse the Empty Minds concert in the experimental i-Classics series of philharmonie zuidnederland (the South Netherlands Philharmonic) in October 2018 in Eindhoven. Two newly written compositions were performed in a refurbished industrial building. The concert combined various strategies to engage the audience: enabling it to walk around among the musicians, showing live video images of the concert, and offering listeners coloured hats to wear. Breaking with conventional concert rules, these socio-material arrangements not only challenged the orchestra’s aesthetic and organisational criteria, they also aimed to circulate artistic responsibilities in new ways. Following the creative process through which this project was set up, I will analyse the challenges of inviting the audience to participate in a symphonic music concert, and what it means to do that in an artistically meaningful way.

Biography

Veerle Spronck is PhD candidate at the Faculty of Arts and Social Sciences, Maastricht University. Her PhD project is part of the research program of the Maastricht Centre for the Innovation of Classical Music (MCICM). She ethnographically investigates how symphonic orchestras are trying to innovate participation in their everyday practices. She holds a BA in Art History (Vrije Universiteit Amsterdam) and graduated from the ResMSc Cultures of Arts, Science and Technology (Maastricht University) on an ethnographic study of artistic research practices in the Netherlands and Flanders. In 2017, this thesis was awarded the bi-annual Dutch Max van der Kamp Thesis Prize in the field of cultural education and participation.
Practical spectating - an exploration of meaning-making techniques in intermedial performance

Elizabeth Swift (University of Gloucestershire)

The process of experiencing theatre is shifting from watching to doing. As genre-busting performance work generates new modes of practical spectating, questions emerge about the evolution of the spectator and how we can reason about their emerging roles and responsibilities in the creation of meaning. This paper is informed by developments in participatory and immersive theatre – but it focuses specifically on the spectator of intermedial performance and explores their relationship to work in which digital and live elements are conjoined. In looking at the creative remit of the spectator, the paper examines the work of practitioners who use virtual reality (VR), immersive techniques and 3D film. I suggest that modes of audience reception, provoked by intermedial performance, merit specific forms of analysis which respond to the receptive processes they trigger. I explore how Possible Worlds Theory, the historic methodology for considering alternative states of reality, can be applied to intermedial performances which are designed to give spectators bespoke experiences. I also look at how cognitive science’s notion of conceptual blending can be deployed in considering practical spectating as a creative experience, in which a process of engagement operates ergodically to widen the interstitial gap between the author figure and their creation. With reference to ideas developed by thinkers ranging from Gottfried Leibniz and Umberto Eco to Nicolas Bourriaud and Jacques Rancière, I consider how the experience of spectating may be at once emancipatory and restrictive, but one which persistently provokes new questions about the production and reception of aesthetic meaning.

Biography

Dr. Elizabeth Swift is a theatre maker and academic based at University of Gloucestershire. She studied for her PhD at Exeter University and has published on intermedial theatre and the audience experience in various journals and recently with Palgrave in Reframing Immersive Theatre the Politics and Pragmatics of Participatory Performance. She is director of the performance company, Void, which has toured intermedial performance work internationally and creates interactive work for the digital environment. Liz has established a multimedia performance studio at University of Gloucestershire and runs community projects and professional courses in digital performance, alongside her research and teaching.
Understanding Audiences for the Contemporary Arts Keynote

Stephanie Pitts (University of Sheffield)
Helen Freshwater (Newcastle University)
Sarah Price (University of Sheffield)

This talk will provide an overview of the aims, methods, findings and impact of the Understanding Audiences for the Contemporary Arts study from the Sheffield Performer and Audience Research Centre. For more information, see pages 8–9.

Biographies

Stephanie Pitts is Professor in Music at the University of Sheffield, with research interests in musical participation, arts audiences, and lifelong learning. She is the author of books including Valuing Musical Participation (Ashgate, 2005), Chances and Choices: Exploring the Impact of Music Education (OUP, 2012), Music and Mind in Everyday Life (Clarke, Dibben & Pitts, OUP, 2010), and a co-edited volume on audience experience, Coughing and Clapping (Burland & Pitts, Ashgate, 2014). She is director of the Sheffield Performer and Audience Research Centre (sparc.dept.shef.ac.uk) and currently leading the 30-month AHRC-funded project Understanding Audiences for the Contemporary Arts.

Sarah Price is Research Associate on the AHRC-funded Understanding Audiences for the Contemporary Arts study at the Department of Music, The University of Sheffield. As both an academic and freelance audience researcher, Sarah has conducted audience research projects collaboratively with numerous arts organisations, including a Collaborative Doctoral Award with the City of Birmingham Symphony Orchestra. Her research interests are in the value of arts engagement, understanding audience behaviour and patterns of attendance, and the role of academic research within the arts industry.

Helen Freshwater is a Reader in Theatre and Performance at the University of Newcastle. She is fascinated by audiences: by assumptions about their responses; by the way in which they recall and represent their experiences; and by the methodological issues that arise when scholars attempt to get to know them better. Her publications include Theatre & Audience and Theatre Censorship in Britain: Silencing, Censure and Suppression (both Palgrave Macmillan, 2009). Her next monograph, provisionally titled Performing Childhood, focuses on major twenty-first century British theatre productions and ‘megamusicals’, and the responses to these global theatre events. It presents analysis of the popular appeal of the child performer and the way that they – and the forms of childhood they embody – are styled for cultural export and consumption.
Audience and place: exploring audiences and audience research in Hull, UK City of Culture

In 2017, the people of Hull were invited to explore 365 days of art, culture and heritage events as part of Hull's year as UK City of Culture (UKCoC). Along with economic and regenerative interests, the year-long programme promised to increase audience engagement and develop the local cultural industries. According to the Hull2017 bid team, Hull won the UKCoC title because it 'needed it, and wanted it ', but what are the immediate and short-term impacts on its people, and what are their thoughts about the year and how they were represented? Six months prior to hosting UKCoC, Hull voted 'overwhelmingly' to leave the European Union, a decision interpreted by many as inward looking and protectionist. Indeed, for some, a 'Brexit city' hosting UKCoC is paradoxical. Thus, Hull's recent political and cultural behaviours make the city a timely case study to further our understandings of the complex landscape that exists today, which consists of the micro needs of individuals and communities and the macro ambitions of the state and the meaning that is made by both parties. In this panel, researchers from the University of Hull present their innovative approaches, practices and early findings from their work with audiences and artists in the context of Hull UKCoC 2017, and its unfolding legacy. Three of the panel are from the University of Hull's Culture Place and Policy Institute (CPPI), and the fourth is also from the University of Hull and part of the European Commission funded Grace Project.
Participation and Capitals of Culture - Culture, Place and Policy Institute

Enrico Tommarchi (Culture, Place and Policy Institute, University of Hull)

After a brief presentation of his research activity, Tommarchi introduces and contextualises the panel with reference to the official evaluation report of Hull 2017. The notion of audience participation in European City of Culture (ECoC) and UK City of Culture (UKCoC) events will be explored, drawing upon his co-authored recent publication; Problematising the question of participation in Capitals of Culture, in particular in relation to current urban and social challenges in European cities. Audience participation is gaining relevance as a key aim of ECoC and UKCoC schemes, contributing to inspiring innovative cultural activities within the overall framework of these events. It also appears increasingly connected with broader issues of wellbeing, awareness and ambition, and knowledge of local heritage, which are explored through projects involving active participation and including learning programmes and volunteering schemes. However, ECoC and UKCoC initiatives also present a range of challenges for participation. Legacy strategies are essential to benefit from the experimentation undertaken during the event. Since these events are inevitably linked to urban regeneration and tourism development, issues of exploitation and excessive expectations on the potential of participation must be raised. The role of participation may also be scaled down in the delivery phase, considering the top-down approach that is used to cope with the scale and visibility of these events. Finally, the way in which culture is defined and participation is pursued play a key role in the shaping of audiences themselves.

Biography

Enrico Tommarchi is a PhD student and research assistant at the University of Hull, Culture, Place and Policy Institute (CPPI). He investigates on port-city relationships and cultural mega events and he is participating in the research project HOMEE (Heritage Opportunities/threats within Mega-Events in Europe). He also took part in the preliminary evaluation of Hull UK City of Culture 2017. He holds a Master’s degree in Urban and Regional Planning from the IUAV University of Venice and has researched on cultural planning, strategic urban planning, urban regeneration, mega events, socio-spatial inequalities and urban fragmentation.
Civic imaginaries of Hull: UK City of Culture and Brexit - Culture, Place and Policy Institute

Michael Howcroft (Culture, Place and Policy Institute, University of Hull)

For Robert Ford and Matthew Goodwin, Brexit is a symptom of longer-term social changes that have quietly been reshaping public opinion, political behaviour, and party competition in Britain as well as in other Western democracies. As yet, there is little academic work that considers these issues at a city level – as if they occur exclusively on the national (or international) stage. Without disputing the centrality of nationalism in the contemporary discourse, I suggest that regional identities have also played a key role, recalling David Harvey’s argument that localized identities, especially when conflated with race, gender, religious and class differentiation can develop dynamic bases for both progressive political mobilization and reactionary, exclusionary politics. On March 29th 2019, the date the UK is due to officially leave the EU, Hull-based theatre company, Middle Child, will perform Us Against Whatever, a play which explores some of the issues underlying Hull’s Brexit vote. This paper discusses the methodology and early findings from my investigations into how Hull audiences across the political spectrum (and voters across the cultural spectrum) respond to the play.

Biography

Michael Howcroft is a theatre director and PhD student at the University of Hull. He trained as an actor at Rose Bruford and has an MA (Dist) in Theatre and Performance from Queen Mary, University of London. His PhD investigates recent cultural and political behaviour in Hull. In particular, how representations of the city through the 2016 EU Referendum and Hull’s year as UK City of Culture, inform the civic imaginaries of its people. www.michaelhowcroft.com
Socially engaged art in the context of cultural mega events; with particular reference to Hull 2017 - Culture, Place and Policy Institute

Victoria Bissett (Culture, Place and Policy Institute, University of Hull)

Based on a working knowledge of the community arts sector over the past 20 years, Bissett’s research focuses on the impacts that Hull2017, the second UK City of Culture (UKCoC) cultural mega event, has had on the local arts sector, and artistic community. In 2006, Bishop refers to the ‘social turn’, reflecting on the increase of artists employing socially engaged practices within their artwork and therefore increasing its presence within the artworld institutions and further afield. The parallel shift in funding and political support for socially engaged art is seen within the European City of Culture (ECoC) and UKCoC programmes and funding criteria. Bissett’s paper will explore the cross-disciplinary methodologies used to determine some of the short-term impacts on the Hull community arts sector, socially engaged artists and cultural policy makers, and the unfolding legacy of Hull2017 on artistic practise, programming, and raised audience expectations.

Biography

Victoria Bissett is a PhD student and research assistant at the University of Hull, Culture, Place and Policy Institute (CPPI). Having trained as a visual artist and worked as an arts professional within the community arts sector, her PhD research brings together her working knowledge of community arts subjects and research interests of socially engaged arts practices and cultural mega events. As part of the CPPI team, she participated in the data collection and preliminary evaluation of Hull UK City of Culture 2017, and is a key contributor to the evaluation of Hull’s Creative People & Places volunteer team project.
Gendering Cities of Culture: culture-led mega-events and the potential for gender equality - the GRACE project

Barbara Grabher (Culture, Place and Policy Institute, University of Hull)

Grabher’s research project ‘Gendering Cities of Culture’ explores the production of cultures of equality in the celebration of culture-led, urban mega-events. Taking Hull2017 as a case study, Grabher explores on political, practical and perceptive levels in what way such cultures are narrated, practiced and explored in the festive atmosphere of the artistic programme. For this panel, she highlights perceptive encounters with cultures of equality through the research-led collaboration with ‘observing participants.’ ‘Observing participants’ are a team of up to ten residents, who were purposefully sampled regarding criteria such as age, gender and location of residence. Inspired by feminist research practices and action research approaches, the participants visited, explored and observed selected equality-themed events. Consequently, the participants/residents/audience members actively engage in and contribute to the ethnographic study regarding the production of socio-cultural values being celebrated. Introducing the method and elaborating on the underlying approaches, Grabher argues for the relevance of experience-based research practice in the highly experiential atmospheres of festive events.

Biography

Barbara Grabher is a research assistant in the Culture, Place and Policy Institute and PhD Student in the Horizon 2020 GRACE Project (Gender and Cultures of Equality in Europe) at University of Hull. With a BA in Cultural and Social Anthropology at University of Vienna and a MA in the Erasmus Mundus Master Programme GEMMA (Gender and Women Studies) at Utrecht University and University of Granada, she works on the intersections of critical event studies, geography and gender studies from an anthropological perspective.
Effects of audience

Audience participation and music performance anxiety – an undergraduate performance examination experience

Emmanuel Nnamani (University of Port Harcourt)

I conducted some tests on forty-eight male and female undergraduate music performance students using three levels of audience participation. These solo performers are grouped into two separate streams of twenty-four students per group. Members of each group were asked to perform alone in a practice studio, in the recital hall in the presence of three adjudicators, and in a recital hall before five adjudicators and a mixed audience with an audio-video recording in progress. The groups performed a mixed repertory comprising pieces of the western and African classical, popular and traditional/folk music traditions. Dependent measures applied to these groups and contexts include an analogue scale self-report of perceived anxiety, heart rate recording during the performances, grading of the final performance of the groups and a short individualized post-performance interview. The findings will show the nature of the self-reported anxiety levels in each performance, by each group and audience context. The heart rate of each performance will be tested to determine the differences abound. The rating of the performances will be used to determine the success of each group and the anxiety levels reported will show the correlation between the groups. The results will be processed across gender lines to ascertain the individual gender differences abound (if any). The result of these tests helps to determine the relationship between audience participation and anxiety level of performers during performance situations. The implication of these tests’ results within the existing theories of audience research in music performance is pertinent to this paper.

Biography

Dr. Emmanuel N. Nnamani is an Izaak W. Killam Scholar and won the distinguished Andrew Stewart Memorial Prize for distinction in Research. He was a SSHRC Postdoctoral Research Fellow at the University of Cambridge, UK. At present, he lectures at the University of Port Harcourt, Nigeria. His research interests include theoretical issues concerning music compositions, performance and analytical strategies, art and pop music in Africa, music and media and music business. He has several scholarly works to his credit.
Who does care if you listen? Composers’ approaches to the idea of audience

Matthew Warren (Durham University)

The question, iconically posed in the title of Milton Babbitt's article, ‘Who Cares if You Listen?’ has become a symbol of deliberate alienation of the audience by the ‘specialist’ composer. The perception of an artistic practice in New Music (that is, contemporary classical music) based in ivory-tower-bound mindsets that are fostered in highly academicised training is a robust one that still permeates judgements today. I examine this view in relation to my fieldwork with composers situated in universities in England, looking at the nuanced variety of understandings and attitudes held by composers regarding the involvement of audience in their work. I look at how the simple ‘for or against’ paradigm manifested in dichotomies such as ‘commercial’ and ‘art’ music are gross simplifications which smooth over the subtle range of distinctions that composers draw. I examine: the utility of the audience concept in the composition process and how the idea of the music being heard and judged by others plays into the compositional process; the validity of audience evaluation in the composer’s judgement of a work’s success; the definition of the audience considered; and the expectations and responsibilities placed on the audience themselves. All of these raise the question of whether it matters to the artist whether or not anyone is listening and highlights how interrelated research into artists and audieunces must be to more deeply understand contemporary arts.

Biography

Matthew Warren is a PhD student in ethnomusicology, studying the practices of composers who are employed in universities today. His work looks at how composition is affected by institutional structures and how the institution is influenced by structures in composition. He read a BA in Music and an MA in Composition at Durham and then returned to start his PhD in 2017.
Post-performance methodology: in the intersection between audience reception research and theatre pedagogics

Nina Skogli (University of Agder)

I want to propose an extension of the concept of post-performance, including a methodological discussion that might enrich our research in this field of interest. 'Post-performance' is a term that does not seem to be widely used, but it is mentioned in *Theatre Audiences* (Bennett 1997). Bennett explains that conventions such as applause is a significant part of post-performance, including reading reviews and talking with fellow spectators after the performance. But she does not go into detail about how these processes of reception are at work after the event, neither their significance for the overall experience. What processes are at work and what do they mean for those who experience it? In this paper I will discuss how the field of audience reception research might benefit from using methods connected to the field of theatre- and drama pedagogics. This is a field that has experience in exploring post-performance events. I also want to exemplify by including methodological explorations from my Ph.D. project. In February 2019, I will bring students to see the performance *Mod Alle Odds* by Fix&Foxy. I plan on exploring different 'post-performance methods' together with the students, combining strategies from the two different fields. The agenda for this research is to provide a post-performance methodology, to figure out what performances actually mean to audience members. And to research how these post-performance events not only gives spectators a space to figure out their own experience, but also contribute in the making of the experience itself. As a creative and interpretive activity, both in a social and individual context.

Biography

Nina Helene Jakobia Skogli (b. 1988) is currently a Ph.D research fellow in Theatre at the Faculty of Fine Arts, University of Agder. Her project concerns, in short, theatre that address ongoing conflicts or controversial debates, and the cognitive and affective processes these performances initiate. She is interested in the dramaturgical and aesthetical strategies that encourage these specific processes, after the transitory performances have ended. The project started in September 2017. Earlier she has been working with education and interdisciplinary projects at Kristiansand Kunsthall, a contemporary gallery, in addition to being a freelance performer and pedagog.
Audience development

Reaching, connecting and touching audiences: a case study in a Portuguese regional orchestra

Alba Bomfim (University of Aveiro)

Practical evidences suggest that local orchestras stimulate sociocultural development in Europe. This contribution is associated with a concert format that attracts public investment. However, there are orchestras that still play a nineteenth-century concert format, even though the audience is a twenty-first-century audience. In addition, recent research indicates the reduction and aging of the audience. Therefore, some of the major challenges for the survival of orchestral activity are rethinking the format of the concert and developing new audiences. The present case study seeks to understand the rapport strategies used by a Portuguese regional orchestra. The specific objectives are to understand the orchestra's organizational structure, the profile of the members of the orchestra and the audience, and the rapport strategies used during the concerts. Data collection involved questionnaires and interviews. The data analysis process was phenomenologically inspired. Preliminary results indicate that the strategies used are: knowing the profile of the public; choosing family repertoire, with singer(s), and mixing with other genres; varying the environment of presentations including unusual spaces; promoting physical interaction with the public; appealing visually and responding naturally to concert protocol breaks. These findings corroborate previous findings that emphasize the importance of rethinking existing concert formats to stimulate audience development in European countries.

Keywords: rapport, Portuguese regional orchestra, audience development, concert format.

Biographies

Alba Bomfim (lead author)

The brazilian Alba Bomfim was one of six conductors, selected to attend the 2017 Hart Institute for Women Conductors of The Dallas Opera, USA and, in the same year, the first brazilian to conduct BBC Concert Orchestra in a master class with Maestra Marin Alsop. She is currently an adjunct professor II of conducting and orchestral activities at the Music Department of the Federal University of Piauí (Brazil) and since October 2014 she is a Ph.D. candidate in Orchestral Conducting Studies at the University of Aveiro. Since 2015, Alba Bomfim is a fellow at CAPES and a researcher at INET-MD.

António Vassalo Lourenço (co-author)

António Vassalo Lourenço holds a doctorate in Orchestral Conducting from the University of Cincinnati (USA), where he was a teaching assistant. He is a lecturer at the Department of Communication and Art of the University of Aveiro, and was director of the Department from 2011 – 2015. He is currently the director of the degree programme in Music and alongside his teaching, is an academic advisor for PhD and Masters students. He has been the Principal Conductor and Artistic Director of the Orquestra Filarmonia das Beiras since 1999. António’s research interests focus on the recuperation and dissemination of Portuguese musical patrimony.

Gilvano Dalagna (co-author)

Gilvano Dalagna is performer, researcher and artistic mentor. He holds a PhD in Music (Performance Studies) from the University of Aveiro, Portugal. His current research focuses on desired artistic outcomes that performers aim to achieve in music industries. Gilvano was the creator of the Artistic Music Performance Mentoring Program (AMPMP), a complementary approach to teaching music performance in higher education music institutions. Gilvano is Postdoctoral Fellow at the University of Aveiro/Institute of Ethnomusicology – Studies on music and dance in Portugal and invited lecturer at Polytechnic Institute of Oporto/School of music and performing arts (ESMAE).
Strategies and practices of audience development (AD) in the Italian cultural sector

Vittoria Azzarita (Sapienza University of Rome)

Audience Development (AD) is a central topic of the contemporary debate about social and economic impacts of culture, still not sufficiently discussed in detail in the Italian context. With the aim to investigate practices and models of AD implemented by Italian cultural institutions, the paper will present an exploration of the more relevant approaches adopted by cultural organisations in order to broaden and diversify their audiences. The selected case studies will be examined with reference to data collected from in-depth interviews and will provide guidance for other organisations interested in improving AD strategies. The goal of the essay will be to map the different types of AD practices adopted by cultural organizations and to find out the main similarities and differences between one case and another, and between the Italian and European context. The paper intends to bring attention to the centrality of the audience for cultural organizations, taking into account the relational dimension that links each cultural entity to its audience and context. The essay will be an extract of a wider ongoing study on cultural participation and AD policy implication in Italy. This study aims to compare the supply-side with the demand-side of the arts sector, providing a double level of analysis: the first one dedicated to AD initiatives developed by arts organisations; the second one aimed at examining the motivations of cultural non-participation, an aspect that has traditionally been underestimated by Italian audience research with the consequence that in many cases a distorted image of the cultural audience has been produced.

Biography

Vittoria Azzarita graduated in Economics in Arts, Culture, Media and Entertainment at Bocconi University (Milan) and specialized in Art and Culture Management at Trentino School of Management (Trento). She has over 8 years of professional experience as consultant at Monti & Taft, an Italian consulting company active in the cultural field. At the moment, she is doing a PhD in Communication, Social Research and Marketing at the Department of Communication and Social Research (CoRiS), Sapienza University of Rome. Her current research interests focus on cultural access and participation, with particular attention to audience development approaches implemented by European and Italian cultural organisations.
Audience development in the performing arts sector in Denmark

Nanna Holdgaard (Applaus), Lene Struck-Madsen (Applaus)

This paper will present the results of the first national survey of the current audience development strategies and practices in the Danish performing arts institutions. The survey will be sent out to all state-subsidised theatres and independent performing arts group from the national scene to the one-person company (N=250) in January 2019. The paper will examine the Danish performing arts institutions strategies and practices in accordance with the audience development categories developed by Kawashima (2006) and Hansen (2015), who both propose audience development categories from an institutional perspective. We will address the following research questions: 1) how the performing arts institutions in Denmark practice audience development?; 2) how type of institution, funding, organization, and regional differences impact the way audience development is practiced the performing arts institutions in Denmark?; and 3) what is the strategic or ideological rationales underlying the Danish performing arts institutions’ audience development practices? The survey is part of the project ‘Applaus’ (2018-2021), an audience development project supported by the Danish Ministry of Culture and part of The Development Platform for Performing Arts. ‘Applaus’ is aimed at integrating audience development into the work, objectives and strategy of the performing arts in Denmark. The mission is to assist theatres and independent groups to enhance their relationship with audiences and to acquire new audience groups, so that both audiences and the performing arts can gain even more benefit from each other. During the three years, ‘Applaus’ will, among others, launch national surveys and support audience development experiments and study them through accompanying research (Christensen et al. 2016).

Biographies

Nanna Holdgaard earned her PhD degree in 2014 and has worked with audience studies in the arts since 2010. In her previous employment, Nanna has collaborated with Danish and international museums such as Ny Carlsberg Glyptotek and Brighton Museum. Nanna is currently employed as Data Analyst in the audience development project ‘Applaus’ at the Development Platform for Performing Arts in Denmark. nanna@applaus.nu

Lene Struck-Madsen is the Project Manager of the audience development project ‘Applaus’. Lene has worked with audience development since 2009. In the capacity of Head of Communication at the Danish theatre Baggårdsteatret, Lene developed new digital communication formats and production modes. lene@applaus.nu
Understanding audience engagement for more effective audience development: insights from physiology and VR user experiences

Agnieszka Wlazel (University of Leeds)

Academic research analyses the wide breadth of audiences’ perspectives but rather than measuring participation in order to demonstrate the success or failure of art productions, scholarly work tends to recommend that organisations reflect on the depth and quality of audiences’ engagement. Yet, in the arts and cultural sector, audience research supporting audience development still tends to highlight individuals’ socio-demographics rather than their engagement and attitudes. When audience development is treated mostly as a marketing problem the academic audience research from other fields such as for example technology or psychology remains unnoticed. Introduced by the Wallace Foundation, suggestions to broaden, deepen and diversify involvement with art are often used in audience development definitions (e.g. McCarthy & Jinnett 2001: 14; Bollo et al. 2017). This paper will split these three keywords between audience development – activities aiming for broadening and diversifying audiences; and audience engagement – a value-driven approach aiming for deepening audiences’ experiences of art. The separation aims to stimulate arts practice to explore audience experiences and increase the use of academic studies of audience engagement in audience development. Understanding audiences’ experience with art is a challenging exploratory task. The paper will reflect on studies from outside the humanities and audience marketing research. Virtual Reality, Human-Computer Interaction and studies of human physiology explore the complexity of the human experience and provide opportunities for advanced measurement of implicit and explicit audience engagement. The paper will explore those fields searching for new insights into studies of audience engagement that may lead to audience development.

Biography

Agnieszka Wlazel - audience engagement researcher, audience development facilitator, cultural manager. PhD researcher at Leeds University (supported by WRoCAH and AHRC) critically assessing the potential of technology-augmented live art projects (with VR component) to support arts’ sector objectives to engage new and infrequent audiences in cultural experiences and to capture and analyse these experiences. Coordinator of various art, interdisciplinary and educational projects, done mostly in international cooperation. External expert of the European Commission. Vice president of Impact Foundation (president: 2008-2016) promoting audience development concept within the culture sector (www.audiencedevelopment.pl).
How do organisations reach new audiences?

Introduction to Ticket Bank from Tickets for Good

Steve Rimmer (Tickets for Good), Miriam Silver (University College London)

The Ticket Bank program is an online ticket donation service from Tickets For Good. Developed as a means to distribute event tickets to marginalised people who would otherwise face barriers to accessing cultural and arts events. The primary goal of the project is to increase access to events by reducing financial and social barriers to attendance, working to build community cohesion through the collective enjoyment of the arts while making public spaces more diverse. The initiative differs from existing ticket donations or subsidised tickets projects by bringing multiple arts organisers and venues together on one platform. So far, we’ve worked with various charities who support a range of marginalised groups. These include young people in care, refugees and families in poverty. Tickets from event organisers or individuals are donated to The Ticket Bank platform. We then allocate these to our charity partners who in turn distribute them to users of their service, who can then attend the event with the support of the charity. By working with the charity employee directly, who knows the needs of the individual, we can overcome other barriers such as: lack of internet access, caring responsibilities, and social anxiety. Since launching our platform in April 2018, more than 160 charities have signed up to the service and we’ve allocated nearly 600 tickets. We’ve operated in Sheffield mainly, but are planning expansions into other UK cities and regions, securing UK wide partnerships with ticket donors.

Biographies

Steve Rimmer is a serial entrepreneur. Over the last 10 years creating CADS Trust (Creative Arts Development Space), The Night Kitchen Music Venue and the Party for the People ticketing platform, before creating Tickets for Good. Steve is passionate about doing good for the world around us through building charitable actions into events and ticketing to create inclusion, integration and wellbeing for our local society to show that doing good can be good business. Since 2018 Steve has collaborated with Dr Miriam Silver to evaluate the impact on mental health from increased access to events under the Ticket Bank program.

Dr Miriam Silver is a consultant clinical psychologist with 16 years in NHS CAMHS and a senior research fellow at UCL, who relocated to Matlock in 2016. You can see some info about Miriam here: https://www.linkedin.com/in/miriam-silver/
How does a creative intermediary develop relevant audience experiences with those not currently engaged with orchestral music?

Jan Ford (Orchestras Live)

Orchestras Live is a creative intermediary, working with a wide range of partners including local authorities, Music Education Hubs, venues, promoters, community groups and professional orchestras, in areas of cultural under provision and disadvantage across England. The presentation will examine the role of a creative intermediary, what we believe it is and is not and the how we play a pivotal role in enabling audiences to impact on the creative process, particularly those who have never experienced orchestral music before. Drawing on recent research undertaken with our partners, we will show how our interventions as a creative intermediary add value to the audience experience; enhance the interface between the audience and the artist, challenge norms, reinforce the business case for cultural investment, bring new ideas and partners to the table and achieve economies of scale that organisations alone cannot achieve. We will demonstrate, with two case studies, how our intermediary role is affecting change across the orchestral sector. By making audiences the focus of the creative work including giving them decision making roles in what the experience will be and applying fundamental marketing principles, we will show how Orchestras Live as a creative intermediary is reaching, sustaining and growing new audiences for orchestral music.

Biography

Jan Ford is Senior Creative Producer for Orchestras Live, producing a wide range of orchestral music projects with people in some of the most disadvantaged and isolated places in the country including ‘Classically Yours’ in East Riding of Yorkshire, which won the RPS award for Audiences and Engagement in 2018. Her career roles include work with national funding bodies, a trade union, independent music agencies and as a musician, trainer, marketer, lecturer and researcher. She has a degree in Performing Arts, a postgraduate Diploma in Marketing (CIM) and has been a Chartered Marketer for over ten years.
Listener as expert

Steelband audience and its importance to understanding music as a knowledge practice

Charissa Granger (Erasmus University Rotterdam)

Discarded 55-gallon oil barrels were used for music-making in 1930s colonial Trinidad and Tobago; a period deeply shaped by discrimination of its performers. Often standing at the beginning of personal and political consciousness, music empowered participants, giving a sense of self-regard and -respect by mixing and transforming materials and musical structures, forming a symphonic steel orchestra. Concentrating on audience participation, this paper explores ways of knowing in music-making, it examines how a markedly musical way of being in, and relating to the world is experienced in steelpan music-making. Attending to how the audience forms part of the musical experience and audience interaction with the orchestra, this paper explores how this relationship enables a musical way of knowing. The paper will engage with the following questions: How can audience research allow us to further understand music as a knowledge practice? How does this way of knowing empower musickers—i.e. performers/listeners—in their everyday lived experience? And what analytical and methodological tools can be used to explore the relationship between audience and orchestra and its connection to understanding music as a knowledge practice?

Biography

Charissa Granger is a Marie Curie Leading Fellow postdoctoral researcher at Erasmus University Rotterdam, Netherlands. Charissa’s research foci are on how Caribbean and Afro-diaspora music-making practices generate knowledge, concentrating on music’s relationship to postcolonial and decolonial experiences.
Audience expectations of period instrument performances of 19th-century repertoire

Eric Clarke (University of Oxford), Cayenna Ponchione-Bailey (University of Oxford)

What are audience members’ motivations for attending ‘period instrument’ orchestral performances? And do audience members have expectations for historically informed performances of 19th-century orchestral repertoire at these concerts? These questions arise from the AHRC-funded ‘Transforming 19th-Century Historically Informed Practice’ research project, which aims to understand the barriers to the incorporation of historically-evidenced 19th-century style in professional period instrument performance. Clive Brown (2010) and others have been critical of the lack of fidelity in professional HIP performance of 19th-century works. Claire Holden (2012) has proposed that the historical evidence for a wide range of aspects of 19th-century string playing including high-tension string setups, bowing and fingering conventions and expressive asynchrony of individual musical lines—all of which have a significant bearing on expression and timbre—are rarely incorporated into period instrument orchestral performance, despite the assertion that such ensembles are engaging with historical evidence as the basis of their performances. It has been hypothesised that one of the barriers to incorporating 19th-century style into orchestral performance is that audiences will not enjoy the musical outcomes. In order to test this hypothesis, in the first instance we have sought to establish the extent to which concert-goers are motivated to attend concerts by the ‘historical’ aspect of period instrument performances of 19th-century repertoire, and what (if any) are their expectations for the musical products. This presentation will report on several audience surveys (using hard-copy questionnaires) conducted at concerts given by a leading period instrument ensemble (Orchestra of the Age of Enlightenment) in Basingstoke and London which explore concert-goers’ motivations and expectations. Alongside these audience studies we anticipate being able to report on upcoming listening studies from experimental period instrument performances of 19th-century repertoire as well.

Biographies

Cayenna Ponchione-Bailey holds masters’ degrees in orchestral conducting, percussion performance and musicology, and a doctorate in music from the University of Oxford where she wrote her thesis on authorship and creativity in orchestral performance. She is currently a postdoctoral researcher on the AHRC-funded research project ‘Transforming 19th-Century Historically Informed Practice’, College Lecturer at St Catherine’s College and a Junior Research Fellow at Somerville College. Cayenna serves as Associate Conductor of the Orchestra of St John’s and as Conducting Associate of the Oxford Conducting Institute. A recent book chapter, ‘The Body Orchestral in Collaborative and Distributed Processes’ in Contemporary Music-Making, edited by Lauren Redhead and Richard Glover, explores the cognitive mechanisms that underpin orchestral co-performer communication.

Eric Clarke is Heather Professor of Music at the University of Oxford, and a Professorial Fellow of Wadham College. He has published on a variety of topics in the psychology of music, ecological approaches to music perception, musical meaning, music and consciousness, musical creativity, and the analysis of pop music. Recent and ongoing projects include work on music, empathy and cultural understanding; and the AHRC-funded ‘Transforming 19th-Century Historically Informed Practice’. His books include Empirical Musicology (OUP 2004, with Nicholas Cook), Ways of Listening (OUP 2005), The Cambridge Companion to Recorded Music (CUP 2009, with Nicholas Cook, Daniel Leech-Wilkinson and John Rink), Music and Mind in Everyday Life (OUP 2010, with Nicola Dibben and Stephanie Pitts), Music and Consciousness (OUP 2011, with David Clarke); Distributed Creativity: Collaboration and Improvisation in Contemporary Music (OUP 2017, with Mark Doffman), and Music and Consciousness 2: Worlds, Practices, Modalities (OUP in press, with Ruth Herbert and David Clarke). He is on a number of editorial boards and was elected a member of Academia Europaea in 2009, and a Fellow of the British Academy in 2010.
Hacking the live music earworm

Ioanna Filippidi (Royal Northern College of Music), Michelle Phillips (Royal Northern College of Music)

This study investigates the occurrence of involuntary musical imagery (INMI) after live performances. This is the first study to explore the potential difference in occurrences of INMI from the same music, experienced in either a live or recorded format. Other studies have shown higher levels of reported INMI after live performances (Williamson & Müllensiefen 2012) and exposure and familiarity has also been shown to correlate with the occurrence of INMI, after a few days of the exposure (Byron & Fowles 2015). Experiences of INMI during live music performance will be measured by questioning multiple audiences attending events at The Bridgewater Hall (Manchester). Responses gathered in response to live concert hall performance will be compared with responses from a second cohort (between subjects method) who will listen to the same music, but audio only via an online questionnaire. Data gathering will be through an app designed for this study with matching questionnaires for both listening experiences (LE): one before the LE, one immediately after, and one two days after the LE. The questionnaires before and right after the concert will be assessing level of familiarity, attention, enjoyment, liking, while the questionnaire two days after will be assessing the occurrence of INMI, and whether the participants retain aspects of the LE in memory. This study is in progress and the results of data gathered from six concert performances (and equivalent recorded music cohorts) will be presented in the conference. We expect higher levels of INMI in the audience group, as levels of attention, familiarity, enjoyment, and liking will be likely higher.

Biographies

Ioanna Filippidi has recently completed her PhD at the University of Sheffield, under the supervision of Dr Renee Timmers. Her thesis was focusing on involuntary musical imagery (INMI) and particularly how it may be a conditioned response through everyday music listening. She is an active member of the psychology of music community, frequently presenting her research in notable conferences (including ICMPC, ESCOM, and Neurosciences and Music) and publishing into academic journals (Psychomusicology 2017). Her academic interests lay in the domains of music psychology, involuntary thoughts, memory, learning, music cognition and neurosciences.

Michelle Phillips’ research focuses on music and time, audience response to live music performance, and music performance anxiety (especially mindfulness and beta blockers). Michelle is a founding member and Music Perception Lead of the PRiSM research hub at the Royal Northern College of Music and a member of TimeLab Manchester. Recent publications accepted and under review concern music and maths, music and mindfulness, and music and memory. Michelle is a senior lecturer and Assistant Head of Undergraduate Programmes at the RNCM. Michelle regularly presents at science festivals (University of Cambridge, Edinburgh Science Festival, Manchester Science Festival) and public engagement events.
How do directors of arts and cultural organizations perceive audience development? A qualitative study in Nordic public multi-arts venues

Konstantinos Karatzias (International Hellenic University)

Currently, one of the most urgent issues for traditional cultural organizations in Europe, like theaters, museums, galleries, opera, cinemas and cultural centers is how to tackle the low attendance rates of the audience in cultural activities (Eurobarometer survey 2013). In this dystopic environment, the relationship with the existing and potential audiences becomes the central focus of the cultural organizations’ activities. At the same time, cultural organizations have to balance between the strong demands from the political side and the pursuit of their cultural and artistic mission (Lindqvist 2017). As a result, the response of the arts management ecosystem to these demands has focused on audience development, namely the practice by which cultural organizations place audiences at the center of their management systems (Fiaccarini et al. 2016). Audience development has been a popular arts marketing term serving wider political objectives (Maelen 2008) and currently being employed both in cultural policies and arts management practices to describe the ‘strategic, dynamic and interactive process of making the arts widely accessible’ (EAC/08/2015 Tender specifications). Previous research has clearly defined audience development in arts and cultural organizations and has discussed thoroughly the terms, such as arts marketing, which are related to audience development (Maitland 2000, 2002, 2005; Rogers 1998; McCarthy & Jinnett 2001; Hayes & Slater 2002; Cashman 2002; Kawashima 2000; Morris 1999) but the discussion has left unexamined the perception of directors and manager on what audience development implies for their organizations. The goal of the paper is to present the results of a qualitative study (Karatzias 2016) regarding the directors’ perception of audience development, the management implications of political visions on audience development and the changes it would take to improve the practice of audience development in arts and cultural organizations. In order to answer the research questions, the paper will present the comparative case study research of two public multi-arts venues, the Dunkers Kulturhus in Helsingborg, Sweden, and the Culture Yard in Elsinore, Denmark.

Biography

Karatzias Konstantinos has been awarded with the Ph.D. degree in Management and Development of Cultural Heritage and the Doctor Europaeus certificate from the IMT School for Advanced Studies Lucca. He has collaborated with Vrije University Amsterdam, Lund University and Aristotle University of Thessaloniki. His research interests cover areas such as audience development and the impact of cultural governance on strategic management of public multi-arts venues. Currently, he is a lecturer at the International Hellenic University in Thessaloniki and he is involved in various cultural projects in Greece.
Does the sonic render a meaningful layer for museum audiences?

Alcina Cortez (NOVA University of Lisbon)

Museums have long been places of silence whether for teaching commoners how to behave or for absorbing knowledge through deep concentration. Nevertheless, recent appreciation of the sonic as a material able to provide a performative and immersive layer that becomes the means of gaining knowledge, in way that differ significantly from the static perspectives offered by logocentric regimes, has raised the profile of museum listening practices within the scope of experiential and engaging approaches to learning. This has correspondingly triggered an explosion in sound-based museum genres deploying sound as a meaningful layer. As museum exhibitions bear a tremendous responsibility as regards the concepts and ideas they convey to the general public, the aforementioned far-reaching scenario leads particularly onto discussions of a specific topic meriting careful academic consideration within the audience realm: the ways in which combinations of the visual and the sonic in museum exhibitions are deemed meaningful for audiences. This paper thus theorises upon commingling the visual and the sonic in museum exhibitions by discussing my analysis of museumgoers interplaying with the work ‘The Visitors’, curated by Ragnar Kjartansson, staged in SFMoMA in 2017, as part of the exhibition Soundtracks. This analysis deploys two methodologies: firstly, interviews carried out with exhibition visitors; secondly, multimodal analysis of the work. This research strives both to approach new issues around the theorisation of listening practices as part of multimodal discursive resources and to draw attention to the significance of nurturing new and effective perceptual sound regimes in exhibitions.

Biography

Alcina Cortez is a curator and music and museum researcher and consultant. She is working on her doctorate in Ethnomusicology and Museum Studies at INET-MD, NOVA University of Lisboa. She was co-head of visitors at the Pavilion of the Future, Expo’98 Lisbon, and Executive Producer of Exhibitions in the Science Department of the Calouste Gulbenkian Foundation (2001-2011). She also runs the blog Objects of Sound (www.objectsofsound.com). A graduate in musicology, Alcina’s current research aims to broaden the practice of exhibiting and interpreting music and sound in museums in order both to enhance visitor engagement and imaginative reception and to foster new learning approaches based on sound epistemologies.
Orchestras living dangerously

Julia Haferkorn (Middlesex University)

In November 2018 the Orchestra of the Age of Enlightenment announced that, ‘in a radical move towards a new, less formal concert hall culture’, it would introduce all of its Southbank Centre concerts from the stage. While the move was hailed by some, in other quarters, and particularly on social media, the announcement was largely met with derision and the practice declared old news. In his subsequent, polemic Guardian article, entitled ‘Orchestras – start living more dangerously!’, Igor Toronyi-Lalic accused the orchestra of spoon-feeding its audience, while elsewhere OAE conductor Marin Alsop claimed the practice was giving a voice to performers and helped to build up a relationship with the audience. How common then is the practice of audiences being addressed from the stage at orchestral concerts, and what do orchestras hope to achieve through the talks? This paper examines the current state of affairs at major London orchestras and investigates what purpose the practice might serve.

Biography

Julia Haferkorn is Senior Lecturer in Music Business and Arts Management and Programme, Leader of MA Classical Music Business at Middlesex University as well as Director of Third Ear Music, the production company she co-founded to specialise in contemporary music and arts events. She has worked in the classical music sector for over 20 years, starting at Peters Edition and later founding the artist agency Haferkorn Associates, which she ran for 18 years. Julia recently co-edited and contributed to The Classical Music Industry (Routledge 2018), having previously carried out the Arts Council England-funded research project ‘Mapping Contemporary Music Activity in Great Britain’.
Modern Fairies Keynote

Fay Hield (University of Sheffield)
Carolyne Larrington (University of Oxford)
Steven Hadley (University of Sheffield)
Mary Craig (Independent)
Lucy Farrell (Artist)
Ewan MacPherson (Artist)
Sarah Hesketh (Artist)
Inge Thomson (Artist)

Carolyne Larrington will introduce the Modern Fairies project and outline the various components, the putative outputs and the impacts. Steven Hadley will be in conversation with the artists about their engagement with audiences and then presenting initial themes emerging from the research data. The session will conclude with a discussion of the opportunities and challenges of collaborating with external organisations and having an impact on policy led by Mary Craig.

Biographies

Fay Hield makes new music from archival sources. She has toured and recorded with various BBC Radio 2 Folk Award winning projects, including curating The Full English Band and her own group, The Hurricane Party; and she's recorded two albums with the a cappella folk quartet The Witches of Elswick. Fay also lectures in Ethnomusicology and Music Management at the University of Sheffield. Her research looks at the role folk music plays in the construction of communities, how artists play with traditional materials, and how audiences receive them.

Carolyne Larrington is Professor of Medieval European Literature at the University of Oxford and Official Fellow in Medieval English Literature at St John's College. She researches widely in medieval European literature, with a particular interest in mythological and legendary material. In 2015 she published The Land of the Green Man: A Journey through the Supernatural Landscapes of the British Isles (IB Tauris) and presented a BBC Radio 4 series The Lore of the Land, work which reflects her interest in British folklore narratives and modern reworkings of traditional material.

Steven Hadley is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. He is an Associate Lecturer at Leuphana University of Lüneburg (Germany) and holds research posts at the Universities of Sheffield and Leeds. He is an Associate Consultant with The Audience Agency, on the Steering Committee of the Cultural Research Network (USA) and sits on the Editorial Boards of both Cultural Trends and ENCATC Journal of Cultural Management and Policy. His forthcoming book, Audience Development and Cultural Policy will be published by Palgrave MacMillan in 2019.

Mary Craig

Lucy Farrell has been a member of several highly acclaimed bands including Eliza Carthy’s Big Machine and The Furrow Collective. Lucy works with ballads that inspire her own compositions, telling fantastical stories imbued with handed-down beauty and strangeness. Her albums include At Our Next Meeting, Wild Hog, and Fathoms with the Furrow Collective, The North Farm Sessions and Kite with Jonny Kearney, and a solo album coming out later this year. She's from Maidstone, Kent, where she grew up in a musical family.

Sarah Hesketh's first full collection of poetry, Napoleon’s Travelling Bookshelf, was highly commended in the Forward Prize 2010. In 2013, she was poet-in-residence with Age Concern, working with people with dementia, and in 2014 she published The Hard Word Box, a collection of poems and interviews inspired by this experience. In 2015, she was commissioned by the Holocaust Memorial Day Trust to produce Grains of Light, a sequence of poems based around the story of Holocaust survivor Eve Kugler. Sarah currently works for Modern Poetry in Translation magazine and is working on a PhD on making poetry from oral history. She lives in London.
Ewan MacPherson works as a multi-instrumentalist in the vibrant Scottish music scene, and was nominated for Instrumentalist of the Year at the MG Alba Trad Music Awards in 2014. Born in Liverpool and raised in Wales, he trained at the Liverpool Institute for Performing Arts before moving to Edinburgh in 1999, and is now based in the Highlands. As a member of Shooglenifty, Salt House, Fribo, and RoughCoastAudio, Ewan has taken to stages around the world with a wide range of traditional and contemporary folk/roots artists. His songwriting is showcased on two solo albums, Fetch! and Norther, as well as on his most recent release with Salt House, Undersong.

Inge Thomson was raised in a musical family on Fair Isle (between the Orkneys and the Shetlands), where stories of selkies, trows and other fairy folk are still widely told. Her main instrument is the piano keyed accordion, but she also works with a range of unusual instruments. Inge has toured with The Karine Polwart Trio, Drop the Box, Harem Scarem and collaborated on the innovative musical projects Crow Bones, Da Fishing Hands, and Northern Flyaway. Her solo album, Shipwrecks and Static, is an eccentric marriage between melodic instruments and the bleeps and squeaks of electronic tomfoolery.
Methods in international and interdisciplinary audience research: the Project on European Theatre Systems

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)

This roundtable brings together members of the Project on European Theatre Systems (STEP), an international group of sociologically-minded European theatre scholars. In 2009 STEP published its first book, Global Changes/Local Stages, in which it investigated how theatre functions in smaller European countries. In designing its next step, that is, its City Study, the group standardized the methodology and researched theatre systems through the prism of selected cities in individual countries. The study compares European theatre systems and covers the fields of theatre audiences, reception, cultural policy and theatre sociology. The study compared the theatre systems and the annual supply of theatrical events, divided between production and distribution, but also audience demographics and the experience of the audiences who visit different theatre types in the four cities where audience and reception research was performed; Groningen (NL), Tartu (EE) Debrecen (HU) and Newcastle (Tyneside) (UK). The audience and reception research took place between 2010-2014 and was conducted with an extensive questionnaire, which was completed with qualitative research that comprised of focus groups and interviews with audience members. In this round table, we will discuss and reflect on the possibilities and challenges in the development of collaborative (international) audience research, what we have learned from applying mixed methodologies in different cultural contexts and how we would suggest that others develop this method for their own projects. Furthermore we will present some of our comparative results which were published in Amfiteater, and some new results that were drawn from parts of the data set on the notion of the relevance of theatrical events and on the relationship between complexity and competence within spectator’s experiences. The STEP City Study was published in a special issue of Amfiteater, volume 3 (2015), available online at https://issuu.com/ul_agrft/docs/amfiteater__web_3pika1-2

Biographies

Joshua Edelman is senior lecturer in drama and contemporary performance at Manchester Metropolitan University. His research focuses on theatre as a social practice, particularly in dialogue with the fields of politics and religion. He is co-founder of the IFTR’s Performance, Religion and Spirituality WG. He is the co-author of The Problem of Theatrical Autonomy, co-editor of Performing Religion in Public, and a founding co-editor of the journal Performance, Religion and Spirituality (prs-journal.org). His articles have appeared in Cultural Trends, Performance Research, Nordic Theatre Studies, Ecumenica, and elsewhere.

Before he retired in 2011, Hans van Maanen was a professor of Arts & Society and Theatre Studies at the University of Groningen, the Netherlands. He is a member of the editorial board of the International Journal of Cultural Policy and served as a member of the executive committee of the IFTR and as vice-chair of the Fund for the Stage Arts of the Netherlands. His main area of research is the functioning of the arts in society. One of his main publications is How to Study Art Worlds. On the Societal Functioning of Aesthetic Values (AUP 2009).

Maja Šorli is Research Fellow at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (AGRFT UL), editor-in-chief of the journal of performing arts theory Amfiteater, a dramaturge and psychodrama trainee. In 2014 her monograph Slovenska postdramska pomlad [The Slovenian Postdramatic Spring] was published by MGL Library. She is a co-editor of three monographs, Skupnost emancipiranih misli in teles [Society of Emancipated Thoughts and Bodies] (2018), Hibrizni prostori umetnosti [Hybrid Spaces of Art] (2012) and Dinamika sprememb v slovenskem gledališču 20. Stoletja [The Dynamics of Change in the 20th-Century Slovenian Theatre] (2010).

Attila Szabó is deputy director of the Hungarian Theatre Museum and Institute, Budapest. He was the Hungarian project coordinator and researcher of several international research projects on theatre architecture (TACE), the European Collected Library of Artistic Performance (ECLAP) and Performing
Arts Centre Europe (PACE.V4). His main research field is: Contemporary Central European theatre, theatre and 'Coming to terms with the Past', social and documentary theatre, performance reconstruction, theatre sociology, intersubjectivity and conversation.

Marline Lisette Wilders is Assistant Professor in Arts in Society at University College Groningen. Furthermore, she teaches at the Department of Arts, Culture and Media at the University of Groningen. She specialises in audience and reception research, studying aesthetic experiences in relationship to the experience of space and place. She received a fellowship from the Netherlands Organisation for Scientific Research for her postdoctoral project ‘From Working Space to Theatre Space: the user perspective’, looking into the effects of adaptive reuse of industrial heritage sites for the functioning of the performing arts and built industrial heritage in society.
Mediated arts experiences

Consumer practices of cultural and entertainment television viewing: the role of individual and social contexts

Nela Filimon (University of Girona)

Understanding cultural audiences has become a primary issue for creators, producers, marketers and policy makers. The increasing role of an active audience owes much to relevant contributions in the field of literary hermeneutics and criticism in the late 60s, such as 'reception theory', that shifted the emphasis from the creator to the reader (receiver) of the work. In the media field, the uses and gratification theory points to the role of social and psychological gratifications as determinants of media users’ behavior and individual and interpersonal aspects while the sociology of culture considers media use as a cultural practice and explains consumers’ behavior based on the theory of habitus. This research has a two-fold objective: (a) identify consumption practices of Spanish television-viewers with a preference for cultural and entertainment broadcasts; (b) analyze the impact of multimedia usage on their television-viewing habits and preferences. Data analysis is based on a representative survey including 15,515 individuals, all Spanish residents of 16 years of age or older. Preliminary findings shows that popular cultural broadcasts (movies, serials, documentaries and cultural programs and entertainment, scored high among TV viewers preferences, while highbrow cultural broadcasts (opera, ballet, classical music concerts) exhibited lower audience scores. Moreover, the proliferation of 'multi-screen homes' and the natural integration of television with other media have contributed to the development of a 'multi-mediated' television-viewing culture which cannot be separated from the individual and social context of television-viewers.

Biography

Dr Nela Filimon is Associate Professor Serra Húnter Fellow in the Department of Business at the University of Girona, Spain. Her research interests are related to cultural participation, audience engagement, motives/barriers to art’s attendance, arts’ marketing, and culture and wellbeing. Her research was published in journals such as Social Science Computer Review, Journal of Cultural Economics, Poetics, International Journal of Non-profit and Voluntary Sector Marketing, and in books like Cultural Economics: New Aspects and New Trends, among others.
Exploring children’s understanding of, and aesthetic involvement with, animated films

Signe Kjaer Jensen (Linnæus University)

Animated films are complex, multimodal works which capture children and adults alike. While the main aim of many of the popular films is to tell a fantastical story, they also provide an aesthetic experience and a background for reflection on a wide range of issues relevant to their intended audiences - from the importance of family to themes such as identity development and even death. Animated film is moreover one of the most important contemporary media forms in the lives of children. Since children per definition belong to a different interpretative community than the adult researcher, understanding media aimed at children necessitates bringing children themselves into the research process – gaining a child perspective from children themselves. Therefore, exploring empirically how children engage with specific animated films, and looking into what elements of the aural and visual aesthetic children pay attention to, as well as the understandings that children make, is therefore highly important in order to understand this media type and the kind of involvement it affords from its target group. Based on interview and observation data from an ongoing qualitative audience reception study focused on the music in Frozen (Buck, Lee, Vecho, & Beck, 2013), Up (Docter & Peterson, 2009), and Shrek the Third (Miller & Hui, 2007), I will in this presentation discuss how children aged 7-11 react to selected animated films (while watching) and express their understandings in subsequent communication. I will furthermore relate these insights to the aesthetic and communicative structure of the films.

Biography

Signe Jensen is a PhD student at the Centre for Intermedial and Multimodal Studies at Linnaeus University in Sweden. She has a background in Musicology from Aarhus University in Denmark, and her research interests centre on music and sound as parts of intermedial and multimodal media constellations, particularly in animation. In her ongoing PhD project, she focuses on music in children's animated features, exploring the musical potential for meaning through an empirical, qualitative audience reception study.
Remediating the mythical: heritage culture and artists-as-intermediaries

Steven Hadley (University of Sheffield)

The paper discusses initial findings from research into the heritage culture of British folk-tales and how such material can be made relevant to contemporary audiences via artistic re-mediation. Given that the specificity of artistic production has long been acknowledged (Hirschman, 1983), the paper considers the artists as ‘cultural intermediaries’ (Bourdieu, 1984) - actors occupying the conceptual space between production and consumption - in an artistic process which mediates between professional(ised) and everyday cultural consumption. The paper focuses on the processes and pressures involved with practice-based research and collaboration with different kinds of performers, in a project which actively places composition in its social context through involving audiences and the commercial arts sector in a process designed to remediate folkloric culture. Research data offers reflective analysis of the self-conceptualisation of artists working as both performer and researcher within the project, and their negotiations of agency, autonomy and ‘creative reciprocity’ within a collaborative process.

Biography

Steven Hadley is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. He is an Associate Lecturer at Leuphana University of Lüneburg (Germany) and holds research posts at the Universities of Sheffield and Leeds. He is an Associate Consultant with The Audience Agency, on the Steering Committee of the Cultural Research Network (USA) and sits on the Editorial Boards of both Cultural Trends and ENCATC Journal of Cultural Management and Policy. His forthcoming book, Audience Development and Cultural Policy will be published by Palgrave MacMillan in 2019.
Public art

Do university art collections enhance the university experience for students and staff?

Vishalakshi Roy (Earthen Lamp)

Many universities in the UK have extensive public art collections made up of significant pieces by well-known artists. However, not much has been written in academic or industry literature on the impact of University art collections on their immediate audiences and on campus life. Through a mixed methodology research study conducted with audiences at the University of Warwick campus, we examine their views of the public art collection and the impact of art on campus. A sample of 670 individuals made up of University of Warwick staff and students was consulted through a quantitative online survey followed by qualitative interviews with a sample of audiences. Areas such as awareness and perception of the sculptures, general interest in the sculptures and audiences’ curiosity to find out more about them were investigated. Additionally, we also explored how audiences (and potential audiences) prefer to receive information about public art. The findings focused on developing a deeper understanding on how far the art on campus impacts on individuals who encounter such art on a regular basis. Through the findings of the study we question the impact of art on university campuses on audiences and how far they enhance the university experience of students and work environment of staff.

Biography

Dr. Vishalakshi has over fifteen years' experience in the creative and cultural sector and in that time has managed and delivered over 250 projects. She founded Earthen Lamp in 2011 to provide intelligence and bright thinking for the creative and cultural sectors. Since 2009, Vishalakshi has been using her industry expertise to teach audience development and strategic planning at The Centre for Cultural Policy and Media Studies, University of Warwick. Vishalakshi is a Certified Member of the Market Research Society, and a member of the Institute of Small Business and Entrepreneurship. She holds a PhD from Warwick Business School and has a background in accounting, advertising and market research.
Using audience research to evaluate, discuss and adjust the (artistic) approach in a public art project

Anna Elffers (Freelance Audience Researcher)

Public art project ‘Public Works’ (2016) and its forerunner ‘Call of the Mall’ (2013) took place in and around Utrecht Central Station. Point of departure was the firm belief that it is precisely this place of transition in which art can play a crucial role: in showing alternative ways of making place, and inviting the public to look differently at their surroundings. Audience research was quite important, not in its traditional use as just a form of summative evaluation, but as a tool to evaluate, discuss and adjust the chosen (artistic) approach as the project went along. Research took place at different moments in the trajectory, thereby providing food for ample internal discussion about the desired impact and target groups. The main conclusion of ‘Call of the Mall’ was that it is not necessary to use the form of an art exhibition to have a large, positive impact on passers-by. The objective to try to make audiences see several art works was left behind as it was concluded that it was not necessary that passers-by were even aware of the fact that the works were art works to be touched by them. This triggered the organizers to take ‘Public Works’ a step further. In not presenting the works as an art exhibition anymore, the big question was whether or not it would be possible to -without much communication and interpretation- let the works ‘make’ their own audience out of those quickly moving passers-by. The research method was also further developed in introducing a more covert method we called ‘listening research’. The methodology, the results and how they informed decision-making will be shared in this presentation.

Biography

Anna Elffers (1975) studied Cultural Sociology at the University of Amsterdam and graduated in 1999. She continued her studies in San Francisco where she received a Graduate Certificate in Arts Administration. Since 2000 she works in the field of arts and culture. Until 2006 she worked as an assistant to audience researcher Letty Ranshuysen and as a marketer, market researcher and educator in different cultural organizations. Since 2007 she works as a part-time lecturer in Arts & Audiences at Maastricht University and as a freelance audience researcher and advisor for different cultural organizations in the Netherlands, like museums, orchestras, theatres, arts councils and foundations and municipalities.
Thou shalt take part!': participation has become something of a categorical imperative in cultural policy, audience development and arts practice at least since the 1990s. Despite strong claims that arts participation can tackle social inequality and promote diversity, the deficit model of cultural provision by democratisation has shown many pitfalls (O’Brien 2013). Access to arts engagement remains linked to socio-economic status (Jancovich 2015) and non-participation is perceived as a ‘problem’ to correct (Stevenson 2015). Recent contributions in audience studies have also discussed normative practices of audience development as arts marketing (Hadley 2017) and of behaviour policing in performance venues (Sedgman 2018). This paper considers the ‘participatory turn’ (Virolainen 2016) in the context of arts institutions, focusing on discourses around audiences and public spaces. How are cultural participation and audience engagement models discursively produced through spatial strategies, institutional rhetorics and public programming? And to what extent do audiences have agency over shaping spatial politics of participation in cultural venues? Building on an ethnographic study of the foyers and public spaces of the Barbican Centre, with a focus on audience experience hosts and visitor service assistants as the primary mediators of cultural spaces, the paper presents key methodological and theoretical findings from my doctoral journey. It argues that the ‘participatory turn’ in arts institutions fits within an ambivalent governmentality of audience engagement in the arts. This both reproduces and challenges neoliberal models of citizen-consumers as active agents in the relationships between arts institutions and their publics.

Biography

Stefania Donini is the recipient of the Barbican-Guildhall studentship, with a doctoral project focusing on public engagement in the spaces of the Barbican Centre. She holds a BA in Philosophy from Bologna University and an MA in Arts Policy and Management from Birkbeck, University of London. Through both her academic research and professional experience in Italy and the UK, she has developed an extensive knowledge of engagement practices and public programming in arts institutions. In London, Stefania has experience as a project assistant with placemaking agency Futurecity and since 2014 has been working at the Barbican Centre in various roles.
Posters (displayed in The Edge cafe)

‘New’ music – new audiences? A qualitative approach to audience perception of high-modernism

Daniel Henry Øvrebø (University of Agder)

Daniel Henry Øvrebø is a freelance flute player and second-year PhD student. His research affiliation is with the interdisciplinary platform 'Arts in Context’ at the University of Agder, from which he holds a BA in music pedagogy and an MA in music performance. His master’s thesis addressed issues of interpretation in the flute music of Betsy Jolas. Subsequently he studied art history and German language at the University of Bergen. He maintains a special interest in late modern and contemporary music, and researches how this music communicates with audiences.

The two modes of audience participation in Freeport

Jack McNeill Adams (University of York)

Jack McNeill is a PhD student at the University of York and is the recipient of the Peggy Nonhebel Scholarship. His research is practice led, concerned with how theory in socially engaged and relational art can be applied to the creation of a new compositional language. Recently, his installations have been shown at The Ron Cooke Hub in York, the CCA in Glasgow and Copeland Park Gallery (Backroom) in London. As a composer and performer, he has performed and had pieces performed in the UK and Europe and continues to develop his practice in both fields.

Addressing the audience in repertory announcements: institutional theatres in Slovenia from late socialism to democracy

Nika Leskovšek (University of Ljubljana)

Nika Leskovšek graduated from Dramaturgy, Philosophy and Comparative Literature and Literary Theory at University of Ljubljana, Slovenia. She is employed as a young researcher at the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana, where she has also been enrolled in PhD Program Performing Arts Studies since the academic year of 2016/17. She is active as a theoretican and practical dramaturge in the field of theatre and contemporary performing arts, is being published in Slovenian journals (Sodobnost, Maska, Dialogi and Literatura) and writes also theatre reviews (Dnevnik). In 2018 she participated in IFTR World Congress in Belgrade.

Theatre in our lives: the comparison of theatre participation of theatre-goers and less frequent attendees

Eva Zavřelová (Academy of Performing Arts, Prague)

I did my MA in both a traditional university in the field of cultural studies and, at the same time, the more practically-oriented Arts Management programme in the Academy of Performing Arts in Prague (AMU). Now in the first year of my PhD studies at AMU, I am trying to synthesise both kinds of knowledge in my research project. I am also an organiser of Book Me, the international academic publications exhibition. The main focus of this year’s exhibition is the role of the recipient in different kinds of performing arts, as my overall mission is to develop a knowledge base for audience research in the Czech Republic.

Meaning-making in (inter)action – a multi-faceted approach

Emma McDowell (University of Leeds)

Emma is an arts professional and researcher with broad experience in arts marketing, management, and audience research. Currently a PhD candidate at the University of Leeds (‘From transaction to enaction: reframing theatre marketing’), she also works on the National Theatre ‘Theatre Nation’ programme and The International Network for Audience Research in the Performing Arts. Prior to this,
she worked for 10 years across a range of professional arts roles including Harrogate Theatres, Square Chapel Arts Centre, and Morris Hargreaves McIntyre. Emma has a BA in Drama & French (Birmingham) and an MA in Arts Administration and Cultural Policy (Goldsmiths College).

Exploring sustainable digital relationships with performing arts audiences in the platform society

Kadja Manninen (University of Nottingham)

Kadja Manninen is an arts manager and first-year PhD candidate at Horizon Centre for Doctoral Training, University of Nottingham. She holds an MA in Culture, Policy and Management from City, University of London, and has worked in the arts industry as a circus artist and producer for over a decade for companies such as Nofitstate Circus and The National Museum of Finland. Her main research interest is the impact of digital transformation on the arts sector and the opportunities and challenges involved in it.

Post-performance experiences of musical theatre: a study of Chinese audiences’ online reviews

Xiao Lu (Goldsmiths, University of London)

Xiao (Lucia) Lu is a PhD student in Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London. Her PhD thesis will explore the way local audiences consume musical theatre in urban China. It will also consider their perception and post-performance experiences. Her research interests include urban cultural policy, cultural consumption, arts marketing, and performing arts in the cultural and creative industries.

Whose public programme is it?

Blanca Jové (University of Leicester)

Blanca Jove is a second year PhD student in Museums Studies at the University of Leicester. Her interests are in public participation, participatory approaches and self-organisation discourse in the art institution. Previously, she has studied the influence that architecture has on public engagement, specifically at MASP (Brazil) and Tate Modern (UK). Her current research looks at how non-collecting institutions use discursive programming in order to sustain an active and critically engaged public sphere.