LIVENESS & AUDIENCES: AN INVESTIGATION INTO AUDIENCE'S RELATIONSHIP TO AND UNDERSTANDING OF LIVE PERFORMANCE EXPERIENCE AND CULTURE

By

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ABSTRACT

This article outlines the multitude of ways in which audiences relate to and value the presence of 'liveness' in performance work. The writing considers a variety of different performance genres, including those designed specifically to cater to enhancing the live moment, and focuses in on the incorporation of music performance within theatrical settings. The article highlights the opposing identities adopted by audiences, as a collective body and also as individuals, and how they may interact with the performance in terms of recollection, preservation of the live moment, and the potential for performances to create a larger political or social phenomenon. The definition and essence of liveness in dramaturgy is explored, with contributions from foundational scholarly perspectives such as the likes of Auslander, Phelan and Sedgman. This is an ethnographical study, which centres around qualitative research taken from interviews and surveys during an organised live music/theatre performance event. With performance culture beginning to consider the importance of liveness and physical presence more than ever before, as we recover from pandemic restrictions and as innovation into experiential theatre continues, this research is a starting-point for some of the questions surrounding audience relations. This thesis encourages for dramaturgs to engage with their audiences in the process of making work, as well as upon reflection post-performance, and to consider all of the factors which contribute to spectatorship.

ACKNOWLEDGEMENTS

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1

AN INTRODUCTION TO LIVENESS

There is debate around the meaning of 'liveness', with regards to it being an 'essence' or abstract quality of a live occurrence. In the context of performance, liveness would attach itself to the shared experience of both spectators and performers in the moment of the event. There is a sense of mysticism that hangs in the air around liveness, framing it as a powerful, yet almost ineffable sensation that compiles the overall behaviour of the audience, the performative qualities utilised by the artist, and the duality of both parties as a collective to present a unique, emotive and memorable experience. This thesis will aim to give some context, from the perspective of an audience directly, as to what liveness means to them.

Liveness is often defined ontologically as a human presence. In the context of live performance, this would describe "the product of spatiotemporal presence"[1], or simply, the temporary acknowledgement between performer and spectator that they are existing in a space together. This view assumes that any live performance is automatically more superior to a pre-recorded one, and thus restricts the concept of liveness to only existing when both parties share a location. This would also imply that any live television, radio or streamed theatre events are by default, inferior. As proposed by Auslander, an audience sharing a space with a performer "does not guarantee any sort of intimacy, connection, or communication" between the two

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[1] Matthew Reason and Anja MØlle Lindelof, *Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives,* (Oxon: Published by Routledge, 2016) pg. 3

parties[2]. An ontological definition of liveness also seems mainly concerned with the idea of an impermanence to the event, with Peggy Phelan emphasising in *Unmarked: The Politics of Performance* (1993) that, "Performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance."[3] Phelan argues that any documentation or recordings of performances are "representations of representations"[4]- a Platonian perspective which again seems intent on confining any live performance to the event itself, not allowing necessarily for its potential beyond the event to develop. This has been challenged profusely by communities surrounding immersive performance events- such as live music and more recently within contemporary theatre companies dedicated to creating experiential performances.

Philip Auslander's work on liveness has been regarded as some of the most culturally significant in recent years. Dean Wilcox referred to Auslander's most well-known work as "a snapshot of late twentieth-century thought for future generations"[5]. Auslander's radical re-reading of Jean Baudrillard's *Simulacra and Simulation* (1981)[6] attempts to dismantle the ontological arguments around liveness, defining it as the opposing force to an increasingly technological society, and therefore a concept which is ever-changing along with these advancements[7]. After all, it was the invention of a digital media which meant that semantically, what had been regarded

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[2] Philip Auslander, *Liveness: Performance in a Mediatized Culture,* 2nd edition (Oxon: Published by Routledge, 2008) pg. 66

[3] Peggy Phelan, *Unmarked: The Politics of Performance,* (London: Published by Routledge, 1993) pg. 146

[4] Ibid.

[5] Dean Wilcox, 'Liveness: Performance in a Mediatized Culture. By Philip Auslander.', *Theatre Research International,* 25, 1, (2000) 98-99.

[6] Jean Baudrillard, *Simulacra and Simulation,* trans. By Sheila Faria (Michigan: University of Michigan Press, 1994)

[7] Auslander, *Liveness.*

as "live" up until that point in history, was now going to change, and therefore, there had to be a distinction between the two forms. However, as pointed out by Brian Winston, a historian of media technologies, in order for these distinctions to be created, there has to be a "supervening social necessity"[8], or in other words, there has to be some kind of realisation across multiple people that there is or is not a need for it. In *Digital Liveness: A Historico-Philosophical Perspective,* Auslander uses the example of radio broadcast in its early days. At the time, most music that was played over the radio was live, and the original governing body of radio broadcast in the US (Department of Commerce) would issue "preferential licenses"[9] to those who played live music over recorded. Unlike its predecessor, the gramophone, early radio did not allow for listeners to see where the music they were hearing was sourced from, meaning there was no telling whether it was live or not. The distinction arose when in the 1934 *BBC Yearbook* it was made clear that a huge customer complaint for the year had centred around recorded music being played "too liberally" on the radio, making the gramophone feature as the "supervening social necessity" that distinguished the old live from the new[10]. Auslander's earlier work on liveness, whilst highly influential, has been met with some criticism, due to-academics such as Martin Baker misunderstanding his position, accusing him of favouring live work to the point where it seems impossible for the work to be accentuated by "technological intervention"[11] in any way.

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[8] Philip Auslander, 'Digital Liveness: A Historico-Philosophical Perspective', *PAJ: A Journal of Performance Art,* 34, 3, (2012) 3-11 (p. 3)
[9] Bill Brewster and Frank Broughton, *Last Night a DJ Saved my Life: The History of the Disc Jockey*, (London: Headline, 2000) p. 24
[10] Auslander, *Digital Liveness.*
Martin Barker, '*Crash*, theatre audiences, and the idea of 'liveness'', *Contemporary Cultural Studies*, 23, 21, (2003) 21-39 (p. 37-7)

Fredric Jameson suggests that the "traditional fine arts[…] come to a consciousness of themselves as a various media within a mediatic system"[12]- acknowledging that the idea of liveness has now again shifted thanks to an increase in mediatisation over the last thirty years. Auslander discusses in *Liveness: Performance in a Mediatized Culture* (2008) the idea that television, in its early days when everything was broadcast live, once aimed to mimic the theatre, providing entertainment in the best seats, with no commute or inconvenience involved. Shifting cameras would act as eyes, controlling the focus of the spectator as a director would on stage[13]. Similarly, as Mary Hunter notes over 70 years ago in *The Stage Director in Television* (1949), "the [stage] director's approach to movement… is to apply something of a 'psychological' camera eye,"[14] proving that the development of television and motion picture changed the way director's approached live work on the stage; historically, the stage director had always been responsible for controlling the audience's focus through various theatrical techniques, but as cinematography improved, cameras were able to do exactly this. However, in early television there was certainly a sense of something happening in the present moment, but this could not replicate the live experience.

Even if liveness is a difficult concept to define and its semantics are highly debated, there are existing qualities that attach themselves automatically to the live experience. These qualities may be observed in a variety of examples of human interaction, but live performance aims to accentuate, facilitate and amplify these

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[12] Frederic Jameson, 'Space (Utopianism after the End of Uptopia)' in *Postmodernism, or the Cultural Logic of State Capitalism,* (Durham: Duke University Press, 1991) p. 154-180

[13] Philip Auslander, *Liveness.*

[14] Mary Hunter, 'The Stage Director in Television' *Theatre Arts* (1949) p. 47. As quoted in: Philip Auslander, *Liveness: Performance in a Mediatized Culture,* 2nd edn. (Oxon, Routledge, 2008) p. 19

feelings. For example, the live performance acts as a social and communicative experience by which there is a line of communication not only between performer and audience, but between audience members, from the best of friends, to complete strangers. At a concert for example, audience members stand body-to-body with thousands of people they've never met before, but this encourages them to speak to one another between acts, and to acknowledge sharing the space and moment together. The physicality and presence of live performance brings people together, and unites those with common interests. Liveness allows audiences to feel, to unload, and to celebrate, all whilst in an environment which is supportive of artists and allows them to feel heard and supported. The two-way dynamic between spectator and audience possesses an abundance of nuance, and is an extremely interesting and unique relationship, which I intend to study throughout this thesis. I will approach this with a combination of literature-based, ethnographical and practice-as-research based techniques, which are described in more depth in the methodology section.

2

LITERATURE REVIEW

A range of cross-disciplinary literature was utilised to inform this thesis, from material on popular music culture and its consumption, to content more specific to theatre audiences and general audience research. In order to get a sense of the 'live experience' in its entirety, it was important to cover a broad scope of reading. I began by reading material on liveness and its various definitions, which informs the majority of the introductory section, and is the foundation for the argument that liveness is a vital cultural factor positively impacts wider society, and for ensuring that the approach to dramaturgical practice was met with scholarly influence. I built upon this with various perspectives on the theatrical live experience, from the traditional expectations and behaviours of theatre-going, to contemporary immersive work which aims to utilise the audience's experience to its advantage. This allowed for the successes and areas of improvement within the theatrical industry to become apparent, which along with the data sourced through practice, informs my proposed dramaturgical approach outlined in the conclusive section. Material on other areas of live performance such as gigs and concerts also enabled a wider perspective upon the ways in which different types of audiences connect to the live experience.

Much of the fundamental reading came from the works of Philip Auslander, whose research focuses on performance, "especially in relation to art, music and technology"[15]. His original work: *Liveness: Performance in a Mediatized Culture*, originally published in 1999, set a precedent for research around specific instances of

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[15] Philip Auslander*, About* (2021) < https://auslander.lmc.gatech.edu/> [26/06/2022]

live performance and the effect of an ever-changing technological society upon it.

This work, whilst a catalyst for many discussions that would follow around this

subject, was criticised for being unfavourable of live performance, and for "cultural

pessimism"[16]. I referred to Auslander's updated version of this book, published in

2008, which considers newer technological advancements, "and cultural, social and

legal developments."[17] The second edition pushes the narrative of liveness being a

"historically contingent concept"[18] which changes and adapts with the times, and

aims to dismantle the ontological definitions of liveness. This work has been

particularly useful to the research in offering a varied catalogue of examples of live

performance, from popular music, to courtroom testimonies. A later work, *Digital

Liveness: A Historico-Philosophical Perspective* (2012), a contribution to *PAJ: A

Journal of Performance Art*, is another valuable piece of material which further

emphasises the idea of historical contingence in liveness in an increasingly digital

world[19]. Drawing a little further away from this conversation however, Auslander

offers a theatrically geared analysis of popular music performance in *Live- In Person!

The Beatles as Performers, 1963-1966,* from *Acting Archive Reviews* [20]. Using pop-

music icons The Beatles as a case-study, Auslander is able to comment on the

theatricality of popular music performance, and the differences and similarities

shared between actors and performing musicians. With the cross-disciplinary nature

of this research, which considers musical performance to be fundamental to the

methodology in order to proactively include audiences and build an immersive,

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[16] Martin Barker, p. 7
[17] Philip Auslander, *Liveness.*
[18] Ibid., p.xi
[19] Philip Auslander, *Digital Liveness*.
[20] Philip Auslander, 'Live—In Person! The Beatles as Performers, 1963-1966', *Acting Archives Review Supplement,* X, 20, (2020) https://www.actingarchives.it/essays/contenuti/229-live-in-person-the-beatles-as-performers-1963-1966.html [26/06/2022]

encompassing atmosphere, this essay was useful in drawing some comparisons between the behaviour of the generic actor and the performing musicians, with real-life examples. This particular essay was a continued response to a 2004 writing in *Contemporary Theatre Review* named *Performance Analysis and Popular Music: A Manifesto*, which discusses the absence of theatrical performance analysis around musicians, and similarly the disinterest in the academic musicology community in the art of performance, with a large focus on the 'textual' qualities of music performance delivery[21]. Overall, Auslander's insight into different aspects of performance analysis, some with a greater focus on 'liveness' itself than others, was valuable in shaping this work and provided a sound starting point.

Matthew Reason specialises in audience research in contemporary performance. *Documentation, Disappearance, and the Representation of Live Performance* (2006) explores further the ontology of live performance, in terms of its impermanence, and therefore how it can be appropriately recorded in a way that captures the experience accurately[22]. Reason comments on the idea of "transience", and how it is so ingrained in performance that it becomes beyond that of a characteristic, but a "motivating and inspirational value"[23]. The subject of 'disappearance' can be traced back to Peggy Phelan's *Unmarked: The Politics of Performance* (1993). This text compiles a broad range of art, including theatre, performance art, political protests, photographs, and films and observes the concept of representation, particularly for women and POC in Phelan's case. The final chapter of the book, *The Ontology of*

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[21] Philip Auslander, 'Performance Analysis and Popular Music: A Manifesto', *Contemporary Theatre Review,* 14, 1, (2004) 1-13 (p. 3)

[22] Matthew Reason, *Documentation, Disappearance, and the Representation of Live Performance*, (London: Published by Palgrave Macmillan, 2006)

[23] Ibid., p.9

Performance: Representation without Reproduction, displays a firm stance on the 'transience' of performance, claiming that "[its] only life is in the present"[24]. Whilst this is not a view I share, Phelan's perspective was useful in exploring the opposing discourse and criticisms around performance research. Matthew Reason's *Experiencing Liveness in Contemporary Performance* (2017), also edited by Anja MØlle Lindelof, is another example of a work that strays away from Auslander's liveness vs. mediatisation debate, and aims to look closer at capturing the processes and experiences that go into making and spectating live work[25]. The chapter *Coming a(live): A Prolegomenon to any Future Research on 'Liveness'* by Martin Baker, explores the proposed nine "working notions"[26] attached to liveness, based on discourse between a variety of scholars. The final chapter of the first section, *The Meaning of Lived Experience* by Paddy Scannell discusses the concept of experience as a social phenomenon, and therefore what makes an occurrence truly stand out as a memorable experience.

Theatre & Audience (2009) written by Helen Freshwater was another valuable text to this research. It discusses the lack of regard shown towards audiences and for audience response within the theatre, and aims to affirm the centralisation and importance of the audience[27]. Freshwater explores the relationship between, as titled, theatre and audience, by considering a range of factors such as etymology of the vocabulary around it, subjectivity of individual spectatorship and collective experience. The final chapter, *Playing with the Audience,* focuses on audience

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[24] Peggy Phelan, p. 16.

[25] Matthew Reason and Anja MØlle Lindelof, *Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives.*

[26] Ibid., p.22

[27] Helen Freshwater, *Theatre & Audience,* (Basingstoke, Palgrave Macmillan, 2009)

participation and the challenges and benefits attached to its inclusion in live work. Arguably an equally as fundamental and influential text to this one, Susan Bennett's *Theatre Audiences: A Theory of Production and Reception* (1997), studies theatre audiences as a "cultural phenomenon"[28]. Bennett considers historical perspectives around theatre audiences, along with contemporary concerns. Moving away from theorem, *Impacting Theatre Audiences: Methods for Studying Change* (2022) edited by Dani Snyder-Young and Matt Omasta, focuses on the collection of empirical research around theatrical impact on audiences[29]. The collection covers a broad variety of disciplines from child audiences to role-playing. Of particular interest was Caroline Heim's chapter *Participant Observation in Practice and Techniques for Overcoming Researcher Insecurity.* I had realised early on in designing my practice for this research that I felt apprehensive about interfering with the performance in the name of conducting research; I felt I may be intruding upon the audience's experience. Heim's perspective in this chapter explores the normality of researcher insecurity in audience-based research, and offers productive solutions to overcoming this- which was integral for use within this hybrid framework, given that this approach has been widely unexplored until recent years.

Kirsty Sedgman also offered some fundamental reading to this thesis. Sedgman's academic specialties are directly specific to the nature of my own research; her own biography reads: "[Sedgman's] research asks how audiences find value in cultural participation. How are these experiences meaningful in their lives?"[30]. Sedgman's

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[28] Susan Bennett, *Theatre Audiences: A Theory of Production and Reception,* 2nd edition, (London: published by Routledge, 1997) p. 1

[29] Dani Snyder-Young and Matt Omasta, *Impacting Theatre Audiences: Methods for Studying Change,* (London: published by Routledge, 2022)

[30] Ibid.

work aims to pursue a similar end to my own, in understanding what aspects of performative live work are valuable to audiences, and ultimately how this can affect their own individual life experiences. *The Reasonable Audience: Theatre Etiquette, Behaviour Policing & The Live Performance Experience* (2018) discusses the ways in which audience behaviour expectations (on behalf of both the audience and the other spectators) has changed in the new millennium, and therefore how this has affected the audience's consumption and experience of live performance[31]. Chapter 4, *A Defence of Theatre Etiquette*, offers an interesting theory into how the dialogue between critics and academics is "underpin[ned]"[32] by a "sense of morality"[33] and a collective assumption of expected behaviours. This follows on from a discussion in the previous chapter, *Audience Attention and Aesthetic Experience* around the high and low art divide, and the cultural supremacy attached to experiences that are inherently prejudice towards the working class and BIPOC. This book worked as a critical tool in my research, to break down the existing conventions around theatre behaviour, and use this as justification for creating new work that values live experience more intensely.

Similarly, in *Locating the Audience: How People Found Value in National Theatre Wales* (2016) Sedgman uses an ethnographical methodology to approach interviewing respondents to the National Theatre Wales' launch-year productions, of which there were thirteen in total. Sedgman utilised a post-show questionnaire to attract a total of 558 participants, and selected interviewees based on their engagement with it- for example, if they showed a pattern of response or

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[31] Kirsty Sedgman, *The Reasonable Audience: Theatre Etiquette, Behaviour Policing & The Live Performance Experience,* (Cham, Switzerland: Palgrave Macmillan, 2018)
[32] Ibid., p. 43
[33] Ibid., p. 43

"orientation"[34] towards a performance. The research considers specifically audience's reactions in the context of a new National Theatre, though its premise is still very much applicable to that of any audience research. The appendix methodology section of this text was a credulous mark of reference for structuring this methodology. In the foreword to Sedgman's book, the general academic and corporate reservations around audience research are evidenced. In John E. McGrath's account of his own initial response to Sedgman's research proposal, to which he states he gave her permission as long as she "made herself useful and didn't get in the way"[35] . Pleasantly surprised by her efforts and findings, he goes on to summarise the research as "Partial, opinionated and provisional. It is also passionate, creative, thorough, thoughtful, and at its best inspiring."[36] In a review for *Theatre Journal,* Matthew Franks compares *Locating the Audience* with the work of Caroline Heim, *Audience as a Performer: The Changing Role of Theatre Audiences in the 21st Century* (2016)[37], uniting the works by their notion that "audiences have valuable things to say"[38]. Heim conducted 106 interviews and 62 surveys across different performances which, as Franks describes, told us "what got [audiences] going"[39]. Whilst Sedgman's ethnographical accounts seemed to acknowledge cultural and artistic value over experience, Heim's audiences interacted more with her research when they'd had 'fun'. Both texts offer a rich and varied plethora of audience-based responses to performance, though arguably they may just miss the

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[34] Kirsty Sedgman, *Locating the Audience: How People found Value in the National Theatre Wales,* (Bristol: Published by Intellect, 2016) p. 193
[35] Ibid., p. iii
[36] Ibid., p. ix
[37] Caroline Heim, *Audience as a Performer: The Changing Role of Theatre Audiences in the 21st Century*, (London: Published by Routledge, 2016)
[38] Matthew Franks, 'Audience as a Performer: The Changing Role of Theatre Audiences in the 21st Century, Audiences in the twenty-first Century by Caroline Heim, and: Locating the Audience: How people found Value in the National Theatre Wales by Kirsty Sedgman (Review)', *Theatre Journal,* 71, 4, (2019) 538-540 (p. 538)
[39] Ibid., p. 539

mark when it comes to capturing an accurate and non-prejudice audience

demographic. As Franks summarises in his review, both texts showcase theatre

audiences in a "pervasive sense of political empowerment"[40].

Furthermore, in terms of practice methodology, I referred closely to my own

academic supervisor's work, Joanna Bucknall's *The "Reflective Participant",*

"(Remember)ing" and "(Remember)ance": A (Syn)aesthetic Approach to the

Documentation of Audience Experience (2017) from *The Journal of Performance as*

Research. This article considers the challenges associated with audience research

and documentation, "further exacerbated by context of practice as research"[41]. It

offers a dynamic methodological approach to disseminating and synthesising upon

audience responses, drawing on the epistemic logic of practice as research- it being

the only appropriate method of approaching this kind of ethnographically lead

research, due to its ability to communicate with audiences pragmatically and

efficiently. The structure is twofold, with its methodology covering the significance of

participant reflection, along with the physical process attached to obtaining this

reflection on behalf of both the researcher and the participant. Bucknall draws upon

Josephine Machon's *(Syn)aesthetics: Redefining Visceral Performance* (2009) to

theorise the hypermnesic approach to audience reflection. Machon's '(syn)aesthetics'

derives from the term "synaesthesia" and utilises parentheses to denote "both a

fused sensory perceptual experience and a fused and senate approach to artistic

practice and analysis"[42]. Bucknall's "(remember)ing" and "(remember)ance", then,

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40 Ibid., p. 539
41 Joanna Bucknall, 'The "Reflective Participant", "(Remember)ing" and "(Remember)ance": A (Syn)aesthetic
Approach to the Documentation of Audience Experience', *The Journal Of Performance As Research,* 1, 2, (2017)
42 Josephine Machon, *(Syn)aesthetics: Redefining Visceral Performance,* (Baskingstoke: Published by Palgrave
Macmillan, 2009) p. 13-17

speaks to the specific reflective practice involved with recounting and re-activating the kinaesthetic feelings of a live experience.

Sedgman's writings continue to influence the methodology of this research. *Challenges of Cultural Industry Knowledge Exchange in Live Performance Audience Research* (2019) written for *Cultural Trends*, compiles a series of empirical projects from the last 10 years across a range of practitioners, and looks at the challenges involved for cultural organisations[43]. This text, in its threefold structure, aims to address the "particularities"[44] of live experience, and compare both the academic and theatrical discourses in higher education and creative settings. Sedgman's selection of empirical evidence from actual audience research methodologies, along with justified advocation for these methods of data collection, was highly useful in the structuring of this research methodology. In an article she wrote two years previous for *Theatre Research International,* named *Audience Experience in an Anti-Expert Age: A Survey of Audience Research* (2017), Sedgman pursues a similar argument. She opens the article with: "the people have had enough of experts"[45]. In this particular text, she proposes that it can be possible to "productively investigate audience experience without diminishing the legitimacy of expert knowledge"[46]. The text also includes a chapter called *A Brief History of Audience Studies,* which contains a broad amount of information on how the form has progressed through time.

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[43] Kirsty Sedgman, 'Challenges of Cultural Industry Knowledge Exchange in Live Performance Audience Research', *Cultural Trends,* 28, 2/3, (2019) 103-118
[44] Ibid., p. 3
[45] Kirsty Sedgman, 'Audience Experience in an Anti-Expert Age: A Survey of Theatre Audience Research', *Theatre Research International,* 43, 3, (2017) 307-322 (p. 2)
[46] Idib. abstract

A variety of material on Immersive Theatre Experience made up the reading for this thesis, as this form tends to be focused very heavily on the role and behaviour of the audience. Gareth White's *On Immersive Theatre* (2012) for *Theatre Research International* observes performances by recognised immersive theatre companies, Shunt and Punchdrunk, and discusses the meaning of immersion, and how far it is adopted by companies such as these ones[47]. This article offers a critique of the word immersive, developed with Josephine Machon's *(Syn)aesthetics: Redefining Visceral Performance* in mind- which was discussed earlier in this review. Similarly, Goldsmiths lecturer Adam Alston mirrors a similar critique in *Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation* (2016). The first chapter, *Theatre as an Experience Machine* is a comment on the newly emerging "experience economy", powered by large-scale companies who manufacture audience experiences across a variety of disciplines, to the point where the work feels inauthentic or oversaturated[48]. Alston also discusses other problems involved with immersive work, and how these determine how productive an audience's contribution can really be, such as participant narcissism. He also returns again to refer to the work of both Shunt and Punchdrunk, who seemingly have been identified within the immersive theatre community as creating controversial, disingenuous work.

Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance (2016) by James Freize, also observes more closely the arguments around participatory performances[49], along with *Participations on Participations: Researching the 'active' Theatre Audience* (2015) for the *Journal of Audience and*

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[47] Gareth White, 'On Immersive Theatre', *Theatre Research International,* 37, 3, (2012) 221-235

[48] Adam Alston, *Beyond Immersive Theatre: Aesthetics, Politics and Producers,* (London, Palgrave Macmillan, 2016)

[49] James Frieze, *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance,* (London: Palgrave Macmillan, 2016)

Reception Studies by Matthew Reason[50]. The discourse around the value and authenticity of audience participation is important in observing how and why audiences relate to the live experience.

Referring again to the work of Punchdrunk, Rose Biggin's *Immersive Theatre & Audience Experience: Space, Game and Story in the work of Punchdrunk* (2017), explores a range of features of immersive work, and how they contribute to the overall audience experience, such as the formation of narrative, communication and site-specificity[51]. "Rose Biggin offers a richly nuanced model for understanding immersive practice that will be applicable well beyond the example of Punchdrunk"[52], quotes Dr Frances Babbage. Chapter 4: *Fan Interactivity: Communicating Immersive Experience,* was particularly useful in understanding further how experiences might involve or communicate with audiences beyond the event itself, and how this is a valuable or 'productive' method of political participation.

In terms of observing other live performance genres, I focused mainly on popular music consumption and the patterns of audience behaviour this has generated over the last 60 years in particular. I referred closely to the edited *The History of Live Music in Britain* collections, edited by Simon Frith. *Volume 2, 1968- 1984: From Hype Park to the Hacienda* (2019) and *Volume 3, 1985-2015: From Live Aid to Live Nation* (2021), which were both filled with a host of factual content around important live music performances of the times[53]. My research is concerned with the value of

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[50] Matthew Reason, '*Participations* on Participation: Researching the 'active' theatre audience', *Journal of Audience & Reception Studies,* 12, 1, (2015) 271-280

[51] Rose Biggin, *Immersive Theatre and Audience Experience: Space, game and story in the work of Punchdrunk,* (Cham, Switzerland: Palgrave Macmillan, 2017)

[52] Ibid., p. iii

[53] Simon Frith, *History of Live Music in Britain,* 3 vols, (London: Routledge, 2013-2021)

liveness to audiences, and so the conclusive chapter in the third volume of this series, titled *The Value of Live Music,* was extremely useful in contributing to that in the context of music performance, considering further also how monetary value is a serious factor in how audiences interact with live performance. Roy Shuker's *Understanding Popular Music Culture* (2016) discusses a variety of practices and behaviours that are associated with popular music culture, including marketing schemes, censorship, arguments for and against musical authenticity, and subculture identity[54]. Shuker's approach is not one of musicology; he aims to disseminate popular music culture as a concept within the discipline of media and cultural studies, and therefore observes the practices attached to its consumption rather than the creative, musical decisions made by the artists. *Genre in Popular Music* (2007) by Fabian Holt, offers an approach to popular music that is more considerate of the making of the music itself, and how this affects the modes of consumption as a result[55]. Holt observes the methods in which music is defined, and why this does or does not attract certain audiences.

When developing the practice for this research, a piece of performative work was required for an audience to react to, in order to stimulate discourse around liveness. Though the content of the piece was technically irrelevant to the methodology of the research, it needed to appeal to a particular audience, and feature a theme that was cohesive to the idea of a live performance culture. The development of ska and reggae music as a genre has occurred over the last 100 years and has transcended geographical boundaries. Simon Jones' *Black Culture, White Youth: The Reggae*

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[54] Roy Shuker, *Understanding Popular Music Culture* (Oxon, Routledge, 2016)
[55] Fabian Holt, *Genre in Popular Music,* (Chicago: University of Chicago Press, 2007)

Tradition from JA to UK (1988), contains ethnographical transcriptions of conversations with fans of the scene. This reading lead to the consideration of subcultures, and the ways in which fan groups form. A credible text in this area was Dick Hebdige's *Reggae, Rastas, and Rudies: Style and the Subversion of Form* (1974), a monographic discussion paper for the Centre of Contemporary Cultural Studies at University of Birmingham. Hebdige refers to a previous article, *The Style of the Mods* (1974), in which he puts forward the idea that "style as a means whereby commodities can be redefined and used as a signal to measure freedom"[56]. Hebdige reinforces this argument considering the context of Jamaican and Caribbean music cultures, taking into account the extraordinary political circumstances of their origins, which lead the people of these subcultures to unite as a resistance against oppressive establishments. Lastly, Heather Augustyn's *Ska: The Rhythm of Liberation* (2013) provided a broad sum of information regarding the defining musicological changes of the genre, and the resulting effects upon audiences.

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[56] Dick Hebdige, *Reggae, Rastas and Rudies: Style and the Subversion of Form,* (Birmingham: Published as a discussion paper for the Centre for Contemporary Cultural Studies by University of Birmingham, 1974) p. 1

3

AN INTRODUCTION TO LIVENESS II - AUDIENCE EXPERIENCE

Liveness is directly concerned with the experience of the audience, and yet there seems to have been little effort made thus far in academia to truly understand the relationship of audiences to this concept, from a first-hand perspective:

"Why, when there is so much to suggest that the responses of theatre audiences are rarely unified or stable, do theatre scholars seem to be more comfortable making strong assertions about theatre's unique influence and impact upon audiences than gathering and assessing the evidence which might support these claims? Why do they appear to prefer discussing their own responses, or relaying the opinions of reviewers, to asking "ordinary" theatre-goers- with no professional stake in the theatre- what they make of the performance? Could this apparent aversion to engaging with audience response be related to deep-seated suspicion of, and frustration with, audiences? And, if so, what are the grounds for this suspicion? Why are audiences apparently not to be trusted?"[57].

(Freshwater, 2009: 3- 4)

As Freshwater highlights here, academic discourse around audience response tends to be overshadowed by the opinions of scholars rather than audiences themselves. Though she made this comment in 2009, it is apparent that there has been little progression in concluding this. It seems that audiences are the only ones who can

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[57] Helen Freshwater, *Theatre & Audience,* p.3-4.

provide the answers into the definition of liveness, as they are the ones who are intending, both on their part and the performer's, to be *affected* by the experience, in the present moment of its occurrence. Not only this, but audiences can provide a level of honesty that is not tarnished by a career, or position in the industry. The average audience members are disconnected from the academic, critical discussions around the making of work, and can therefore give a truthful and unbiased account of how they received it. This is helpful to creators not only for the philosophical purposes of understanding liveness as a concept, but for making work which, as a result, caters to a more inaccessible and difficult to reach audience. Nevertheless, my intentions are to centre my research around audience members, and to build up an ethnography that acknowledges the opinions of those people.

Similarly, there seems to have been an increase in recent years in conversations around "theatre etiquette", and the 'rules' of spectatorship, with many examples in the media framing certain West End theatre audiences as "the worst"[58] of all time. "Essentially, the audience is expected to quietly receive the event, only making noise at solicited moments. The audience is governed by an unspoken code of behaviour: pay attention, don't talk to the person sitting next to you, don't even think about whipping something out to eat"[59]. There is an unmentioned expectation of how audiences should behave, which appears to have extended from historical theatrical tradition, from a time when "conventional tastetook precedence over innovation… or genuine literary merit"[60], and theatre pandered to the favouring of the bourgeoisie.

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[58] Richard Jordan, 'Is this the worst West End audience ever?', *The Stage,* Jul 12 2016, Opinion, < https://www.thestage.co.uk/opinion/opinion/richard-jordan-is-this-the-worst-west-end-audience-ever> [26/06/2022]

[59] Diane Paulus, 'It's all about the audience', *Contemporary Theatre Review,* 16, 3, (2006), 334-337 (p. 334-335)

[60] David Savran, *Highbrow/Lowdown: theatre, jazz & the making of the new middle class,* (Michigan: University of Michigan Press, 2009) p. 2

The theatrical climate of the early 20th century ensured that text-based theatre would receive a degree of "prestige", as it appealed to more "affluent" audiences[61]. Marion Wilson describes how the *New York Tribune* began "discriminating" against theatrical genres based on class in 1909, where they would rank them hierarchically[62]. 'Comedy and Drama', attracting upper-class patrons would feature at the top, with 'Musical Plays' (a more popular style held in conventional theatres rather than expensively-seated opera-houses) in the middle, and Vaudeville, variety and Burlesque at the bottom, as they "appealed to audiences of working-class men and [were] shunned by women and the well-born."[63] It is apparent that these classist assumptions still lie within both audiences and creators in the modern day. Those producing and creating contemporary shows are not as considerate about their audience's individuality as they perhaps should be; the situations and backgrounds of their spectators are overlooked and they are expected to sit, be quiet, and also be complicit in observing the on-stage environment as a reality. This approach will only resonate with experienced theatre-goers who are aware of and submit to these expectations. My work throughout this practice will attempt to dismantle those expectations, in order to facilitate a more encompassing and fulfilling live experience for audiences in future works.

The increase in the creation of 'immersive theatre' in the last twenty years has attempted to begin to dismantle the oppressive positioning of audiences that has existed from traditional proscenium-arch productions. As Kirsty Sedgman discusses in her book *The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and*

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[61] Ibid., p. 106
[62] Ibid., p. 106
[63] Ibid., p. 106

the Live Performance Experience (2018), the new "extra-live" movement has begun to pioneer techniques which create a more accessible performance[64]. The likes of 'relaxed' performances and sensory-based experiences are examples of ways in which "audience members who have difficulty adhering to traditional behavioural expectations: people including 'babies and carers…people with dementia, and profound multiple learning difficulties and those on the autism spectrum'" can receive a fulfilling experience tailored to them. By building an environment that is less restrictive, the theatre can become a place to relax and unwind for everybody. Richard Jordan, UK theatre producer, argues however, that the rise in unruly spectatorship has been caused by these efforts to make live performance more appealing to a general population[65]. My work aims to question why there is the desire to keep 'unconventional' audiences out of theatres. Why continue to make live work that doesn't aim to radicalise the form, and understand or question how the essence of liveness works upon its audiences? Why continue to make live work that isn't aware or in-touch with the fact that it is *live*?

Josephine Machon argues against immersive theatre productions, in that they allow for too much control on the audience's part, which could in some ways "romanticise" aspects of productivity. If too much responsibility is handed over, "then an audience can choose not to enter some of the difficulties of that performance, and audience can choose not to see the thing that is going to upset them or confuse them, or surprise them, or revolt them"[66]. Some companies are also accused of profiting off the 'experience economy', which aims to manufacture and produce "commercially

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[64] Kirsty Sedgman, *The Reasonable Audience,* p. 3.
[65] Kirsty Sedgman, *The Reasonable Audience,* p. 43-86
[66] Josephine Machon, *(Syn)aesthetics,* p. 106

staged"[67] experiences. On the other hand, I aim to understand further whether the "binary" of immersive and non-immersive works is at all outdated and problematic. James Freize, in *Reframing Immersive Theatre* (2016) says that this segregation creates a series of oppositions, and that "participation" attaches itself automatically to the immersive, making it inherently the favoured style of the moment[68]. There is little exploration however, into how passivity can be considered a recognised form of audience participation. By working directly with audiences and actively opening a discourse, it is possible to determine how reception alone is valuable to an individual's experience of a live event, and therefore providing a better understanding of how to mindfully engage audiences in future.

Within the interactions between performer(s) and their audiences, and the level of understanding that each party has of one another- for example, the audience knowing to fall quiet at an acoustic gig, or the stage actor knowing exactly who on the front-row to make eye contact with whilst delivering their monologue- there is a silent sense of collaboration between both parties. It is worth remarking that this relationship of trust exists from audience to performer, but it is not always reciprocated. At a jazz concert for example, fans value the "visual immediacy"[69] of *seeing* the musicians, and their reactions to each-other's playing; audience members have a sense of being 'in-on-it'- they too know how the magic works and can contribute their own reactions accordingly. Frederick 'Toots' Hibbert (1942-2021) of *Toots and the Maytals,* would encourage his beloved audience to actively participate in his performance as an integral part of each concert for almost 40 years. The

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[67] Adam Alston, *Beyond Immersive Theatre,* p. 147.
[68] James Frieze, *Reframing Immersive Theatre.*
[69] Karen Burland and Stephanie Pitts, 'Understanding Jazz Audiences: Listening and Learning at the Edinburgh Jazz and Blues Festival' *Journal Of New Music Research,* Vol. 39. Issue 2. (2010) pg. 125-134. (p. 131)

chorus of the band's most popular hit, *54-46 Was My Number,* (originally released 1968) reads: "Give it to me one time! (Uh!), Give it to me two times! (Uh! Uh!), Give it to me three times (Uh! Uh! Uh!), Give it to me four times! (Uh! Uh! Uh! Uh!)"[70]. However, in almost every single performance of this track over the last three decades, Toots extends the chorus up to: "Give it to me ten times! (Uh! Uh! Uh! Uh! Uh! Uh! Uh! Uh! Uh! Uh!)", to which he follows by showering his crowd with adoration and praise. He seems absolutely dedicated to sustaining the feeling of presence between himself and his band, and with the audience. At their iconic Winterland performance on 15th November 1975, his audience cheer as he delivers the line "we wanna' sing the reggae beat, and all you have to do is move your feet"[71] whilst pausing their song momentarily. Toots establishes himself and embodies that of an all-round entertainer who relies on a live presence to allow his music to flourish. Just as demonstrated in the above quote, he's asking the audience to commit to a two-way, equal relationship- the band provides the music, the audience engages and provides their support.

What is most vital about liveness, is the presence of others- the communal, shared, lived experience. The physical sensation of being surrounded by and often pushed up against bodies, all united in witnessing the reverberating amplification of guitars across speakers and subwoofers at a rock concert. The first ever official rock concert, *The Moondog Coronation Ball,* in Cleveland, Ohio, 1952, saw such an aggressive response between angry fans who had been shut out by security, that they piled through the doors and "besieged" the building. This new-wave style of "rock 'n' roll"-

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[70] Genius, *54-46 Was My Number Lyrics,* (2008) URL https://genius.com/Toots-and-the-maytals-54-46-was-my-number-lyrics [accessed 08/03/2022].
[71] Toots on MV, *Toots & the Maytals - Full Concert - 11/15/75 - Winterland (OFFICIAL),* online video recording, YouTube, 11 Nov 2014, https://www.youtube.com/watch?v=EStJv_wsrdg [accessed 08/03/2022].

was about to take off very quickly, and fans were hugely passionate about being able to witness this happen before their own eyes; vinyl records alone could not suffice any longer[72].

In the last 20 years or so, many contemporary theatre artists and companies have made it their objective to begin to dismantle the boundaries between audience and performers, in order to break theatrical boundaries and to interact with their audiences on a new and exciting level. Names such as Punchdrunk and Blast Theory have proven in their work that an increased focus around participation and experiential material has improved audience satisfaction and engagement. 'Experience' companies advocate for a "an empowerment of the audience[…]" which aims to centralise each individual, making them "[…]the pivot from which everything spins," [73], as commented by Felix Barret of Punchdrunk. According to Gareth White, "oppressive audience arrangements" have caused an abundance of notable practitioners such as Augusto Boal, Judith Malina and Julian Beck to agree that a "re-ordering" of audience and performer relationships has the "potential" for to be politically motivating, with the inspiration generated from an "active audience"[74]. The newly emerging style referred to generally as 'immersive theatre' has been subject to much controversy around its techniques of audience engagement, in that the experience of the audience member becomes too manufactured or artificial. The *Post Immersive Manifesto* offers several proposals as to why the experience industry is problematic, along with the semantics of the word 'immersive' when associated with

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[72] Jude Sheerin 'How the World's First Rock Concert Ended in Chaos.' *BBC News.* 21 Mar 2012. URL https://www.bbc.co.uk/news/magazine-17440514 [accessed 08/03/2022]

[73] Felix Barret, as quoted in discussion with: Josephine Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Practice* (Basingstoke, Macmillan, 2013) p. 159

[74] Gareth White, *On Immersive Theatre.*

performance, and how a 'post immersive' society can look towards returning its back on "the mainstream"[75]. ZU-UK, the company behind the manifesto, state that this genre represents humans "living in late capitalist societies", and that artists have an inherent duty to engage participants- this is not something which should be fabricated[76]. It is easy to predict how an audience may react to work that is created with the intention of making them behave a certain way. Placing an audience in a more natural live setting, and providing opportunities for them to engage, creates a more productive form of participation, whilst also valuing passive reflection just as much as active engagement.

Until recently, audience studies were heavily dismissed as a legitimate method of research, and work which actively utilised audiences was less common, but there has certainly been a shift in the dynamic of relationships between performers and audiences. There is also a great deal of deliberation around what can really be considered as 'immersive', and therefore just how far an audience member can connect to a piece of work. Adam Alston suggests that immersive theatre giants like Punchdrunk, who are now essentially mass-producing this kind of content, should be challenged, as the style is "inherently political" due to its form. Alston explains also how audience members may interfere with the delivery of these experiences, with "narcissistic" or "entrepreneurial" participators only partaking for the sake of their own experience, or to view themselves as part of the artwork. The audience enter "experience machines", a term derived from philosopher Robert Nozick[77], who compares them to a kind of "flotation tank that stimulates the brain to artificially

[75] Jorge Lopes Ramos, Joseph Dunne-Howrie, Persis Jadé Maravala & Bart Simon, 'The post-immersive manifesto.', *International Journal Of Performance Arts And Digital Media,* 16, 2, 196-212, (2020) p. 200
[76] Ibid. p. 202-3
[77] Robert Nozick, 'Anarchy, State, and Utopia' (New York, Basic Books, 1974) p. 42-5

induce desired experiences"[78]. Arguably, these experiences are too controlled or artificial to be authentic. As Lyn Gardner comments for *The Guardian* in 2007 on Argentinian troupe *De La Guarda*'s performance of *Fuerzabruta* at the Edinburgh Fringe, it is "like having a spotlight shone in your eyes while being hit with a sledgehammer by someone who insists 'We have ways of making you have fun'"[79]. Nevertheless, it's clear that practitioners are moving in the right direction when it comes to working alongside audiences, however it seems there is still a long way to go in these methods being truly effective.

With influence from these immersive experiences, companies such as Middle Child and Wildcard have become known for utilising the stylistic form of 'gig-theatre', or "theatre that makes a noise"[80] as Middle Child themselves refer to it. This genre involves actor-musicians telling a story via the format of a live gig, with musical/instrumental accompaniment throughout, and as it becomes progressively more popular as a fringe movement, companies appear to have achieved a balance between intended participatory action and allowing for natural audience expression. The style pertains to those who do not usually attend the theatre, and helps to "bridge the gap" between "an industry predominantly based in metropolitan areas and those who feel unheard, those who never go to the theatre, who think it's not for them or who have no access."[81] Middle Child, who are based in Hull, believe that gigs are

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[78] Adam Alston, *Beyond Immersive Theatre,* p. 2

[79] Lyn Gardner, 'Fuerzabruta – Review', *The Guardian,* 7 Jan 2013. URL https://www.theguardian.com/stage/2013/jan/07/fuerzabruta-review [accessed 08/03/2022]

[80] Middle Child, *Middle Child- About Us,* (2022) https://www.middlechildtheatre.co.uk/about-us/ [accessed 09/03/2022],

[81] Lyn Gardner, 'Theatre's still an Echo Chamber- it's Time to Listen to Outside Voices.' *The Stage,* 29 Apr 2019. Opinion, URL < https://www.thestage.co.uk/opinion/lyn-gardner-theatres-still-an-echo-chamber--its-time-to-listen-to-outside-voices>

"live, social experiences that bring people together in a space"[82], and that there is a place for this in theatre, in allowing an audience to feel relaxed, comfortable, and to be able to meet new people if they wish to do so, and moreover that these factors can be incorporated into the aesthetic and the artistic form of the performance.

My argument is that the sensation of "liveness" felt by both performers and audiences is an invaluable, and often overlooked quality, which is the foundation of the dialogical relationship between the two parties. I wish to turn to audiences, of all backgrounds and levels of experience, to truly understand what aspects of live performance are directly affective to them, and therefore how this can be implicated into future work. For too long, creatives have not regarded audiences as reliable enough in providing valuable insights into what works and does not work in performances. The research I am conducting aims to focus on the audience, and almost completely disregard the quality of the performance itself in the eyes of the maker.

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[82] Middle Child, ibid.

4

PRACTICE AS RESEARCH METHODOLOGY

"Why would you make live work in an age of mass communications? Why work in more or less the only field that insists on this presence?"- (Forced Entertainment, 1996)[83].

Pioneering experimental Sheffield theatre company, Forced Entertainment, who have been active since 1984, and have the audience's experience at the centre of their creative ethos, summarise perfectly the motivation behind my research in the above quotation. Our global infrastructure relies almost entirely upon mediatisation. A post-pandemic society recovering from almost two years of isolation has learned to rely upon and incorporate virtual reality into its foundations in order to connect with one another. Jean Baudrillard in his 1981 treatise *Simulacra and Simulation*, argued that mediatisation is "not what comes off the daily press, out of the tube, or on the radio: it is what is reinterpreted by the sign form, articulated into models, and administered by the code"[84]. Essentially, the act of mediatisation is one which is systemic rather than systematic; it is embedded into the regulation of modern society, and almost everything we see and endure is controlled, censored, mechanised or manipulated to some degree. However, there is seemingly a "medicine for a toxic environment of media mind-pollution"[85], which is provided by the concept of humanity in spectatorship. The *presence* of people in a room, together, unanimously witnessing a

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[83] Forced Entertainment 'A Decade of Forced Entertainment' *Certain Fragments: Contemporary Performance and Forced Entertainment* (London, Routledge 1999)

[84] Mark Poster ed., *Selected Writings* 166-184*.* Stanford. Stanford University Press. 1988

[85] Eric Bogosian, *Pounding Nails in the Floor with my Forehead* (New York, Theatre Communications Group, 2008)

creative spectacle, and thus communicating with each-other via their shared experience.

ETHNOGRAPHICAL, EMBODIED RESEARCH & QUALITATIVE DATA

In order to collect material evidence of how audiences relate and understand liveness, there must be live material created that the audience can encounter. I have devised a 30-40-minute gig-theatre style piece which explores the development of Jamaican ska and reggae music through time, from its roots in calypso and folk music in the 1930s/40s, through to early ska, rocksteady, dub reggae, Two-Tone, dancehall and jungle music in the mid-1990s. Naturally, the audience's reactions to the style and form of the work is what is fundamental here to building the ethnography, and so there is no real requirement for the content of the performance to have any relevance to the investigation, though more information on its development can be found in [appx]. However, the story of this transformative genre and the ways in which it transcended both geographical and social boundaries, along with its historical inseparability from live performance made it seem most appropriate for the piece. The piece was performed by myself and my own ska and reggae band, *RudeSix*[86]*,* at the iconic '2-Tone Village' in Coventry, which contains the Coventry Music Museum, and its very own music venue, on Saturday 14th May 2022. The event was entitled *RudeSix's Reggae Rumble* and consisted of an immersive live music set, accompanied by a narrated commentary. The event ran in the final few weeks of Coventry's *City of Culture 2021* festival celebrations, and with Coventry's

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[86] RudeSix, *RudeSix,* URL www.rudesix.com [accessed 09/03/2022]

connection to Jamaican music history via the *2-Tone Records* label, it felt an appropriate contribution.

As discussed by Helen Freshwater in *Theatre & Audience,* scholarly perspectives around theatre-going seem to pertain only to the opinions of academics whom are involved in the making or producing of theatre, rather than the audiences themselves[87]. Whilst an abundance of material exists on the genre of immersive theatre and the qualities that are involved in making it, such as the "(syn)aesthetic" (a contemporary performance term which describes the double-ended process of "encompassing the artist's process, *and* the audience's receptive experience"[88]) principles of creating a world that is designed to be "lived through"[89], there seems to have been little effort to truly engage with audience members on this topic, and to really get a clear picture of their experience during the event taking place. Due to the experiential nature of this style of work, audience members are "rarely confronted in a meaningful way"[90], as the methods involved in asking them to *reflect* upon their experience are not effective in understanding their *reception* in the moment. This is quite simply because all experiences- especially a controlled, heightened one, are too intricate to really capture. We experience too many micro-reactions to truly acknowledge each and every one, and also much of the time we are reacting subconsciously.

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[87] Helen Freshwater, p. 3-4.
[88] Josephine Machon, '(Syn)aesthetics and Disturbance: tracing a transgressive style in contemporary performance practice' (PhD, Brunel University London, 2003)
[89] Joanna Bucknall, 'The "Reflective Participant,".
[90] Ibid.

I felt it necessary to approach this research in an entirely ethnographical manner, one which considers the audience as the centre of the project, whilst also aiming to understand their true experience of the event, and which uses the appropriate investigative methods to achieve this. Qualitative audience research will be employed to "uncover, analyse and present richly detailed descriptions of how audiences experience live performance"[91]. In other words, discussions, interviews and surveyal will be utilised to collect information about audience experience, however as in all cases of discussion-based methodology in practice as research, there are some epistemological issues with this. Qualitative data research, as a reflexive methodology, arguably aims to seek an accumulation of "non-hierarchical knowledge", which through collaborative, accessible, and empathetic practices, produces honest and unbiased results[92]. As Willmar Sauter observes in *The Theatrical Event,* researchers often "take it for granted" that their audience's correspondence matches their own opinion, and that we "assum[e] that people mean what they say"[93], however it would also be arguably unethical to reinterpret or alter the exact words of a participant. The solution, then, is to question the audience in a way that aims to look deeper than whether they felt happy or sad during the performance- one which extracts more granular, more specific information from the individual, and to trust their word as truth.

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[91] Matthew Reason, 'Asking the Audience: Audience Research and the Experience of Theatre', *About Performance,* Vol. 10, (2010) pp 15-34, URL https://www.academia.edu/642028/_Asking_the_Audience_Audience_research_and_the_experience_of_theatre_ [accessed 09/03/2022]

[92] Luisa Enria, 'Co-Producing Knowledge Through Participatory Theatre: Reflections on Ethnography, Empathy, and Power', *Qualitative Research,* 16(3), (2016) 319-329

[93] Willmar Sauter, 'The Theatrical Event: Dynamics of Performance and Perception', (Iowa City, University of Iowa Press, 2000)

'Hypermnesis' is a process in which audience members can be encouraged to actively recall their experience and can recount the process of thought which allowed them to make intellectual analyses of the content of the performance. Hence, the act of simply *remembering* is different to Bucknall's "(*remember)ing*", written in parenthesis to imply an action separate, and more "rigorous" from the general semantic meaning of the word. The "*(remember)ance"*, then, is different also to (remember)ing, as it describes the product of what the participant has actively re-called, for example, a detailed verbal/written report of the event, or perhaps a visual presentation supported by counts of (remember)ance[94]. This qualitative data is what I would interpret myself to understand the individual's relationship to liveness, and how liveness is important to work itself. When documenting a live performance, Reason argues for, "a form of writing which openly represent[s] the writer's subjective experience", which is integral in capturing the essence of belonging in the very moment[95]. Therefore, approaching the interactions between myself and the research participants involved, by allowing them to express their experiences and opinions as liberally as possible, illuminates their position as a subjective audience member, and helps them to recall the experience more clearly. Moreover, many of the components that contribute to a live performance experience are highly abstract and difficult to represent. Emotional connections to particular passing moments are caused by intricate layers of individual personality traits, interests, and past experiences. Della Pollock, in a foundational text on performance documentation from 1998, describes performative writing as able to provoke "worlds that are other-wise intangible, unlocatable: worlds of memory, pleasure, sensation, imagination…"[96]. Pollock

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[94] Joanna Bucknall, 'The "Reflective Participant,".
[95] Matthew Reason, *Documentation,* p. 205
[96] Della Pollock, 'Performing Writing', *The Ends Of Performance,* (1998) 73-103 (p. 80)

advocates, as Reason does, for a style of documentation that aims to "paint"[97] an accurate picture of a performance, perhaps from a variety of different angles. This research approached this by aiming to encourage and facilitate an open and non-judgemental discussion, which treated the words of its participants as self-evidencing, and aimed for an active recollection of an immersive experience.

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[97] Ibid.

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AUDIENCE DEMOGRAPHIC

On Saturday 14th May 2022, I hosted the 'RudeSix Reggae Rumble' at Coventry's 2-Tone Village- a venue dedicated to the performance of live ska & reggae music, due to its prominent derivations in the city's history. . Coventry is known for being the birthplace of 2-Tone music, with bands such as The Specials, and The Selecter having come from and began playing there. Founder of The Specials, Jerry Dammers, came from India in 1954, moving to Coventry at just two years old. According to Heather Augustyn, "he dabbled in a number of subculture groups-mods, hippies, and skinheads- in a working-class city built on the auto-industry"[98]. Dammers experimented with ska and R&B sounds, and eventually punk and reggae, leading to the eventual formation of The Specials.

The small bar and stage area at the 2-Tone Village is located amongst a museum, gift shop, and Caribbean café and restaurant, and is overseen by local historian, Pete Chambers, who writes columns on local music culture regularly for *The Coventry Telegraph.* The performance was delivered by my own ska & reggae band, RudeSix, with the help of local actress Tara Lorraine Lacey, who manages Oxfordshire theatre company *Peppered Wit.* We performed a rolling set of 18 songs, which chronologically captured the development of ska and reggae music as a genre, from ts origins in Calypso dating back to the 1930s. This set was narrated and embellished by Tara, in the style of a live, musical documentary, with the intention to experiment with a new dramaturgical approach to gig-style work. The audience were

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[98] Heather Augustyn, *Ska: The Rhythm of Liberation* (Lanham, Maryland: Scarecrow Press, 2013) p. 76

the central focus of this project, and so the aim was to understand what a live music gig performance can facilitate and highlight in an audience's relationship to live performance overall. This evidence, in turn, suggests areas for theatrical creators to consider in creating a stable relationship between them and their audiences, which will be discussed in further detail.

The methodology section of this essay provides a more in-depth description of how the performance operated, however as aforementioned, through practice as research methods, I sought to provide an interactive stimulus which would yield qualitative data. The performance, thus, aimed to be delivered as a direct crossover of narrative-lead, immersive music performance, so that it would speak to a variety of audience members, whilst also being informative and participatory. The information from the audience would be extracted in the form of three methods, including observations based upon video footage recorded from two angles, a post-performance questionnaire, and an exclusive group interview which occurred via Zoom [appx].

Due to the ethical necessity to keep the questionnaire anonymous, it was important to include some questions that aimed to establish some basic background information about the participants, in order to roughly understand the demographic of the audience. This is important because people's experiences and interests as individuals are bound to affect their responses. It would not be possible to consider the audience's individual experiences without a degree of knowledge about who was in the room. 18 total questionnaires were completed, out of a total of 75 audience members- which implies that only 24% of the audience felt inclined, engaged or

encouraged enough to participate. This proves that the audience feel that the performance event itself is the pinnacle, and that liveness is a transient, impermanent quality which thrives in its moment of pursuit- rendering the remainder of the experience meaningless. As Phelan argues, performance, when considered ontologically, cannot be represented, documented, or recreated- it is bound by subjectivity, and to attempt to "write" about it "(and thus to preserve it) is also a labour that fundamentally alters the event"[99]. It is possible that the proportional lack of audience engagement with this investigation is a result of the shared opinion of many that the remembrance process attached to live performance, ultimately skews the objective principle of its existence. This of course links back to the central argument that, live experience is something that is empirical and embodied, and that participation is viewed by audiences mostly as extending only to within the event.

Another important aspect of the audience demographic requiring consideration is the amount of prior experience audience members had with different forms of live performance, because this level of experience naturally affects their overall perspective of it. For example, people who attend the theatre regularly will have a solid understanding of the expectations involved with theatregoing, and the same applies to those who regularly attend live music performances. Though both theatre audiences and gig audiences vary- gig attendees tend to be louder, more involved and more connected directly with the performer, whereas theatre-goers are bound by behaviour policing and are more reserved- the general premise of spectatorship in the eyes of those who are experienced with it, is that there is a "contract" in place between audience and performer. In that, in exchange for the "physical, imaginative

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[99] Peggy Phelan, *Unmarked,* p. 148

and emotional labour…" of the creator, the audience "implicitly agree to assist in the creation of the on-stage world"[100]. Despite live music performances not necessarily being narrative based, the audience are still required to be complicit in preserving the 'magic' of the performance- for example, refraining from discriminatory heckling, or stage invasions, and not touching stage equipment or instruments. The questionnaire revealed that this audience were more familiar with live music performance, with 56% attending events 1-2 times a month, and 25% attending events weekly. Only 5% of the audience attended the theatre weekly, with a considerable 61% saying they never attend the theatre at all. It is reasonable to assume that this is because theatre-going expectations do not facilitate live experience to the extent of the freedom within a live music performance- particularly for those unaccustomed to it.

Generally, there is a more pronounced and acknowledged etiquette attached to theatregoing, due to the historic connections between theatre and the bourgeoise which emerged in the 19th century[101]. The influx of migrant workers during the industrial revolution would begin to bring about a degree of artistic diversity, which in turn caused middle-class, wealthy theatregoers to form a disconnect, and create a higher and lower cultural divide; popular styles began to be viewed as a projection of vulgarity as opposed to artistic expression[102]. As a result of this change in audience dynamic, a passive audience is seen to equate to a respectful, watchful and supportive contemporary audience, which is interesting in comparison to the nature of crowds at, even a moderately sized, live music gig, who are encouraged to scream, cheer and move. Nevertheless, it can be assumed that this particular

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[100] Kirsty Sedgman, *The Reasonable Audience,* p. 12
[101] Jean-Paul Sartre, 'Beyond Bourgeois Theatre', trans. Rima Dell Reck, *The Tulane Drama Review,* 5, 3, 3-11
[102] Kirsty Sedgman, *The Reasonable Audience,* p. 24-25

audience were more accustomed to the latter dynamic, and that passivity is perhaps viewed in entirely the opposite light to them.

According to the questionnaire results, 88% of participants said that live performance was "very valuable" to them, with only one participant choosing the option for "I value it, but I am not heavily involved with it", and 0 participants selecting any negative responses. It is clear that this particular audience were well experienced and appreciative of live performance, which will reflect in their further responses on the subject of liveness and their relationship to it. It is expected that an audience, when placed in a live music venue, subjected to live music, then asked for their opinions on the matter, may contribute "… calibrated responses to an artistic activity"[103], thus providing results such as this one, which are perhaps "insufficiently important or slightly obvious"[104]- as quoted by both J.E. McGrath and J. Reinelt. There is a feeling that audiences collectively wish to experience a sense of belonging, and to be a part of a live performance culture which exists beyond the venue. So, whilst this response may appear to be calculated to some degree, it can also be interpreted as an expression of the desire to sustain and fully immerse themselves in a wider movement- one which understands the fundamental need for live performance within the cultural sector. Two questionnaire participants, in-fact, commented that they would not have attended had the performance not been live. Others suggested that they would not have "danced" or felt the "energy" in a non-live setting. Furthermore, as is the nature of qualitative research, the epistemology consists of interpretations made based on subjects in a naturalistic environment. In other words, the

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[103] Kirsty Sedgman, 'Challenges of Cultural Industry Knowledge…'.
[104] J. Renielt 'What UK spectators know: Understanding how we come to value theatre', *Theatre Journal*, 66(3), 337–361.

methodological approach to this investigation relies on participants responding to a natural setting, and the subsequent inferences of this 'phenomena'. This dynamic is known as the "constructivist/interpretivist paradigm" whereby a "social construction of reality[105]" is created by the co-ordinator, giving light to the multiple views and perspectives that might situate around an abstract or undefinable concept, such as liveness in this case. In essence, even a response like the first mentioned in this paragraph, which may be deemed as "calibrated", has depth and potential in explaining the complexities of human relationships.

The final demographical feature I wish to highlight is the diversity of this audience in their opinions and interests. One of the preliminary questions within the questionnaire asked the audience to name their favourite live performer, which received a diverse response, with very few participants writing the same names- from Abba to The Jam, Stiff Little Fingers to Rod Stewart, and even notable drag performers like Katya Zamolodchivova. The eclectic compilation of favoured artists is genre-wide, reaching from the realms of punk and rock bands, to fringe theatre performers, comedians, drag artists and small local bands. It is interesting that across all styles of live performance, fandom and subcultures are a frequent phenomenon. Matthew Thomson observes relationships between fans and their icons in his article 'Human Brands: Investigating Antecedents to Consumers Strong Attachments to Celebrities' (2006). He explores how these relationships are supported by a deep love and attachment, and that this stems from fundamental human requirements, such as "autonomy, relatedness, and competence"[106]. Autonomy, the human desire to exist

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[105] John W. Creswell and Cheryl N. Poth, *Qualitative Enquiry and Research Design: Choosing Among Five Approaches,* 4th edn. (Los Angeles: SAGE, 2018)

[106] M. Thomson, 'Human Brands: Investigating antecedents to consumers' strong attachments to celebrities', *Journal of Marketing,* 70(3), 104-119

as one's own person, with the freedom to make choices and form interests, is the reason for individual experience and personality, which for example, is in turn the cause for such a varying result from this question. Each individual within this audience, and within most audiences beyond this event, has a completely different outlook on life, art, culture, politics, class and a plethora of other complicated ideas, which contributes to a mass of audience members who form completely different attachments, perspectives and relationships to a piece of work, whilst witnessing an event collectively and in unison. The following sections will discuss the twofold discourse of audience reception, in terms of individual and collective experience- in that liveness can be experienced by an audience both subjectively and as part of a communal, social relationship to other audience members.

6

COMMUNITY AND COLLECTIVE IDENTITY

This section discusses the shared experience of multiple audience members in unity, when participating in a live performance event. The 'event' as a whole will be considered as not only the performance section itself, but also the time prior to and after it has taken place, as the socialisation and integration before and after is fundamental to the live experience. This section aims to understand the nature of a collective audience relationship or response to 'liveness', and the conflictions of this to a personal, individual experience. A qualitative data study undertaken by Terry O'Sullivan into audience consumption of classical music revealed a tension between the audience's own opinions of personal versus collective experience[107]. According to O'Sullivan, "participants tended to play down the social aspects of their concert attendance, stressing instead their personal connection to the music…", despite the fact that their accounts of the experience detailed many examples of social interaction[108]. It would appear that there is an attitude of rejection from more traditional audience members, towards those who might attend for reasons outside of being witnesses to an artistic spectacle.

Using ethnographical evidence from the questionnaires, interviews and footage from the *RudeSix Reggae Rumble,* examples of collective audience behaviour will be presented alongside critical discussion. This chapter will cover topics such as genre, and its attraction to different audiences, leading to subcultures and the formation of

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[107] Terry O'Sullivan, 'All Together Now: A Symphony Orchestra Audience as a Consuming Community', *Consumption Markets & Culture,* 12(3), (2009) 209-223, p. 210
[108] Ibid.

large-scale fandom dynamics, with examples from popular cultural events. Kirsty Sedgman's observations on theatre etiquette will lead to discussions around mutual audience behaviour and expectations, and how this is arguably detrimental to their experience and reception of the performance, when compared to the behaviours of other areas of live performance culture, such as music and comedy[109]. From this, a conclusion will be drawn on how theatrical creators can begin making work that makes their audiences feel comfortable, liberated and motivated to participate and connect further with the work. Finally, this chapter will consider the political and social impacts of a productive, collective audience, and the desire to belong to something 'bigger' or 'beyond' the event itself. Within this, I will discuss the ways in which socialisation and communication allow boundaries to be broken, and relationships formed, and therefore concluding to potential methods that this can be implicated into dramaturgical practice.

GENRE AND SUBCULTURE

> "I go to Skamouth once or twice a year, and the good thing about it is that they try to get people over from Jamaica- so you're actually watching some of these ska and reggae Gods- like Dandy Livingstone, Derrick Morgan etc. And also small bands like [RudeSix], Trojan Beats, Big 10… It's just great to see all those acts together in one place."- Mark Harrison, *RudeSix Reggae Rumble Post Show Interview, 2022. [appendix 2a]*

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[109] Kirsty Sedgman, *The Reasonable Audience*

Mutual interests have always been at the heart of fandom and subculture attraction within popular culture, as Mark illustrates here with his experience of Skamouth. The concept of building relationships around a shared fixation has developed particularly within alternative music scenes, those of which have been known to represent the genres they are built upon more than the artists themselves. The explosion of punk in the 1970s was an example of this; the 'DIY' nature of subscribing to the scene culture around it, with punks making their own music and iconic fashion items and displaying and projecting both unapologetically. According to Malcolm McLaren, punk "was born out of the anger all us disenfranchised art students at the end of the 60s felt"[110], it was a collision of a variety of social identities whom all shared a particular distaste for conventional society. Punk gigs, nevertheless, were spaces that "served as a place of commonality"[111], and promoted freedom of speech and behaviour. They were places were, in the presence of other like-minded people, one could express their frustration with authority, injustice, discrimination and inequality. There is the potential in immersive theatre construction to extend the audience reach to those who are otherwise inaccessible, by allowing for these relationships to develop and be supported. If the audience are repositioned in a way that allows them to represent the nature of the performance more-so than the performers, then they automatically feel more empowered, and more inclined to return to future events. For example, with the *RudeSix Reggae Rumble* being a piece centred around ska and reggae music, the audience attracted were naturally familiar with the scene. In the footage, audience members are pictured wearing typical fashion styles that are common on the ska and reggae scene, such as polo-shirts, chequered-shirts with braces and pork-pie hats.

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[110] Simon Frith, *History of Live Music in Britain, Volume 2,* p. 110
[111] Matthew Worley, *No Future: Punk, Politics and British Youth Culture, 1976-1984,* (Cambridge: Cambridge University Press, 2017) p. 49-83

They are frequently heard singing along with the music, such as at 17.46 when *Pressure Drop* by Toots & The Maytals plays, a song which is a staple to the scene having being covered by several 2-Tone bands including The Specials and The Selecter.

At the heart of subculture has always been locality; local scenes, local venues, inhabited by local people. This was a concept that appeared frequently in the results of the investigation, through mention of the participants and apparent from the footage. "I personally really enjoy live local gigs. I like how unique it is and how you can learn about new, local people. It's just a really nice vibe," **[appendix 2a]** commented Jessica Hobson in the post-performance interview. On The Crew, a local rock pub venue in Nuneaton, Warwickshire, Scarlet Moss added: "I think it's a great place to see local bands, different bands that are touring. Everyone wants their own time to listen to music, have a drink, have a laugh" **[appendix 2a]**. The audience were also heard and seen cheering and applauding loudly at the mention of Coventry at 42.28, **[appendix 2b]** the city in which the majority of them were residents of- and where immense pride is taken by locals over its contribution to the 2-Tone music scene of the 1980s. Live venues are at the centre of the majority of small towns and cities, increasing in numbers in larger cities with more dynamic scenes. Alike the 2-Tone Village where the event was held, they are the place whereby local culture is delivered to its inhabitants. They are the places that allow for material that exists outside of "the fringes of mainstream" and belongs within a culture of noise and improvisation[112], and the entire culture surrounding them revolves around liveness,

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[112] Stephen Graham, *Sounds of the Underground: A Cultural, Political and Aesthetic Mapping of Underground and Fringe Music,* (Michigan: University of Michigan Press, 2016) <https://directory.doabooks.org/handle/20.500.12854/32684> p. 27-28

and momentary experience. A suggestion to contemporary theatre-makers, particularly on the small scale, fringe level, would be to consider the locality of where they are situating their work, the culture that surrounds the area, and the people that reside in it. Audiences are appreciative when their locality is acknowledged; it enables them to connect the position of the artist and the context of the work with the world they are most familiar with. Musicians and artists experience this too, often local musicians experience feeling "ignored" by local venues and promoters in comparison to resident artists who have regular playing spots. The promoter's role is to be familiar with the tastes of the local audience in order to deliver well-received performance[113]. At 40.16 **[appendix 2b]**, *Nightboat to Cairo* by Madness begins to play, and the association of that song with the 2-Tone movement, amongst a room full of Coventry locals, causes the room to start moving much more visibly.

There was clear evidence within the response from participants on the performance that the majority of people in the room felt as though they belonged to, or resided with a particular subculture. In the questionnaire, participants were asked in Q10 to select from 6 images which one represented their mood most closely during the performance. Intentionally, the images were themed with the content of the performance, showcasing scenes from sound-system dances, to 2-Tone and punk. The most heavily selected image was image D [**appendix 1a**], picturing four individuals 'skanking' together at what appears to be a ska or 2-Tone gig in a field, likely in the early 1980s- though there is no credible source for this image. The venue itself, being dedicated to preserving this subculture, naturally attracts a crowd who

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[113] Elina Hytönen-Ng, '"A Musician Who Puts on a Gig": Local Promoter's Multiple Roles and Hierarchies at a Small British Jazz Club', *IASPM Journal,* 5, 2, (2015) 58-72

are proud to say they belong to it; however, the overall atmosphere and feeling of the room can make those who are unfamiliar with the culture, feel as though they are too part of it in that moment- hence why this answer likely had the most response. The 'communitas' of this audience allowed those who perhaps sit outside of a certain group to be included within the subcultural boundaries of 2-Tone, ska and reggae music, which is evidence of the genre's ability to inspire unity. A collective identity is temporarily adopted in these situations in order to provide comfort and inclusivity.

'ETIQUETTE', EXPECTATIONS & ENCOURAGEMENT

"There's just less judgement when you go to anywhere that involves the arts. I think you naturally become more yourself, you're more creative, and it's just accessible to anyone and everyone." -Jessica Hobson, *RudeSix Reggae Rumble Post Show Interview, 2022.* **[appendix 2a]**

As I observed the crowd from the footage recorded on the day of the event, one of the most apparent things was the facilitation and support that the audience members gave to each other, in terms of 'appropriately' responding to the performance, as identified by Jessica in the above quotation. There is of-course, no saying what is defined exactly as appropriate or inappropriate in a performance setting, as this may vary, however this at the very least entails knowing when and how to behave. There were several examples of this throughout the course of the event. See **appendix 2b** for all audience performance footage referenced in the following chapter. In the first 60 seconds of the footage, the audience are seen waiting for the performance to begin. Some are talking, many are clearly looking eagerly towards the stage, hoping that the performance will

start soon. A female voice is heard at 0.21 agreeing with her friend, saying "Yeah, I can't wait!". At 0.51, a man sitting at a table with his partner looks at his watch and tells her the time; they both appear slightly irritated in the moments to follow that the performance is running late on starting There is a collective feeling of anticipation across the room, which seems to be acknowledged by the audience themselves. The performance opens with a video played on a screen, which features footage of 1930s Trinidad, accompanied by a song called *Trinidad, Land of Calypso* by Roaring Lion. Many audience members stop talking and look up to face the screen, whilst some continue with slightly more hushed tones. There is again, a collective acknowledgement that something is about to happen, with this being expressed in different ways by certain individuals. With the opening of the performance being a video, there is also a shared sense of awkwardness across the audience; people seem apprehensive, reluctant to draw too much attention to themselves. A man is seen with his hands firmly cemented in his pockets, only removing them to occasionally scratch his head. At the end of the number, the same man is seen asking the person next to him, "Have you always lived here?", quickly abandoning his conversation as the music quietens. To summarise, for the initial 4 minutes of the footage, the audience are apprehensive in waiting for a beginning point, and then are reluctant to engage in this immediately when it does occur- because they fear the judgement of others. An audience who are free to roam and interact must collectively establish a sense of comfortability with one another, so that they may relax and enjoy the performance at ease. Similarly, as Kirsty Sedgman writes, first-time theatre attendees may benefit from understanding their role within the "theatre contract"[114] prior to their visit, as knowing

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[114] Kirsty Sedgman, *The Reasonable Audience,* p. 53.

how to behave in a "potentially alienating cultural space…"[115], can help them to feel more comfortable. Very few of these audience members regularly attend the theatre, and the *RudeSix Reggae Rumble* was set to be a fusion of live music with narrative-based theatrical storytelling throughout. The 'unknowingness' and lack of familiarity with the style evidently added to the initial hesitance of the audience, and thus their desire to establish a sense of comfort with the other audience members- which occurs via a collective process, in order to save face and rely on one another for support and encouragement.

This collective comfort becomes more apparent in the later parts of the performance, when the audience are fully immersed and at ease. At 49.15, another artist, Gav Leonard, also known as MC Daddy G, joined myself and the band on stage. The audience immediately became more engaged, leaning in and craning their necks to see what was happening, and dancing enthusiastically. As Jessica Hobson commented regarding this moment in the post-performance interview: "the energy- I felt the energy of everyone in the audience" **[appendix 2b]**. One questionnaire recipient commented "energy of the audience is only available in a live setting" [**appendix 3b**]. Looking back upon the performance, most seemed unaware of their initial and obvious hesitation to engage, with Scarlet adding, "everyone's focussing on the atmosphere, and what they're getting out of it, rather than 'he's doing that' or 'she's doing this'"[**appendix 2b**]. Not only are the audience complicit with facilitating the experience of other audience members, but they are also complicit in supporting and interacting with the performers and the material. An interesting way that they do this is through cheering and applause, both as universal communicative forms. There are

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[115] Ibid.

several examples of this throughout the footage of the performance; at 04.51, the audience cheer in response to myself greeting them all after the opening section. Similarly, at 24.24, they cheer when asked by myself if they are "feeling good"- they seemingly have a desire to mutually appreciate the performance with the people on stage. Cheering is a collective practice, which in turn has the most positive effect when performed by a majority of audience members. It signifies socialisation, that the audience are aware of their role within a collective body, and that they are competent and proactive in belonging to this in the moment. As Tara Lacey remarked in the post-performance interview, "the social element can't be underestimated,"**[appendix 2b]** it is apparent that the audience find value in responding collectively to a live performance; cheering and applause are examples of an audience physically or vocally expressing the agreement and acknowledgement of their role within a socially supportive environment. As White argues, within the context of being a theatre audience member, "our social self is recognisable as the source of the performance…the action that we witness emerging from our body is the manifestation of these choices."[116]. However, it may not be for the sake of a collective social experience that audience members choose to be complicit in their participation; other motivations may lie behind their modes of interaction that have been fabricated in order to monetise live experience. Freshwater discusses the extent of productivity in audience participation in her article *'You say Something': Audience Participation & The Author,* concluding that many "revolution[ary]"[117] theatrical forms are encouraging audience interaction by utilising tactics of embarrassment or humiliation. She concludes that "genuine participation has risks as well as potentials: that it involves

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[116] Gareth White, *Audience Participation in Theatre: Aesthetics of the Invitation,* (New York: Palgrave Macmillan, 2013) p. 161
[117] Helen Freshwater, p. 405.

vulnerability on the part of performers and participants"[118], which I believe is something to be considered when creating interactive work. As Lyn Gardner discusses for *Digital Theatre+,* audience agency and boundaries must be in place prior to these kinds of performances in order to protect both performers and audience members and allow them to be aware of what is about to happen[119]. Although, as reiterated by Sedgman in her discussions of theatre etiquette; there is no impartiality to an active audience-they are complicit entirely with strengthening "the primacy of their own experiential preferences"[120]. Conclusively, the audience are primarily concerned with their own experience when belonging to a collective body, despite the need for creators still to protect and facilitate them. When an audience member contributes to the collective experience, it is usually in order to enhance their own personal experience or obtain comfort.

'FEELING ALIVE': BIGGER AND BEYOND

> "I think it makes you feel part of something bigger than yourself. Everyone's there for the same purpose. The type of music I really like is music that tells a story, anarchist kind of music, everyone feels like they're in the same kind of space and you feel empowered. Listening to Beans on Toast for example, it makes me think about the world and the way it is and there's so many things wrong and I want to change the world!" –Scarlet Moss, *RudeSix Reggae Rumble Post Performance Interview, 2022.* **[appendix 2a]**

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[118] Ibid. p. 409

[119] Lyn Gardner, 'The Audience and the Performer: A Changing Contract', *Digital Theatre+,* (2020+?) accessed: 09/09/2022 [online] available from https://edu-digitaltheatreplus-com.bham-ezproxy.idm.oclc.org/content/guides/the-performer-and-the-audience-a-changing-contract

[120]Kirsty Sedgman, *The Reasonable Audience,* p. 99.

In 2014, Arts and Humanities Research Council launched a new initiative dedicated to supporting over 70 empirical research projects across the UK. Their aim was to increase their reach as much as possible, and to obtain qualitative data from as many different sources as possible, and to observe "the way people experience culture", rather than how culture affects wider society[121]. By creating systems which seek to value and analyse the perspective of the audience member, creators are able to give power to the voices of those otherwise unheard, which in turn may lead to some societal and political revelations. The performing arts can be used as a stimulus for change, and for representation of minorities. Even within work which is apolitical, like the majority of immersive theatre performances- "deriving instead from the forms and styles of diverse performances", there is a potential for inspiring a larger societal affect[122]. When asked in the questionnaire to select as many possible reasons that they may agree with when considering their relationship to live performance,

"Communitas", a concept developed by anthropologist Victor Turner, describes the "submergence"[123] of individuals into a collective identity, when participating in events of a ritualistic nature. When an audience observes a performance, there is a ceremonial occurrence; as soon as they enter the performance space, they are aware of how to behave, when to react, and often are submissive towards the performer. Intersubjectively, each separate person at the same time, is gravitated

[121] Kirsty Sedgman, 'Challenges of Cultural Industry Knowledge…', p. 106.
[122] Adam Alston, *Beyond Immersive Theatre,* p. 183.
[123] Terry O'Sullivan, p. 210.

towards belonging together in a present moment, experiencing, valuing, and relating to what is before them in infinitely unique ways. As Turner explains in relation to communitas, each individual becomes automatically equal when placed within these environments, "stripped of structural attributes"[124], transferring into an alternate 'structure' as their rite of passage. When audience members adopt a collective identity, they feel as though they belong to something beyond themselves and their individuality- even if they may prioritise their own experience within this, as previously discussed. Hughes and Wilson described drama and theatre activities as 'liminoid activities', as they exist 'outside of normal routines', but allow for new realities and self-understanding to be uncovered[125]. "It makes you feel alive", said Mark Harrison in the post-performance interview, on enduring a live performance **[appendix 2a].** Feeling 'alive' is a remark which is frequently associated with live performance, by both audiences as performers; it's one of the many ways in which both parties can experience being on a common ground with one another in the presence of live performance. In a room full of individuals, the one thing that can unite all participants is the humanitarian sense of simply *being.* In an investigation into four young people attending a youth drama programme in 2017, one of the participants commented, "When I'm on stage, it makes me feel alive. My inner self, the real me, comes out"[126]. The experience of belonging to a community, be that of performers, crew, audience or the entire body of people within a performance space, allows for individuals to dismantle the boundaries they have within themselves, and show a truer, more

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[124] Victor Turner, *Dramas, fields and metaphors: symbolic action in human society*, (Ithaca, NY: Cornell University Press, 1974)

[125] J Hughes and K Wilson, 'Playing a Part: The Impact of Youth Theatre on Young People's Personal and Social Development,' *Research in Drama Education: The Journal of Applied Theatre and Performance* 9 (1) (2004) 57–72.

[126] Fildema Hanrahan and Robin Banjeree, 'It Makes Me Feel Alive: the socio-motivational impact of drama and theatre on marginalised young people', *Emotional and Behavioural Difficulties,* 22(1) (2017) 34-49

genuine side to them. It is the support provided by others during the course of

performance, whether this is intentional or not, that allows individuals to connect on a

higher level to their own real self, because they feel openly encouraged to do so.

In the 1970s, Augusto Boal developed the Theatre of The Oppressed, an applied

theatre approach which promotes "participatory empowerment"[127]. Boal believed that

by his audiences involving themselves in this work, they would inspire social and

political developments. Many of Boal's beliefs stemmed from the work of Aristotle

around tragedy, which is commented on thoroughly in his book *Theatre of the*

Oppressed. Aristotle believed that "the dramatist should not only offer pleasure but

should, besides that, be a teacher of morality and a political adviser".[128]. Boals

notable techniques include Forum Theatre (the display of an oppressive situation by

which participants must replace each other to restore equality and justice to the

context of the scene), Image Theatre (participants creating images of oppression

using their bodies) and game playing to encourage a sense of community. Whilst

Boal's work is an applied technique, mostly suited to work shops and rehearsal

sessions, the premise is applicable in understanding the potential of collective live

experiences. As Scarlet described in the opening quote of this section during the

post-performance interview, "It makes you feel part of something bigger than

yourself" **[appendix 2a]**. There is a clear acknowledgement here of the social and

political potential that lies within communal live audiences, and the desire for

audience members to be a part of that. Since the theatre has become a "bourgeois

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[127] Shubhra Ghoshal and Nirban Manna, 'Dialogue For Empowerment: Jane Sanskriti's Experiment with the Method of the Theatre of the Oppressed in Rural Bengal', *New Theatre Quarterly,* 36(2) (2020) 117-30
[128] Augusto Boal, *Theatre of the Oppressed*, trans. By Charles A. and Maria-Odilia Leal McBride (London: Pluto Press, 2019) p. 2

affair"[129] in the last 2 centuries, there has been various forms of counteraction by practitioners to restore it back to its communal and inclusive roots, such as The Living Theatre, Community Theatre and projects for social development- particularly in areas of deprivation. Person 02 wrote within the questionnaire, "I listen to music that tells a story, or resonates with my social/political values. Listening to live music surrounded by people who are likely to share the same views as me makes me feel part of something. It distracts me from the troubles of daily life" **[appendix 3b]**. As this comment reflects, the shared feeling of being surrounded by like-minded individuals is an escape from a world outside, which may not be so accepting. This is evidence that political and socially directed performance work is integral in engaging communities who are more inaccessible or disadvantaged.

Similarly, various music scenes are known to have major political connections, generally pursued by young, working-class fans- such as hip-hop and rap, reggae and alternative genres like punk. Bands and artists have been known throughout the last 5 decades to attach themselves to political activism, as a way of displaying proudly their own views, and to connect to their fans. Rock Against Racism (RAR), first emerging in 1976, was a political movement that arose in response to an increase in support for British far-right groups such as the National Front. Austerity and a disconnected youth, lead to racism-fuelled violence and hate speech, such as the kind spoken by Eric Clapton at a busy Birmingham gig, in the same year of RAR's debut:

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[129] Shubhra Ghoshal and Nirban Manna, p. 118.

"I think we should vote for Enoch Powell. Enoch's our man. I think Enoch's right; I think we should send them all back… Stop Britain from becoming a black colony. Get the foreigners out. Get the wogs out. Get the coons out. Keep Britain white."[130] – Eric Clapton, 1976

The speech triggered an outrage in leftist rock fans, with a call for musicians to come together and fight against racism, which lead to the official formation of RAR. RAR organised over 400 gigs across the UK featuring contributions from bands like The Clash, Steel Pulse, X-Ray Specs, Misty In Roots, Aswad and many more[131]. The message was simple; to relocate violence and discrimination from music spaces, and to encourage a multicultural, diverse and accepting subculture around them. Similarly, within the realm of leftist politics, The Red Wedge formed as a response to the failure of the 1983 general election to acquire youth votes, and provided a platform for musicians to display an anti-Thatcher ethos within their music[132]. Their aim was "to instil a greater political awareness among young people", and as a result to assist the Labour Party in gaining votes for the next general election[133]. Singer-songwriter Billy Bragg commented on Red Wedge's slight failure at engaging the youth, "-nobody ever told me that Red Wedge would be *fun*- and this has served to limit its communicative potential. Lots of people are simply put off"[134]. The key here is for performing artists to consider creating political spaces that are accommodating as well as being dedicated to a particular cause; supporters of political music causes are

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[130] Love Music Hate Racism, *Rock Against Racism, Love Music Hate Racism, and the Fight Against Racism Today,* (1st October 2018) URL: https://musiciansunion.org.uk/news/rock-against-racism-love-music-hate-racism-and-the-fight-against-racism-today

[131] Ibid.

[132] Simon Frith, *History of Live Music in Britain*: *Volume 3,* p. 5.

[133] Ibid.

[134] Ibid.

often extremely loyal and have a desire to be involved in as much activism within their selected genre as possible. A pivotal example of this, is the 1985 mega-concert hosted by Bob Geldof known as Live Aid, hosted at London's Wembley Stadium, which was attended by over 72,000 people, with an international televised audience of over 1.9 billion[135]. Live Aid was a benefit concert designed to raise money for famine in Ethiopia.

"We took an issue that was nowhere on the political agenda and, through the lingua franca of the planet- which is not English but rock 'n' roll- we were able to address the intellectual absurdity and the moral repulsion of people dying of want in a world of surplus." [136]- Bob Geldof, 2004

Numerous household names headlined Live Aid, including Bob Dylan along with Rolling Stones members Keith Richards and Ronnie Wood, Madonna, Mick Jagger, Tina Turner, Black Sabbath, Led Zeppelin, Phil Collins, Duran Duran, Queen and many more. Phone lines ran throughout the concert, enabling those watching at home to call up and donate to the cause. It is estimated that over £150 million was raised as a direct result of the Live Aid concerts, which took place simultaneously in other countries across the world also[137]. This is, of course, a consequence of the artists who played the concert and their relationship to the fans, and the atmosphere of the event itself with its astronomical scale. Also, Live Aid's international reach was boosted immensely by television broadcasts in over 150 countries; it could be argued

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[135] British Heritage, *Live Aid 1985,* (n.d.) URL https://britishheritage.org/live-aid
[136] Simon Garfield, "Live Aid: The Man", *The Observer, Guardian,* 17th October 2004, music, URL https://www.theguardian.com/music/2004/oct/17/popandrock6
[137] British Heritage, Live Aid 1985, (n.d.) URL https://britishheritage.org/live-aid https://www.theguardian.com/music/2004/oct/17/popandrock6
[137] Ibid.

that this was a global audience response to mediatisation, however audiences attended in whatever form to witness a *live* spectacle, which would not have appealed to so many had there not been a live audience there. When audiences are placed into these uniquely unified environments, a considerable positive impact can be produced beyond the event itself. The collective experience of the audience in its entirety, along with the spectacle of thousands of people together in the presence of such an iconic line-up of musicians contributed massively to the encouragement for donations within Live Aid, for example. This is not to suggest that famous names are required to motivate individuals to engage in further action, however the overall intensity of the event is amplified by the support of those that audience members look up to- particularly when there is an awareness that many others share this inspiration, collectively. The same reaction can be created within contexts of a smaller scale, without the influence of celebrity. Intimacy and decreased proximity in smaller venues allow for more potential to connect with individuals, and ignite a valuable connection.

7

INDIVIDUAL AND SUBJECTIVE EXPERIENCE

"So it is important to remember that each audience is made up of individuals, who bring their own cultural reference points political beliefs, sexual preferences, personal histories and immediate preoccupations to their interpretation of a production."- Helen Freshwater, Theatre & Audience

To contrast the previous chapter, this section will discuss the individual relationship of audience members to the live experience, as opposed to the collective audience experience. Again, this section will include ethnographical interpretation taken from the *RudeSix Reggae Rumble* event, along with support from various academic sources to provide varying perspectives on the audience and liveness relationship.

THE PERFORMING AUDIENCE MEMBER

As previously discussed, it is more common than ever for audiences to be considered as performers, or co- creators, due to their role in contributing to the narrative of the performance. As Caroline Heim states, based on interpretation of Grotowski's theatre laboratory, there are two "troupes" within a performance that the producer must direct, the actors and the spectators[138]. One way in which audiences perform, as Heim proposes, is via the means of empathy. Audience members are empathetic towards both one another, and towards the performer. They aim to positively 'receive' the performance in most cases, by applauding and laughing in the

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[138] Caroline Heim, *Audience as a Performer,* p. 20.

appropriate places; they rarely have the desire to embarrass or humiliate the performer unless provoked. At 35.30 in the event footage, a female audience member yells words of encouragement at myself on stage. Another member then recognises the song that has started playing and shouts, "Ahhh yes!" in exclaim **[appendix 2b]**. As Heim continues to suggest, audience members "catch" each-other's feelings- and "mimic each-other's responses to the onstage performance"[139]. If one individual is confident enough showing their support for the performers, despite their encouragement perhaps interrupting the assumed format of the performance, then others will quickly follow. As Heim summarises, "this is empathy in action"[140]. There is a sense that the live environment is sustained by individuals empathising towards one another.

In the majority of live performance settings without prominent behavioural restrictions on the audience, there will be a 'stand-out' audience member. This audience member appears more confident than the rest, more eager to voice their opinion on the performance and visibly become involved. Often, this audience member becomes the leader in which the rest of the audience slowly follow. In the performance footage, the same man appears several times throughout, evidently comfortable with drawing attention to himself. This individual is a close friend of myself and the band's, and has attended hundreds of our shows, meaning he felt content in this environment, despite not knowing any other audience members. He is known for turning up late to our performances, and so confidently bursts into the footage at 36.05, filling the empty space at the front of the stage and smiling and waving at the band. At 40.12, the

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[139] Ibid. p. 22
[140] Ibid. p. 22

same man takes central position on the dancefloor, showing off some lively and impressive dance moves. This encourages the rest of the crowd to become more energetic and increase their movement. People at the back left are seen looking at the man and laughing- not to mock him, but seemingly in appreciation for his enthusiasm. He continues drawing attention to himself at 1.00.09 when he yells "there's somm'at fishy goin' on in 'ere!", commenting on the smell of body odour generated by so many moving bodies in an enclosed space. There is a warmness about this individual, and his ability to motivate the rest of the audience to become more involved; his outbursts are unplanned and uncouth, but he makes no apologies for them, and appears to see himself as an active contributor to the nature of the live experience.

Adam Alston uses Richard Sennet's study on the increase of impoverishment from the 18th century to the 1970s, to suggest how in the context of over-manufactured immersive experiences, these kind of 'stand-out' audience members, are a demonstration of the emphasis within society upon self-adequacy[141]. Alston continues to use Sennet's work to discuss the theme of narcissism as a detriment to productive audience participation, in that a narcissistic participant would have a desire to value their experience over the rest of the audience's. "Sennet's narcissist ends up pursuing self-interest in a society that assigns special importance to subjectivity over and above inter-subjectivity", writes Alston[142]. Alston's work here, of-course, refers to the context of "the experience machine"[143], the economy of experience which is growing rapidly in size and profiting immensely from increased

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[141] Adam Alston, *Beyond Immersive Theatre,* p. 62.
[142] Ibid. p. 62
[143] Ibid. p. 19

consumer demand. These corporate companies claim to allow audiences to control or be a part of the story, which is not in the same calibre as a gig-style theatre event, whereby blatant audience expression is encouraged, and like in this scenario, improves the confidence and comfortability of the less enthusiastic audience members. Nevertheless, individual subjective experience no matter how disruptive and whilst not always benefitting other audience members, is still a vital factor within the complex web of understanding audience's relationship to liveness, because it defines how a person's insecurity can be turned into a positive factor within a social performance environment.

MEMORIES AND INTIMACY

"Going back to Depeche Mode, I see them probably every time they tour at least twice and I have done since 1993. I didn't get into them until I was 17 and I am quite a lot older now. For me it brings back such vivid recollections and memories of where I was, what I was doing, how I was feeling at a time I saw or heard their recording. To have the ability to see these three people, these icons, at a reasonably close proximity, and to have them bring all those memories and recollections back, along with all the energy produced by other people, feeling and interpreting in the same way is just unbeatable. I just come out buzzing every single time, and swear that I am going to follow them everywhere."- Tara Lacey, Post Performance Interview

As Tara illustrates here in the above quote, another important factor within audience's understanding of liveness and live experience is memory, and the ability to holistically form precious personal associations to particular moments and people. As has been

previously discussed, ontological perspectives of liveness, such as from that of Peggy Phelan, denote that "performance's only life is in the present", and thus that it decreases in value or ceases to exist at all when the curtain closes[144]. As emphasised by Tara, audience members preserve recollections of performances and allow them to live on in their minds, becoming the catalyst for them building a more intimate relationship with the elements surrounding the performance- e.g.: the artists, other subculture members, prominent venues and scene related activism. So, whilst the definition of performance itself rests upon the essence of liveness, its value transcends the moment it occurs in to the individual- arguably even if they had a negative experience of it. Phelan discusses the work of French artist, Sophie Calle, who took photos of the galleries of the Isabella Stewart Gardner Museum, where multiple expensive paintings were stolen in 1990. After interviewing members of the public and asking them to describe the paintings, she used their recollections to create descriptions which she placed next to the paintings, insinuating that the memories produced by the interviewees were demonstrations of artistic potential in themselves[145]. The ability for audience members to create unique memories and mentally re-build these lived experiences is a reflection of a creative process, however, these memories are always inherently different from the immediacy of the performance itself. Audiences engaging in this creative process is a distinct feature of their relationship to and understanding of the live event. In *Liveness,* Auslander discusses the fundamental need for liveness within court testimony, due to its ability to create memories that are later recollected. Not only does Auslander attribute the recollection of live memories to being the spectator of a 'performance', but he theorises that the act

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[144] Peggy Phelan, *Unmarked,* p. 146.
[145] Ibid. p. 147

of recollection if a form of performance in itself, with the role of the cross-examiner as the critic of said performance[146]. Another example of individual audience performance, then, is the active recollection of memories from a live event. The perspective that liveness is at the basis of the justice system is one that perhaps advocates for its position within recreational purposes, and that an individual's recollection is a contributing factor to their role in the live event.

Creating an intimate relationship between audience and performer is extremely effective in strengthening audience relationships to the live event. Proximity is a largely contributing factor to this, having an audience within an enclosed space and a short distance between them and the performer is key to immersing them in the action, and helping them feel close to the artist. Tara discussed this in the post-performance interview, when asked about spaces that facilitate the live experience for audiences. On her colourful involvement with Fringe theatre over the last 10 years, Tara comments, "just to be in such close proximity to audiences, where you can see the whites of their eyes, where they're probably more frightened that you're looking at them than you are when you're on stage worrying about what they think about you. The excitement and the nervous energy is something I've never been able to replicate in any other kind of situation" **[appendix 2b]**. Addressing this from the point of view of the person on stage rather than the spectator, Tara is able to offer the perspective that proximity provides motivation for the performer as well as the audience member. According to Maxine Doyle of Punchdrunk, close audience proximity allows for performers to "really play it up", whereas more observational performances in auditoriums creates distance and prevents a "visceral"

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[146] Philip Auslander, *Liveness,* p. 143

experience[147]. Again, there is an emphasis on a cyclical process of intimacy, enhancement and consequential hedonism within the relationship between the spectator and the performer; proximity provides intimacy, intimacy provides comfortability, and this henceforth creates a more dimensional, enriched experience. Summarised perfectly by a questionnaire participant when asked what would not have been possible had the performance not been live, they replied "that personal touch" **[appendix 3b]**. Audiences value the closeness that they experience during performance- the sense of community created provides this, but also physical proximity allows for audiences to feel close to performers, creating a relationship that may be viewed as para-social, but inevitably comes from a place of trust and appreciation.

PERSONAL DOCUMENTATION & MEDIATISATION

The final area of discussion focuses on the response to an increasingly mediatised society, which values and recognises liveness in a different way to those generationally before them. At several points throughout the performance, audience members are seen using their mobile phones to take photographs. They are documenting moments of the performance for their own personal benefit. As Matthew Reason discusses, there is prolonged debate about how far documentation can truly grasp the essence of performance; even with live recordings, there is evidence of an occurrence, but the engagement with it is inherently different[148]. There is the assertion however, that audiences who record for documentation simply do not care

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[147] Josephine Machon, *(Syn)aesthetics,* p. 89.
[148] Matthew Reason, *Documentation*.

that the performance ceases to be, they care only that they have evidence of a moment of particular importance to them. They use the photograph or recording as a kind of "artefact", such as in a museum, which might instate their hypermnesis later on when they attempt to reconnect to the performance moment. This begs the question, does the documentation of performance in the moment, distract from the feeling of true presence? Reason suggests that an approach to performance review which is more effective in replicating the experience, is to discuss particular meaningful moments rather than an entire overview[149]. Perhaps then, the recording of particular sections of a performance, when permitted, is an effective contribution to the active recollection of audience experience. Benjamin Halligan suggests that the presence of mobile phones can often be known to validate performances in events outside of the theatre, such as sport and live music; "the symbiotic relationship between event and spectator-participant seems to go one further" when the audience potential is increased[150].

However, it is not to be overlooked that the desire to electronically document performances is a need that has developed from increased mediatisation, and that it may be considered disruptive or disrespectful by many other audience members. Richard Gresham, founder of the Theatre Charter UK, has been campaigning long-term for an improvement in theatre etiquette. Gresham claims that his supporters have been reporting an increase in general "rudeness" amongst audiences, with mobile phone usage being a contributing factor[151]. Gresham claimed that he was "stressed every time in the theatre, thinking, 'someone's gonna' ruin it tonight'",

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[149] Ibid.

[150] Benjamin Halligan, 'Please Ensure that Your Mobile Phone is Switched off: Theatre Etiquette in an Age of Outsourcing', *Studies In Theatre And Performance,* 29(2) (2009) 193-197, p. 196

[151] Kirsty Sedgman, *The Reasonable Audience,* p. 44.

hence his reasoning for producing a charter that provides guidance for how to behave at the theatre[152]. Many audience members view mobile phone documentation as a selfish act, which often sparks confrontation when it is challenged. Of-course, mobile phone photography has emerged as a result of a change in perception of how people see the world and capture experiences. As said by Bolz and van Reijen, "[it] should not be understood as meaning simply that our world-view is being increasingly dominated by technical equipment. Even more important is the fact that we often perceive reality only through the mediation of machines (microscope, telescope, television). The frameworks… perform our perception of the world"[153]. Inevitably, with the changes in our wider society as a result of technological developments, photographic documentation has become more prominent. This is because individuals form a larger and more intense connection to particular moments when they can be re-accessed again later. Memories that exist only in the mind are bound to fade and become less clear, so capturing them strengthens the individual's recollection. Also, the ability to share precious moments with loved ones and friends via social networks expands the potential reach of the moment, and allows for the individual to feel closer to those not in attendance. However, older theories of reproduction around live performance, would argue that the preservation of a live event is not possible, such as that of Herbert Molderings in 1984, "whatever survives of a performance in the form of a photograph or videotape is no more than a fragmentary, petrified vestige of a lively process that took place at a different time in

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[152] Dalya Alberge, "Stephen Fry backs charter to switch mobile phones off before the curtain goes up", *The Observer, The Guardian,* (2nd August 2014) theatre, URL: https://www.theguardian.com/stage/2014/aug/02/stephen-fry-theatres-switch-off-mobile-phones
[153] Norbert Bolz and Willem van Reijen, *Walter Benjamin*, trans. Laimdota Mazzarins (Atlantic Highlands, NJ: Humanities Press, 1996)

a different place"[154]. As Auslander adds to this quote in chapter 2 of his book, the

likes of Molderings and Phelan ("performance's being becomes itself through

disappearance"[155]) want to preserve liveness without "contamination"[156] from

mediatisation[157]. Whilst the capturing of live performance through photography allows

for individuals to strengthen their recollection of the live performance and therefore

their sentimental connection to it, it also contradicts the purpose of the live

performance, to deliver a *present,* lived experience.

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[154] Herbert Molderings, 'Life is No Performance: Performance by Jochen Gerz', *The Art of Performance: A Critical Anthology,* (New York: E.P. Dutton, 1984) p. 166-180

[155] Peggy Phelan, *Unmarked,* pg. 146.

[156] Patrice Pavis, 'Theatre and the media: specificity and interference', *Theatre at the Crossroads of Culture,* trans. Loren Kruger (London and New York: Routledge, 1992) pp. 99–135

[157] [157] Philip Auslander, *Liveness,* p. 46.

8

CONCLUSION: AUDIENCE & LIVENESS

Across this thesis, I have examined the intricacies of audience's relationships to live performance. In this conclusion, I will now gather together this information and synthesise it into a simplified text, which demonstrates the nuances of audience and liveness relations. The aim of this text will be to act as a point of reference for contemporary creators to consider in creating work that is inherently audience-centric.

1. **The Audience "Paradox"[158]**

   Being an audience member involves being both a part of a collectively responsive body, and simultaneously existing within one's own individual identity. It is important for creators to acknowledge this when making work that aims to be experiential, as the work must challenge them to bring their own uniqueness to the spectatorship, whilst also encouraging them to belong to a community.

2. **Facilitating Commonalities and Celebrating Diversities**

   Audiences will automatically feel more comfortable in an environment where the things they have in common with one another (locality, interests, etc…) are highlighted, so finding a way to allow audiences to socialise and express this to one another, through conversation or perhaps through chosen appearances, is vital. On the other hand, every audience is diverse in some ways, and creating a supportive and inclusive environment is the best way to allow these differences to shine.

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[158] Helen Freshwater, p. 7.

3. **Self-Sufficiency**

Audiences innately respond collectively, and more confident individuals will facilitate active participation and reception. An audience should be trusted by the creatives to respond and behave appropriately, and this trust will be returned from the audience to the performers.

4. **Audience Communication**

Allowing for audiences to communicate and socialise with one another creates vital relationships within the spectator dynamic, which can extend beyond the realms of the performance venue. Not only does audience socialisation increase confidence, but it can eventually contribute to the formation of larger communities and fan-bases.

5. **Allowing the Audience to Perform**

The audience are just as valuable in any live performance as the performers, and there are infinite ways in which their responses can be considered as acts of performance. Theatre makers should allow space and opportunities for audiences to take more of a dominant role in the performance, so that the power between artist and spectator is equally divided.

6. **Proxemics**

Being physically closer to audiences is the most effective method of creating intimacy and eliminating apprehension. Allowing audiences to roam freely or to not have to adhere to strict spectatorship regulations encourages them to feel relaxed, and thus more compliant with the world that is being created.

7. **Post-Performance Engagement**

The engagement with audience members after the performance is crucial to the contribution of audience-centric, experiential work. The act of recollection

from audience members is inherently performative, and should be viewed as an integral part of sustaining the creative process; work should always change to serve the audience as a performance run continues over time.

8. **Focus on the Live**

The liveness of the performance is at the centre of its existence. Whilst a performance can still possess validity and affect after it is over, its true purpose is to be *experienced in the moment.* Encouraging audience members to put away their mobile phones, and relying on technology to enhance a performance rather than define its entire aesthetic is successful in keeping audiences engaged.

In conclusion, audiences require a connection of closeness to form between them and the performer. This can be enhanced by considering all of the points above, in order to decrease the distance between audience and performer, and encourage participatory action- be that movement or vocalisation, and engaging actively with post-performance conversations, allowing audiences the right to communicate with performers. The audience's recollection of an event is integral to the process of understanding how effective it was, therefore this is something which should be facilitated and integrated into new work. The work that this thesis aims to assist is that of small-scale, cross-disciplinary work that allows audiences to exist in a naturally supportive and recreational environment, one which condones the formation of outside communities and consequentially, activism.

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APPENDICES

Appendix 1: Participant Data Collection

1a) Audience Post-Performance Questionnaire

This questionnaire was offered to all audience members to fill in and return after the performance.

Q9. Did you interact/converse/socialise with the performers at any point before, during or after the performance event? (Yes/No)

[Yes] [No]

Q10. Looking at these 6 images, please circle which one closely represented how you felt during the performance:

Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

_____

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression
3. Belonging to an audience
4. Interactions between artist/spectator
5. Political activism
6. Supporting artists and arts scenes
7. Live work as an "art form" that should be respected
8. Post-pandemic re-building

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

_____
_____
_____
_____
_____

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

1b) Participant Forms

All 'creative collaborators' involved with the design and performance event, as well as

selected, named interview participants were required to sign a consent form.

Collaborators Agreement Form

RESEARCH CO-ORDINATOR: Olivia Linley, University of Birmingham: RESEARCH SUPERVISORS: David Pattie/Joanna Bucknall, University of Birmingham:

This form will outline the aims and objectives of the project, and will provide collaborators with information regarding the extent of their contributions.

The project will run from the beginning of February 2022, and will extend through to approximately 31st July 2022. It will entail a 30-40 minute performance at Coventry's 2-Tone Village on 14th May 2022, which will involve a live audience, some of whom will be employed as research participants.

Creative collaborators will help to piece together the performance by attending rehearsals, contributing ideas, and performing at the event. Creative collaborators' contributions may be documented and analysed as part of the research project, and will be recorded in a Practice as Research diary accessed online via a WordPress blog.

PROJECT OBJECTIVES

- To understand the role of 'liveness' and the importance of it to audience members in the context of both theatre and live music/gig performance
- To design a 'novel' dramaturgy which employs methods incorporated in both immersive theatre, and within gig performance
- To reach and involve an audience who may be regarded as otherwise unreachable

CREATIVE COLLABORATORS PROJECT CONDITIONS & DATA COLLECTION

- Creative collaborators are encouraged to contribute their own ideas to the making of the gig-theatre style piece. These contributions will be recorded and documented, and may affect the overall findings and results of the project.
- Creative collaborators will attend 1-2 3-hour rehearsals per week, with a more focused rehearsal period around the latter half of April 2022. Where possible, financial assistance may be provided to collaborators who require travel expenses.
- Creative collaborators will provide instrumentation and musicality for the performance.
- Collaborators may withdraw at any time from the project up until the 3rd week of the rehearsal period, which is the week beginning 21st February 2022. Collaborators must agree prior that they will not withdraw after this date, as this will massively impact the project.
- Unfortunately, no financial payment or added benefits will be provided to collaborators in return for their efforts, as this project is non-funded and therefore this would not be possible.
- After the project has ended, collaborators will have full access to the thesis should they wish to read it. Due to the nature of their role in working alongside myself, the project co-ordinator, they will not be anonymised in the thesis unless they specify that this is their preference.
- All information provided will be stored on an encrypted University of Birmingham server, to which no other person (besides the research co-ordinator and supervising staff) will have access to.

CREATIVE COLLABORATORS AGREEMENT

Please read and sign your initial next to the following bullet points:

- I agree to being considered a creative collaborator within this project, and I understand that my role differs to that of a research participants'.
- I agree that I may not withdraw from this project after the 21st February 2022.
- I give consent for my name not to be anonymised within the thesis paper (if not please specify in the comment box below)
- I agree to attend 1-2 rehearsals per week for approximately 12 weeks.
- I understand that my data and any sensitive information I provide will be kept entirely confidential.

Collaborator signature... Date...

PRINT FULL NAME IN BLOCK CAPITALS HERE...

Any further comments?

94

Collaborator signature... Date 2.6.22
PRINT FULL NAME IN BLOCK CAPITALS HERE... ANGUS JOHN SHARP
Any further comments?

Collaborator signature... Date 06/05/22
PRINT FULL NAME IN BLOCK CAPITALS HERE... JONAH THOM
Any further comments?

Collaborator signature... Date MAY 9th 2022
PRINT FULL NAME IN BLOCK CAPITALS HERE...
Any further comments?

Collaborator signature... Date 25/05/
PRINT FULL NAME IN BLOCK CAPITALS HERE... SAMUEL ROBIN SME
Any further comments?

Collaborator signature... Date 03/06/22
PRINT FULL NAME IN BLOCK CAPITALS HERE...
Any further comments?

Respondents Information Sheet
RESEARCH CO-ORDINATOR: Olivia Linley, University of Birmingham:
RESEARCH SUPERVISORS: David Pattie/Joanna Bucknall,
University of Birmingham:

This form will outline the aims and objectives of the project, and will provide participants with information regarding the extent of their contributions.

The project will run from the beginning of February 2022, and will extend through to approximately 31st July 2022. It will entail a 30-40-minute performance at Coventry's 2-Tone Village on 14th May 2022, which will involve a live audience, some of whom will be employed as research participants. Please note that research participants will only need to be available on the performance date itself, and for a singular group interview in the weeks soon afterwards.

Research Participants will provide feedback regarding the performance and the event as a whole, which will ultimately shape my eventual research findings, in regards to the meaning and importance of liveness to audiences.

PROJECT OBJECTIVES

- To understand the role of 'liveness' and the importance of it to audience members in the context of both theatre and live music/gig performance
- To design a 'novel' dramaturgy which employs methods incorporated in both immersive theatre, and within gig performance
- To reach and involve an audience who may be considered as otherwise unreachable

RESEARCH PARTICIPANTS PROJECT CONDITIONS & DATA COLLECTION

- Based upon the sales of tickets prior to the event, a random sample of participants will be selected and contacted via email to agree on their involvement in the project. Any participant whom is contacted may decline the offer.
- Agreeing to be a research participant will not affect the person's experience of the event itself. They will be asked to attend and enjoy the event as normal, and a date soon after the performance will be arranged for an online group interview hosted by myself for the participants to provide feedback.
- Participants will not be required to provide what may be considered as sensitive or personal information. The questions will relate only to liveness in performance and the participants' relationship to it/opinion of it. Should participants wish to add any context to their answers which may be considered as sensitive or personal, they will be asked for their consent once more in including this in the thesis.
- Participants may not share information from or about other group members with anyone else after the interview. Identities must be kept confidential.
- Within the thesis writing, participant's names will be coded as numbers (e.g 01, 02, 03, 04, etc…). No names will be used at all, however factors such as age, sexual/gender identity, occupation, or marital status may be mentioned if it is relevant to the thesis in any way.
- The group interview will be recorded, however only an audio version will be included as an attachment to the submission of the thesis documentation. No faces will be included.
- All information provided will be stored on an encrypted University of Birmingham server, to which no other person (besides the research co-ordinator and supervising staff) will have access to.
- Participants may withdraw from this project at any given time, should they wish to, between the dates of 6th February 2022, and 31st July 2022. There will be no consequence to the participant or the research for this.

RESEARCH PARTICIPANT AGREEMENT

Please read and sign your initial next to the following bullet points:

- I agree to being considered as a research participant within this project.
- I have purchased a ticket to the event, and was contacted as a result of this.

- I agree to participating in a recorded online group interview with the research co-ordinator and other participants post-performance.
- I understand that I have the right to withdraw from the project at any time
- I understand that any information I provide for the research will be 100% confidential, and that I will not be named in the research.
- I agree not to share any information regarding other participants with anyone.

Participant signature.. Date: 18.05.22

PRINT FULL NAME BLOCK CAPITALS............SCARLET ROSE MOSS

Any further comments?

Respondents Information Sheet
RESEARCH CO-ORDINATOR: Olivia Linley, University of Birmingham:
RESEARCH SUPERVISORS: David Pattie/Joanna Bucknall,
University of Birmingham:

This form will outline the aims and objectives of the project, and will provide participants with information regarding the extent of their contributions.

The project will run from the beginning of February 2022, and will extend through to approximately 31st July 2022. It will entail a 30-40-minute performance at Coventry's 2-Tone Village on 14th May 2022, which will involve a live audience, some of whom will be employed as research participants. Please note that research participants will only need to be available on the performance date itself, and for a singular group interview in the weeks soon afterwards.

Research Participants will provide feedback regarding the performance and the event as a whole, which will ultimately shape my eventual research findings, in regards to the meaning and importance of liveness to audiences.

PROJECT OBJECTIVES

- To understand the role of 'liveness' and the importance of it to audience members in the context of both theatre and live music/gig performance
- To design a 'novel' dramaturgy which employs methods incorporated in both immersive theatre, and within gig performance
- To reach and involve an audience who may be considered as otherwise unreachable

RESEARCH PARTICIPANTS PROJECT CONDITIONS & DATA COLLECTION

- Based upon the sales of tickets prior to the event, a random sample of participants will be selected and contacted via email to agree on their involvement in the project. Any participant whom is contacted may decline the offer.
- Agreeing to be a research participant will not affect the person's experience of the event itself. They will be asked to attend and enjoy the event as normal, and a date soon after the performance will be arranged for an online group interview hosted by myself for the participants to provide feedback.
- Participants will not be required to provide what may be considered as sensitive or personal information. The questions will relate only to liveness in performance and the participants' relationship to it/opinion of it. Should participants wish to add any context to their answers which may be considered as sensitive or personal, they will be asked for their consent once more in including this in the thesis.
- Participants may not share information from or about other group members with anyone else after the interview. Identities must be kept confidential.
- Within the thesis writing, participant's names will be coded as numbers (e.g 01, 02, 03, 04, etc…). No names will be used at all, however factors such as age, sexual/gender identity, occupation, or marital status may be mentioned if it is relevant to the thesis in any way.
- The group interview will be recorded, however only an audio version will be included as an attachment to the submission of the thesis documentation. No faces will be included.
- All information provided will be stored on an encrypted University of Birmingham server, to which no other person (besides the research co-ordinator and supervising staff) will have access to.
- Participants may withdraw from this project at any given time, should they wish to, between the dates of 0th February 2022, and 31st July 2022. There will be no consequence to the participant or the research for this.

RESEARCH PARTICIPANT AGREEMENT

Please read and sign your initial next to the following bullet points:

- I agree to being considered as a research participant within this project.
- I have purchased a ticket to the event, and was contacted as a result of this.

- I agree to participating in a recorded online group interview with the research co-ordinator and other participants post-performance.
- I understand that I have the right to withdraw from the project at any time
- I understand that any information I provide for the research will be 100% confidential, and that I will not be named in the research.
- I agree not to share any information regarding other participants with anyone.

Participant signature.. Date...17/05/2022...................................

PRINT FULL NAME BLOCK CAPITALS   PHILIP SEPHTON.................................

Any further comments?

Appendix 2- Performance & Post-Performance Footage

2a) Post-Performance Interview

An unlisted link to recorded footage of the post-performance discussion via Zoom on 24th May 2022.

https://youtu.be/IvoqUlwgYOM

2b) Performance Footage- Audience View

Recorded footage of the performance with the audience in view.

https://youtu.be/lGHKafTGXRA

2c) Performance Footage- Stage View

Recorded footage of the performance with the stage in view.

https://youtu.be/v7byEy_OFDg

Appendix 3- Results

3a) Questionnaire Raw Data

Raw figures and statistics based on the questionnaire results alone.

3a i) Yes/No Questions

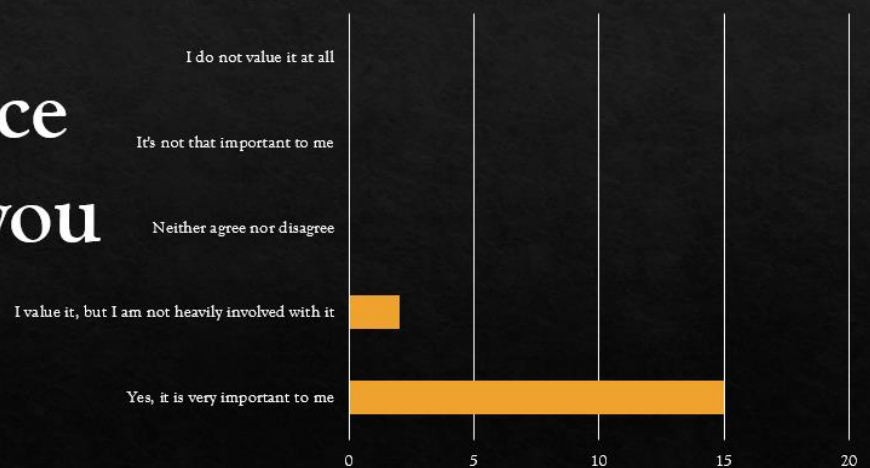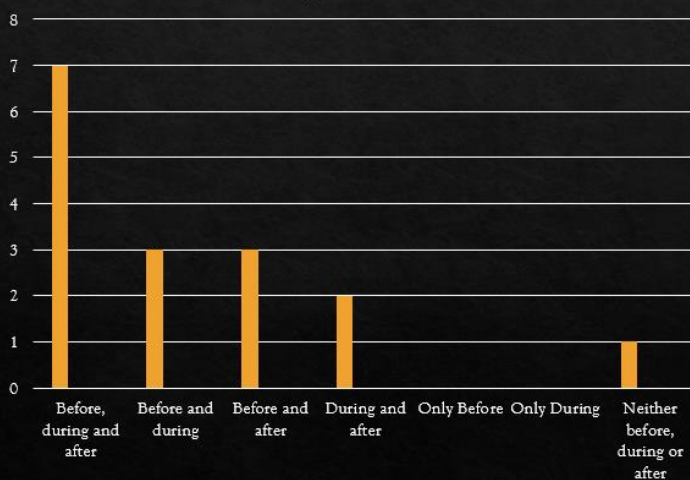| QUESTION	YES	NO
Did you interact/socialise/converse with other audience members before, during or after the event?	9	5
If this performance had NOT been performed live, do you think it would have had the same effect on you as an audience member?	1	16
Do you think there is a need today within society for live performance?	17	0

3a ii) Multiple Choice Questions
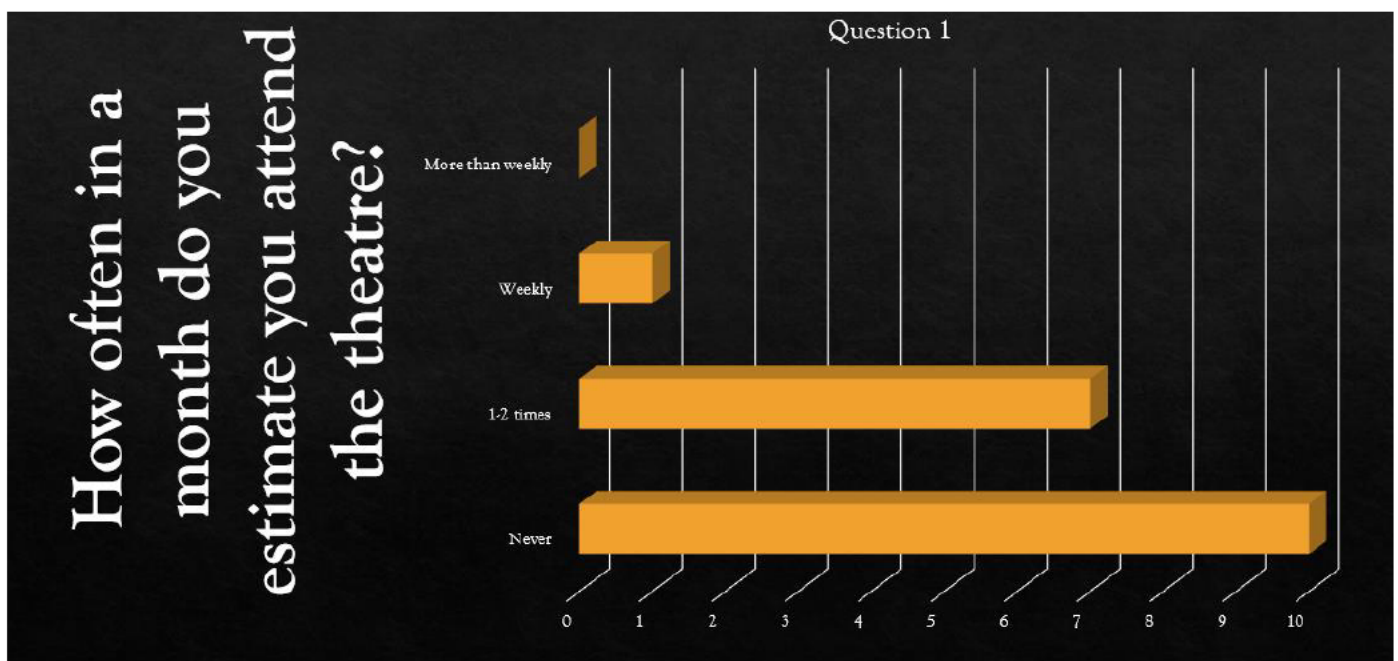
Question 2
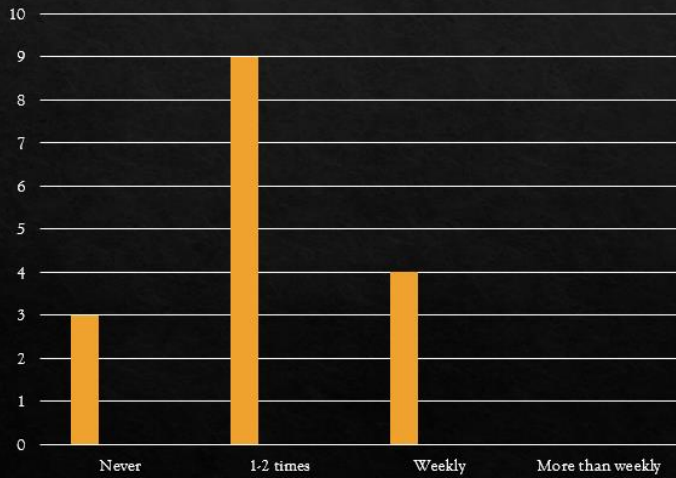
How often in a month do you estimate that you attend live music events?

Category	Value
Never	3
1-2 times	9
Weekly	4
More than weekly	0

Is live performance something you value?

Question 3

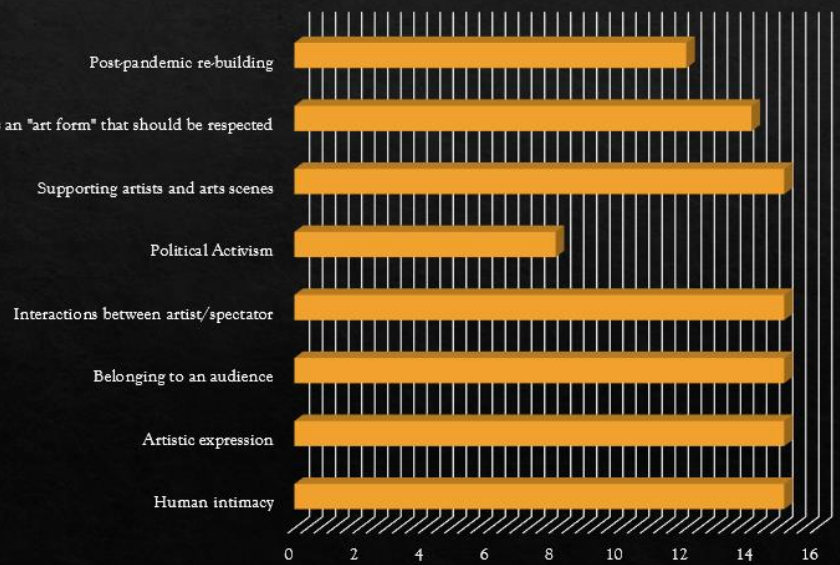| Category	Value
I do not value it at all	0
It's not that important to me	0
Neither agree nor disagree	0
I value it, but I am not heavily involved with it	2
Yes, it is very important to me	15

Question 8

Did you interact/converse with other audience members before, during or after the performance event?

Category	Value
Before, during and after	7
Before and during	3
Before and after	3
During and after	2
Only Before	0
Only During	0
Neither before, during or after	1

Question 14b

If YES to previous question (14a), please tick as many potential reasons for this that you agree to be true.
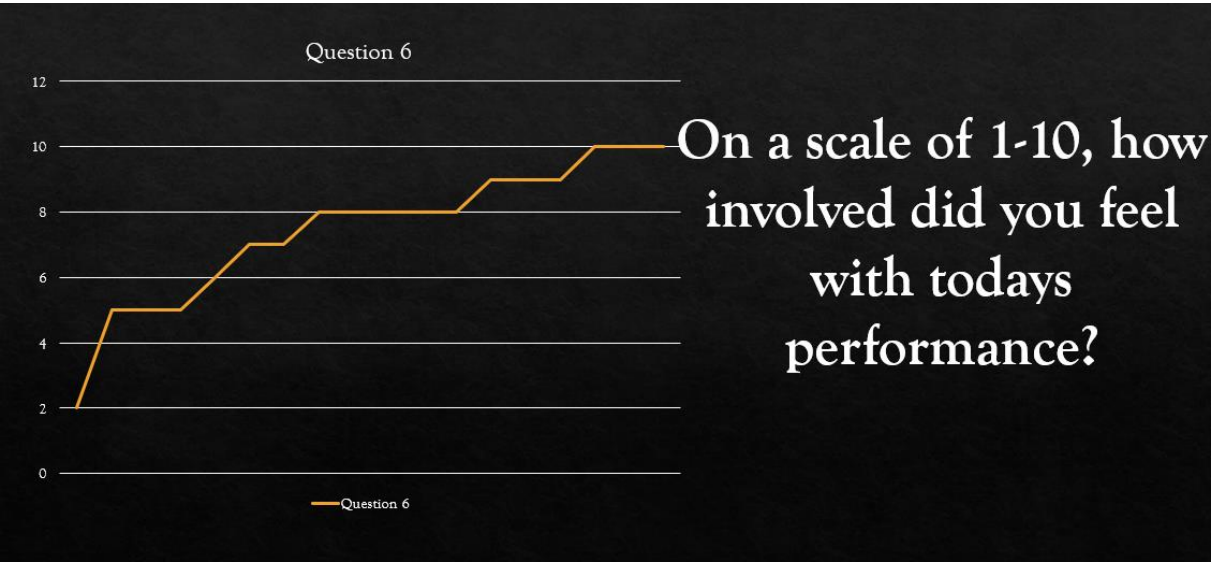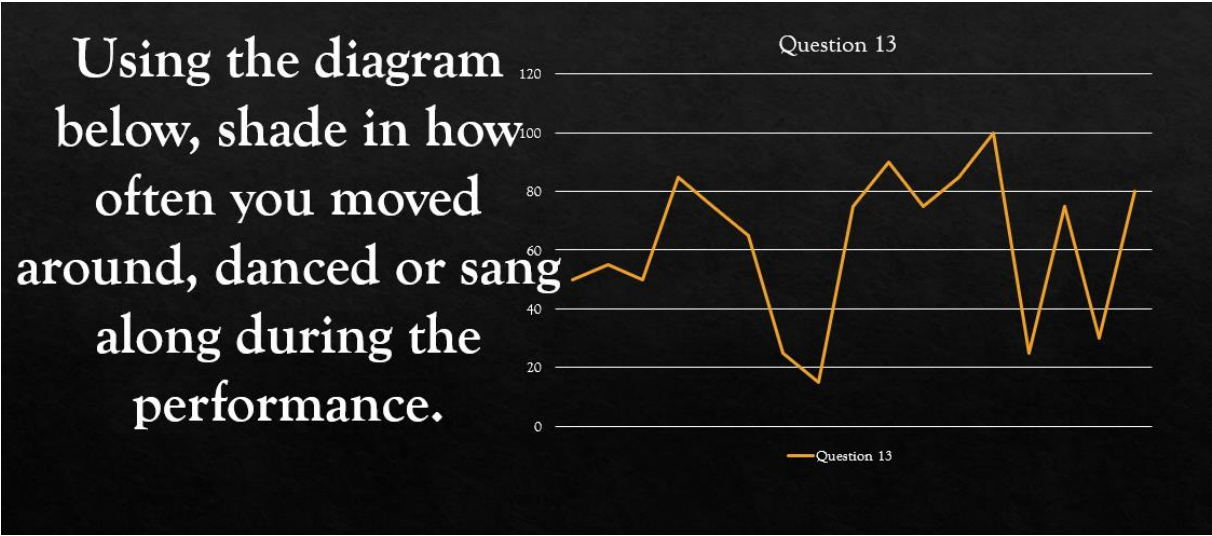
- Post-pandemic re-building
- Live work as an "art form" that should be respected
- Supporting artists and arts scenes
- Political Activism
- Interactions between artist/spectator
- Belonging to an audience
- Artistic expression
- Human intimacy

Question 10

A B C D E F

Looking at these 6 images, please circle which one closely represented how you felt during the performance.

Using the diagram below, shade in how often you moved around, danced or sang along during the performance.

Question 13

On a scale of 1-10, how involved did you feel with todays performance?
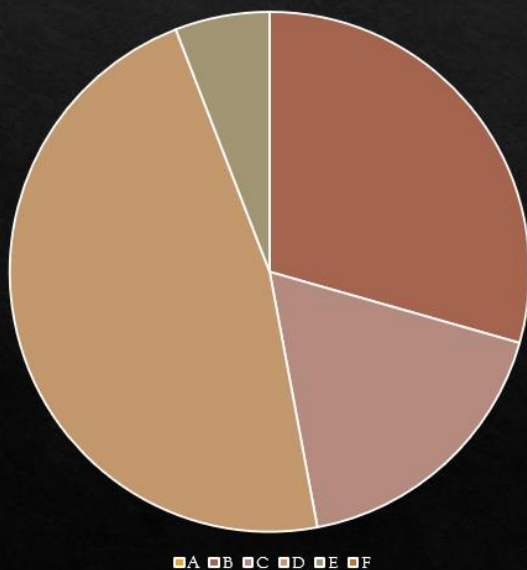
Question 6

3b) Questionnaire Scans

Scanned questionnaire examples, filled in anonymously.

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the ~~~ or ~~~ notes~~
wish to answer a question then leave it blank. Feel free to doodle and add any extra notes~~
anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

THE WHO, THE JAM, ED SHERAN, THE SCRIPT

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

SPECIALS — MADE ME FEEL LIKE I WAS TAKING DRUGS, GAVE ME A BIG BUZZ.

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

7/8

Q7. Can you provide an interesting fact or something you learned from today's performance?

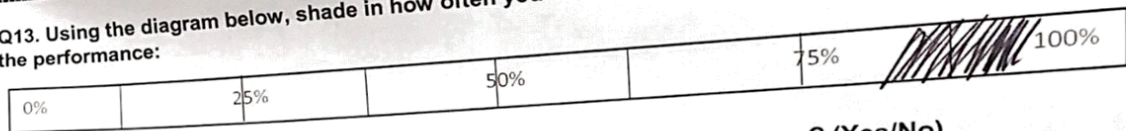THE FACT THAT PRINCESS ANN WAS AT THE CEREMONY.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]

Q11. If this event had NOT been performed live, do you think it wou~
you as an audience member? (Yes/No)

[Yes] (No)

Q12. Name one thing you think would NOT have been possible if this performance had been pre-
recorded, or performed via livestream?

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during
the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)
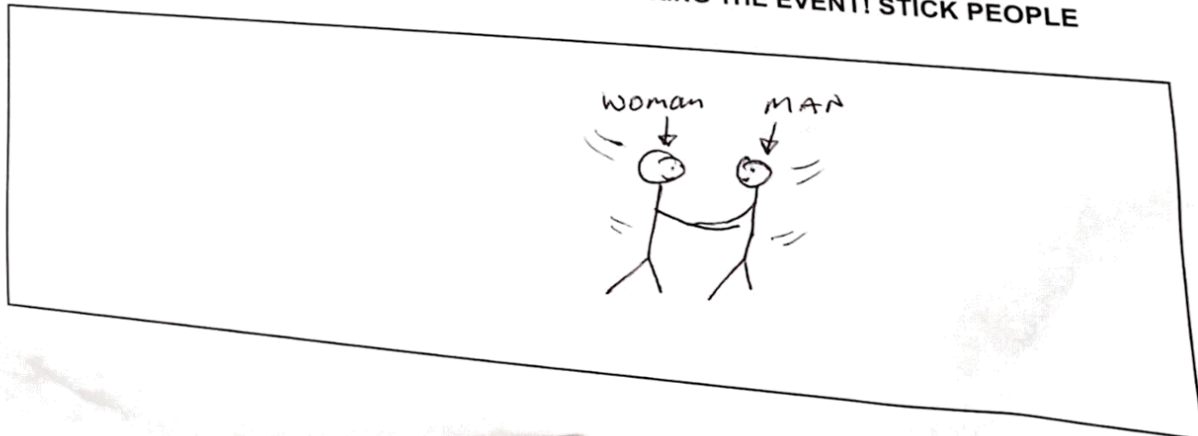
(Yes) [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your
experience?

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE
WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know anywhere on the page if you wish. Feel free to doodle and add any extra note- wish to answer a question then leave it blank. Feel free to doodle and add any extra note-

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.   ABBA

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?   tonight, lively

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9

Q7. Can you provide an interesting fact or something you learned from today's performance?   Trinidad had a tar lauce
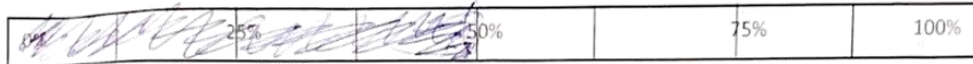
Q8. Did you interact/converse/socialise with other audience members during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]

Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

interaction with audience

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or
wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/tho
anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or
disagree] [It's not that important to me] [I do not value it at all]

**Q4. Who would you regard as your favourite performing artist? This could be a band,
musician, singer, actor, actor-musician, anyone who performs professionally! You can
name multiple if you wish.**

Rude Six :>   BFF   CBSO

**Q5. Can you briefly describe a memorable _live_ performance that you have witnessed? How
did it make you feel?**

I watched Doe Maar in Amsterdam and it
was the most alive I have ever felt

**Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not
involved, 10= very involved)**

10

**Q7. Can you provide an interesting fact or something you learned from today's
performance?**

The origins/ history of ska

**Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or
after the performance event? (Circle most appropriate)**

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]
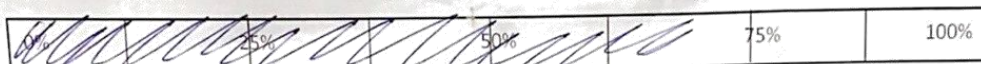
Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

I would not have been able to dance

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes
7. Live work as an "art form" that should be respected
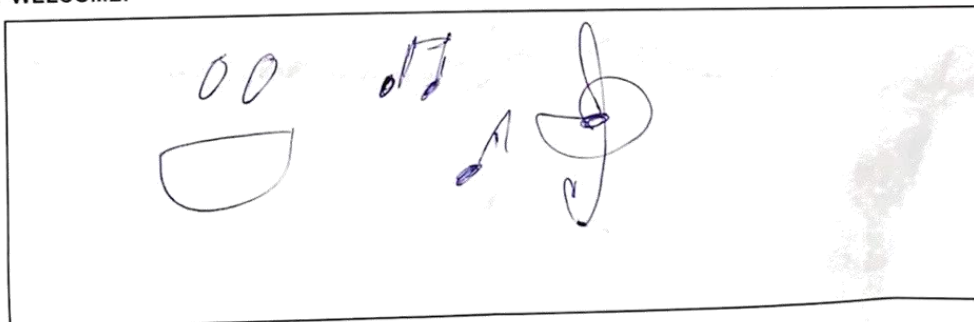8. Post-pandemic re-building

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

I Love

RUDESIX

OPTIONAL:

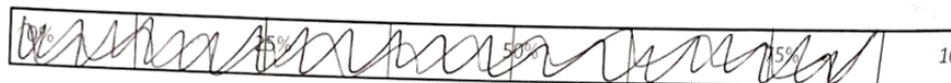USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

Q11. If this event had NOT been performed live, do you think it would have had the same you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had bee recorded, or performed via livestream?

ENERGY OF THE AUDIENCE IS ONLY AVAILABLE IN
"LIVE" SETTING.

Q13. Using the diagram below, shade in how often you moved around, dance or sang along d the performance:

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

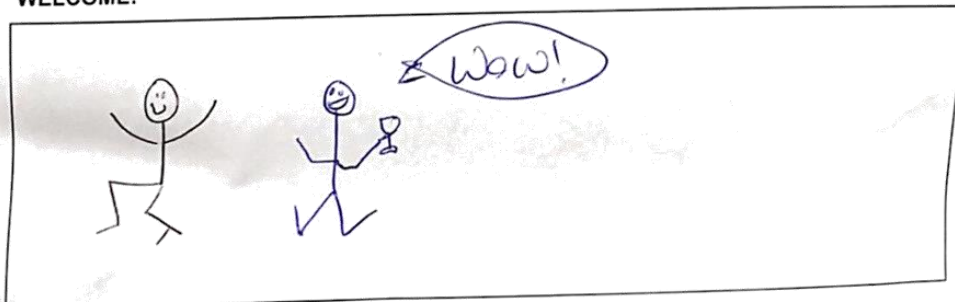**Q14b.** IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism ✓
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

VERY GOOD + INFORMATIVE. RUDESIX (+ISH) WAS
GREAT AS ALWAYS.

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or do wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thou anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

ICE NINE KILLS (BAND), MEMPHIS MAY FIRE (BAND), TRIXIE MATTEL (DRA
KATYA (DRAG), WILLIAM (DRAG)

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

LIVE PERFORMANCE OF WEST SIDE STORY.
IGNITED A LOVE FOR LIVE THEATRE PERFORMANCE,
+ MUSIC USED IN LIVE PERFORMANCE.

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9

Q7. Can you provide an interesting fact or something you learned from today's performance?

TRINIDAD HAD A FAMOUS "PITCH LAKE" WHICH WAS SOLD
TO THE U.S. TO PAVE ROADS.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)
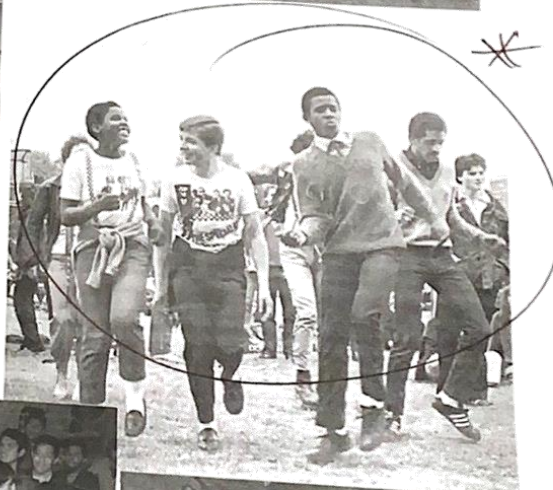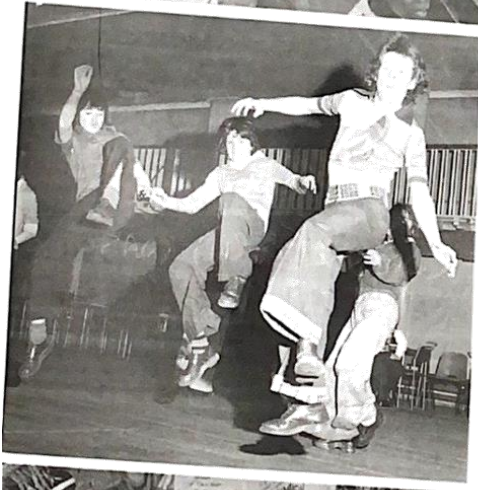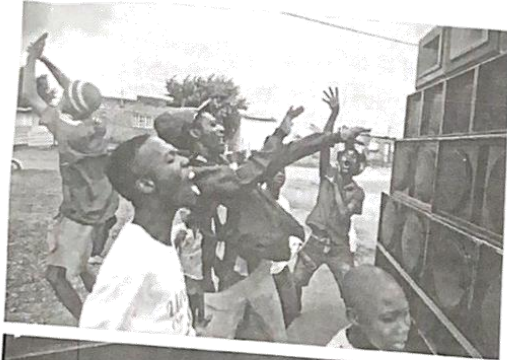
[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]

110

Q8. Did you interact/converse/socialise with the <u>performers</u> at any point before, during or after the performance event? (Yes/No)

[Yes] [No]   VERY MUCH SO!

Q10. Looking at these 6 images, please circle which one closely represented how you felt during the performance:

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or do wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thou anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

ICE NINE KILLS (BAND), MEMPHIS MAY FIRE (BAND), TRIXIE MATTEL (DRA
CATYA (DRAG), WILLEM (DRAG)

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

LIVE PERFORMANCE OF WEST SIDE STORY.
IGNITED A LOVE FOR LIVE THEATRE PERFORMANCE,
+ MUSIC USED IN LIVE PERFORMANCE.

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9

Q7. Can you provide an interesting fact or something you learned from today's performance?

TRINIDAD HAD A FAMOUS "PITCH LAKE" WHICH WAS SOLD
TO THE U.S. TO PAVE ROADS.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] (1-2 times) [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] (1-2 times) [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

(Yes, it is very important to me) [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

The Levellers, Beans on Toast, Gerry Cinnamon, Lil Dicky

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

I listen to music that tells a story, or resonates with my social/political values. Listening to live music surrounded by people who are likely to share the same views as me makes me feel part of something. It distracts from the trouble of daily life.

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9

Q7. Can you provide an interesting fact or something you learned from today's performance?

How music of this nature has progressed through the ages - it was so interesting to see how political & social effects/movements changed how music evolved. It was also interesting to know it evolved from Trinidad & Tobago, and also how poor Jamaica as a country is, and has

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or been. after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] (During and after) [Only Before]
[Only during] [Only after] [Neither before, during or after]

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't kno
wish to answer a question then leave it blank. Feel free to doodle and add an
anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music even

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate resp

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neit
disagree] [It's not that important to me] [I do not value it at all]

**Q4. Who would you regard as your favourite performing artist? This could be a
musician, singer, actor, actor-musician, anyone who performs professionally! Y
name multiple if you wish.**

Rudesis

**Q5. Can you briefly describe a memorable *live* performance that you have witnesse
did it make you feel?**

Moseley Folk Festival. Great chilled festi

**Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1=
involved, 10= very involved)**

2

**Q7. Can you provide an interesting fact or something you learned from today's
performance?**

Bands that I enjoy that I never thought
of being ska music

**Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or
after the performance event? (Circle most appropriate)**

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
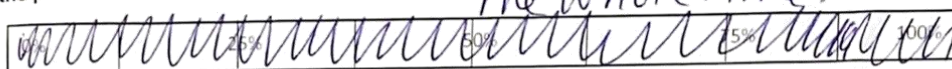[Only during] [Only after] [Neither before, during or after]

Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

Live music can allow you to really 'let go' and dance/sing – livestreamed content don't make you feel even so comfortable or part of a community.

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

The whole time.

0% 25% 50% 5% 100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No] 100%!!!!

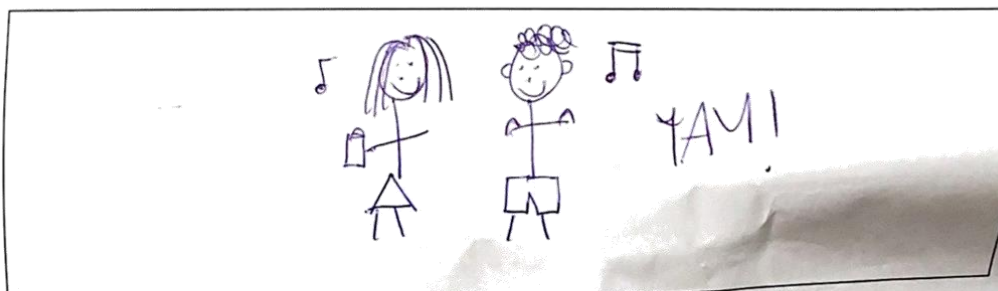**Q14b.** IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism ✓
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

I REALLY enjoyed today performance. It evoked many emotions and it was a great way to teach the history + development of mu. style of music.
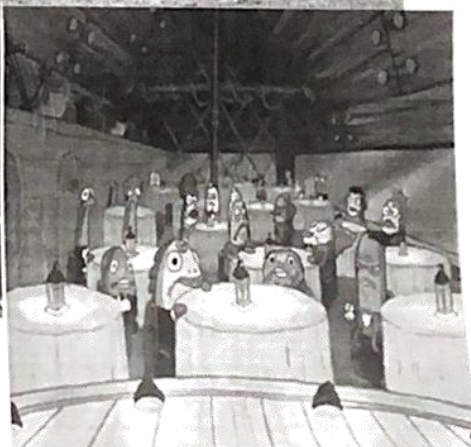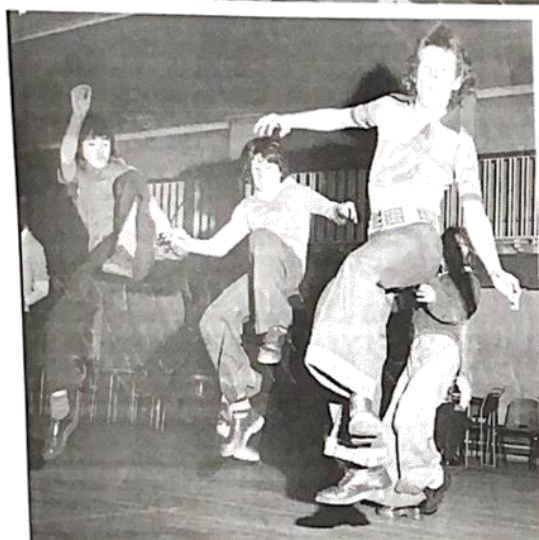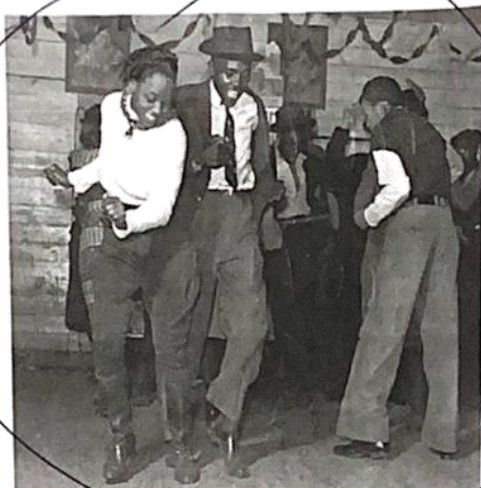
OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

19. Did you interact/converse/socialise with the <u>performers</u> at any point before, during or after the performance event? (Yes/No)

Yes] [No]

Q10. Looking at these 6 images, please circle which one closely represented how you felt during the performance:

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/tho anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

hybrid minds me to me he producers het
euphencity lift my soul it cas so
Able to hre life.

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

the jelly heads in Kisby, however his
was so fresh the vibe was esupia
well done my first Exemina in his genee
Cool through say Cooled it very entertain

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9.

Q7. Can you provide an interesting fact or something you learned from today's performance?

the tempo and atmosfer was Coot
present fresh and engaging Read, entertams
Coved the treatne) and crowdConhol,
unct talent.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate) yes thrcushout.

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after] Im Shll here ad.

you joured after xx

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/tho anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

hybrid minds he to me he producers let Euphonicity lift my soul it was so Able to hear life.

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

the jelly heads in Kirby, however his was so fresh the vibe was esijua well done / my first Exeience in his Genie cool I might say / loved it very entertained

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

9.

Q7. Can you provide an interesting fact or something you learned from today's performance?

the tempo and atmosphere was cool present/ fresh and engaging Real, entertais loved the reaction and crowd control. what talent.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate) yes throughout.

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after] I'm still here and.

you saved after xx

Q11. If this event had NOT been performed live, do you think it would have had the same or similar impact on you as an audience member? (Yes/No)

[Yes][No]

QUESTIONNAIRE
Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q12. ...have been possible if this performance had been pre-recorded, or performed via...

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance.

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

0%   25%   75%   100%

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

Q14b. If (YES) please tick as many potential reasons for this that you agree to be true:

The Blossoms.

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and scenes
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q5. Can you briefly describe a memorable live performance that you have witnessed? How did it make you feel?

Festival. Make you feel alive

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved) something I actively listened to but I definitely wasn't losing this.

5

Q7. Can you provide an interesting fact or something you learned from today's performance?

OPTIONAL: is amazing How Music genre's go

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

Full circle

Q8. Did you interact/converse/socialise with other audience members during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]

Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)
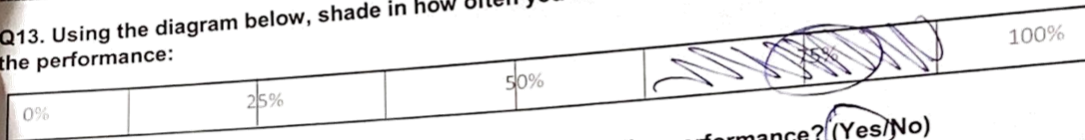
[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

The audience Reaction

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

| 0% | 25% | 50% | 75% | 100% |

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓ ✓
3. Belonging to an audience
4. Interactions between artist/spectator ✓
5. Political activism ✓
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Very proud of My daughter Olina!

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

My work wife!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] ✓ [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] ✓ [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

Evis Costello. Paul McCartney Emile Sande
Phil Collins

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

Rude 6. 2019 Cross Keys Bedworth -Fantastic

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

8.

Q7. Can you provide an interesting fact or something you learned from today's performance?

History of Reggea

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]

.... been performed live, do you think it would have had the same effect on an audience member? (Yes/No)

No]

Name one thing you think would NOT have been possible if this performance had been pre-rded, or performed via livestream?

Wouldnt have danced & enjoyed the performance if it want live

. Using the diagram below, shade in how often you moved around, dance or sang along during performance:
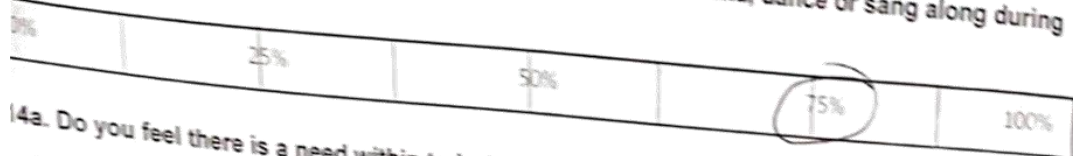
0%	25%	50%	75%	100%

14a. Do you feel there is a need within today's society for live performance? (Yes/No)

es] [No]

14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes ✓
7. Live work as an 'art form' that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Brilliant

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

Q9. Did you interact/converse/socialise with the <u>performers</u> at any point before, during or after the performance event? (Yes/No) *Liv & Harry.*

Yes] [No]

Q10. Looking at these 6 images, please circle which one closely represented how you felt during the performance:

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answ
wish to answer a question then leave it blank. Feel free to doodle and add any extra not
anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [(1-2 times)] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circ

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agr
disagree] [It's not that important to me] [I do not value it at all]

**Q4. Who would you regard as your favourite performing artist? This could be a band,
musician, singer, actor, actor-musician, anyone who performs professionally! You ca
name multiple if you wish.**

Tara Lvy   Bowling for Soup   Lorna S

**Q5. Can you briefly describe a memorable _live_ performance that you have witnessed? I
did it make you feel?**

Napalm Death: my First mosh pit. It was scary and
amazing everyone was crashing into each other and laughing cl
it was less.

**Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= no
involved, 10= very involved)**

5

**Q7. Can you provide an interesting fact or something you learned from today's
performance?**

Trinidad has a tar pit.

**Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or
after the performance event? (Circle most appropriate)**

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
[Only during] [Only after] [Neither before, during or after]

converse/socialise with the <u>performers</u> at any point before, during or
ce event? (Yes/No)

ese 6 images, please circle which one closely represented how you felt
mance:
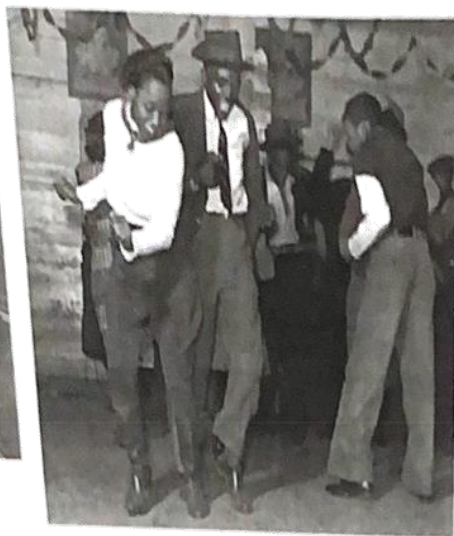
Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

Audience dancing/cheering

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy ✓
2. Artistic expression ✓
3. Belonging to an audience
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Daddy G vas a Legend.

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

Ron Stewart / Stereophonics / Small Theatres

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

6

Q7. Can you provide an interesting fact or something you learned from today's performance?

A Bit of improvement in sound Quality

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]
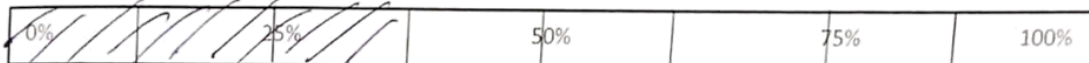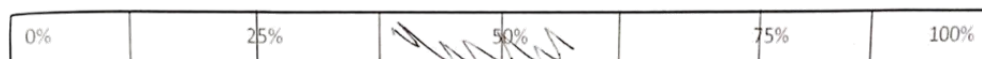
Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression
3. Belonging to an audience
4. Interactions between artist/spectator
5. Political activism
6. Supporting artists and arts scenes
7. Live work as an "art form" that should be respected
8. Post-pandemic re-building

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

_____ Access to Play large _____

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer o
wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/t
anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly] Maybe once or twice in a y

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree (
disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band,
musician, singer, actor, actor-musician, anyone who performs professionally! You can
name multiple if you wish.

Rude Six
AC 30!
Ribbon City Soul band

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? Hov
did it make you feel?

Rude Six & Lobster at Nuneaton (Queens)
Really good show from both performers.
kept the tunes flowing and danced all h

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not
involved, 10= very involved)

7

Q7. Can you provide an interesting fact or something you learned from today's
performance?

Q8. Did you interact/converse/socialise with other audience members during, before or
after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before]
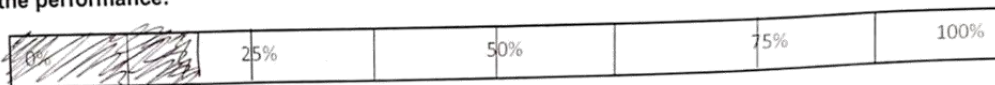[Only during] [Only after] [Neither before, during or after]

Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

Audience Participation.

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression ✓
3. Belonging to an audience ✓
4. Interactions between artist/spectator ✓
5. Political activism
6. Supporting artists and arts scenes ✓
7. Live work as an "art form" that should be respected ✓
8. Post-pandemic re-building ✓

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Great performance by all artists. Very proffessional. Shame that the sound problem, but the group carried on regardless. We have watched this group countless times, since they were youngsters, and they have grown into true proffessionals.

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or d wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thou anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

Terry hall + Suggs

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

Skamouth it was best Felt Amazing

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

7

Q7. Can you provide an interesting fact or something you learned from today's performance?

Not really had bourbon

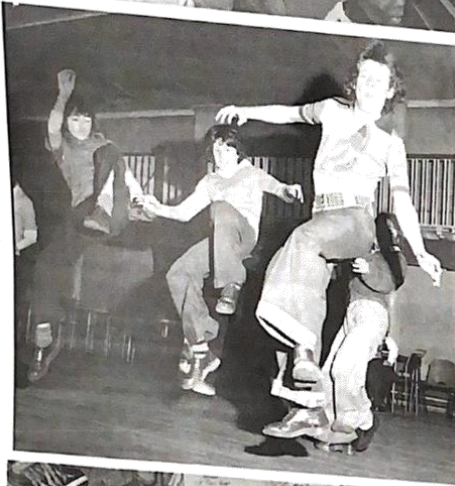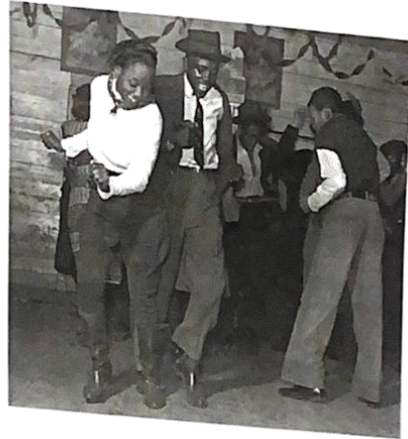
Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]

...id you interact/converse/socia... with the <u>performers</u> at any point before, during or ...r the performance event? (Yes/No)

[Yes] [No]

210. Looking at these 6 images, please circle which one closely represented how you felt during the performance:

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

Bob marley tribute acts .

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

Alive -

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

10

Q7. Can you provide an interesting fact or something you learned from today's performance?

History of scar + reggae -

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]
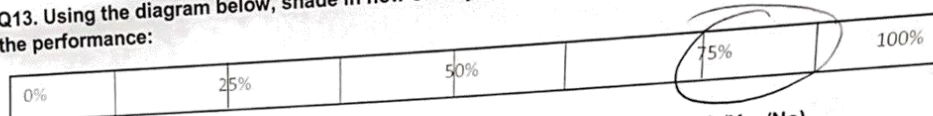
Q11. If this event had NOT been performed live, do you think it would have had the same effect on you as an audience member? (Yes/No)

[Yes] [No]

Q12. Name one thing you think would NOT have been possible if this performance had been pre-recorded, or performed via livestream?

I wouldn't of attended

Q13. Using the diagram below, shade in how often you moved around, dance or sang along during the performance:

0%	25%	50%	75%	100%

Q14a. Do you feel there is a need within today's society for live performance? (Yes/No)

[Yes] [No]

Q14b. IF YES, please tick as many potential reasons for this that you agree to be true:

1. Human intimacy
2. Artistic expression
3. Belonging to an audience
4. Interactions between artist/spectator
5. Political activism
6. Supporting artists and arts scenes
7. Live work as an "art form" that should be respected
8. Post-pandemic re-building

Q15. Finally, do you have any further comments to add regarding today's performance and your experience?

Amazing Crowd was brought together by music, unity, family.

OPTIONAL:

USE THIS SPACE TO DRAW A PICTURE OF YOURSELF DURING THE EVENT! STICK PEOPLE WELCOME!

QUESTIONNAIRE

Please fill out as many answers as possible, and be honest! If you don't know the answer or don't wish to answer a question then leave it blank. Feel free to doodle and add any extra notes/thoughts anywhere on the page if you wish.

Q1. How often in a month do you estimate that you attend the theatre? (Circle)

Very occansionally, maybe 1 a year.

[Never] [1-2 times] [weekly] [more than weekly]

Q2. How often in a month do you estimate that you attend live music events? (Circle)

[Never] [1-2 times] [weekly] [more than weekly]

Q3. Is live performance something you value? (Circle most appropriate response)

[Yes, it is very important to me] [I value it, but I am not heavily involved with it] [Neither agree or disagree] [It's not that important to me] [I do not value it at all]

Q4. Who would you regard as your favourite performing artist? This could be a band, musician, singer, actor, actor-musician, anyone who performs professionally! You can name multiple if you wish.

UK SUBS
NEVILLE STAPLE BAND
SLF

Q5. Can you briefly describe a memorable *live* performance that you have witnessed? How did it make you feel?

CARTER USM.
Thought the building would collapse
EUPOHIRE

Q6. On a scale of 1-10, how involved did you feel with today's event/performance? (1= not involved, 10= very involved)

8

Q7. Can you provide an interesting fact or something you learned from today's performance?

BAND members Play more instruments
than I thought.

Q8. Did you interact/converse/socialise with other <u>audience members</u> during, before or after the performance event? (Circle most appropriate)

[Before, during, and after] [Before and during] [Before and after] [During and after] [Only Before] [Only during] [Only after] [Neither before, during or after]

Appendix 4: Creative Process

4a) Rehearsal Documentation

WordPress blog link to documentation of the creative rehearsal process.

https://wordpress.com/post/livtheatre.wordpress.com/2035

Appendix 5: Ethics

5a) Application for Ethical Review

Completed AER form on in accordance with University of Birmingham.

UNIVERSITY OF BIRMINGHAM

Application for Ethics Review Form

Guidance Notes:

What is the purpose of this form?

This form should be completed to seek ethics review for research projects to be undertaken by University of Birmingham staff, PGR students or visiting/emeritus researchers who will be carrying out research which will be attributed to the University.

Who should complete it?

For a staff project – the lead researcher/Principal Investigator on the project.
For a PGR student project – the student's academic supervisor, in discussion with the student.

Students undertaking undergraduate projects and taught postgraduate (PGT) students should refer to their Department/School for advice

When should it be completed?

After you have completed the University's online ethics self-assessment form (SAF), IF the SAF indicates that ethics review is required. You should apply in good time to ensure that you receive a favourable ethics opinion prior to the commencement of the project and it is recommended that you allow at least 60 working days for the ethics process to be completed.

How should it be submitted?

An electronic version of the completed form should be submitted to the Research Ethics Officer, at the following email address: aer-ethics@contacts.bham.ac.uk.

What should be included with it?

Copies of any relevant supporting information and participant documentation, research tools (e.g. interview topic guides, questionnaires, etc) and where appropriate a health & safety risk assessment for the project (see section 10 of this form for further information about risk assessments).

What should applicants read before submitting this form?

Before submitting, you should ensure that you have read and understood the following information and guidance and that you have taken it into account when completing your application:

- The information and guidance provided on the University's ethics webpages
  (https://intranet.birmingham.ac.uk/finance/accounting/Research-Support-Group/Research-Ethics/Ethical-Review-of-Research.aspx)

- The University's Code of Practice for Research
  (https://www.birmingham.ac.uk/Documents/university/legal/research.pdf)

- The guidance on Data Protection for researchers provided by the University's Legal Services team at https://intranet.birmingham.ac.uk/legal-services/What-we-do/Data-Protection/resources.aspx.

Section 1: Basic Project Details

Project Title: 'What does liveness mean to audiences? Live music gig performance as an immersive dramaturgy.'

Is this project a:

University of Birmingham Staff Research project ☐
University of Birmingham Postgraduate Research (PGR) Student project ☒
Other (Please specify below) ☐
Click or tap here to enter text.

Details of the Principal Investigator or Lead Supervisor (for PGR student projects):

Title: Dr
First name: Joanna
Last name: Bucknall

Position held: Lecturer in Modern and Contemporary Drama and Theatre
School/Department EDACS, DTA

Telephone: +4
Email address:

Details of any Co-Investigators or Co-Supervisors (for PGR student projects):

Title: Dr
First name: David
Last name: Pattie

Position held: Senior Lecturer Drama & Theatre Arts
School/Department EDACS, DTA

Telephone: +4
Email address:

Details of the student for PGR student projects:

Title: Ms
First name: Olivia
Last name: Linley

Course of study: MRes DTA
Email address:

Project start and end dates:

Estimated start date of project: 01/10/2021
Estimated end date of project: 01/10/2022

Funding:

Sources of funding: none

Section 2: Summary of Project

Describe the purpose, background rationale for the proposed project, as well as the hypotheses/research questions to be examined and expected outcomes. This description should be in everyday language that is free from jargon - please explain any technical terms or discipline-specific phrases. Please do not provide extensive academic background material or references.

This is a practice-based masters level research project that seeks to understand the nature of live performance practices in an empirically responsible manner. The projects objectives are to understand the role of liveness in live music events and immersive theatre. Through practice-based methods the project will innovate a novel hybrid from of performance that captures and extends the function of liveness found across the two existing forms of theatre and live music.

The projects objectives are to:

- understand the value of 'liveness' in performance to individuals in an audience
- utilise the practice of live musicianship (e.g. the playing of instruments and the overall delivery of the music itself) combined with theatrical storytelling to emphasise the need for performance that is live
- to create a performance event which is accessible to a diverse group of people, and to attract thos who are perhaps otherwise unreachable

Section 3: Conduct and location of Project

Conduct of project

Please give a description of the research methodology that will be used. If more than one methodology or phase will be involved, please separate these out clearly and refer to them consistently throughout the rest of this form.

There are three distinctive research methodologies that will be employed in this project: Practice-based research Ethnographic Interviews Survey Questionnaires Practice-based and ethnographic research methods will involve two types of research participant: Creative collaborators Live-event audiences Olivia will be utilising a blend of survey questionnaire methods and ethnographic data collection to firstly establish the nature, function and role of 'liveness' in existing music and theatre practices by accessing makers and audiences at public performance events. She will then recruit and collaborate with creatives to innovate and test a novel hybrid dramaturgy to gain further insight into the nature, function and affect of the prototype hybrid dramaturgy. A blend of ethnographic interview, observation and praxical reflection will be employed to generate qualitative data that captures the process of developing the dramaturgy and its reception for live audiences. She will observe footage of a live, public gig-theatre performance filmed by a videographer, which she will also participate in writing, directing and performing. She will then engag with a number of selected audience participants via a group interview to understand which aspects of the dramaturgy and practice were effective in increasing factors such as participation, socialisation and the dynamic of intimate and communicative spectatorship between audience and performer. The group interview will occur via Olivia's university Zoom account around 8-10 days after the event.

Geographic location of project

State the geographic locations where the project and all associated fieldwork will be carried out. If the project will involve travel to areas which may be considered unsafe, either in the UK or overseas, please ensure that the risks of this (or any other non-trivial health and safety risks associated with the research) are addressed by a documented health and safety risk assessment, as described in section 10 of this form.

Birmingham & Coventry

Section 5: Consent

What process will be used to obtain consent?

Describe the process that the investigator(s) will be using to obtain valid consent. If consent is not to be obtained explain why. If the participants are under the age of 16 it would usually be necessary to obtain parental consent and the process for this should be described in full, including whether parental consent will be opt-in or opt-out.

Click or tap here to enter text. Creative collaborators will be furnished with a collaborators information sheet and a will sign a collaborators agreement form. The information sheet will outline the objectives of the project, the conditions of collaboration, details of how the data will be collected, utilised, disseminated and stored. The collaborators agreement will outline the conditions of collaboration and details of how to withdraw without prejudice from the project.

Audience participants will be provided with a respondent's information sheet, outlining the objectives of the research, along with details of how the data will be collected, utilised, disseminated and stored. Audience participants will be asked to complete an interview release form and will be provided with details of how to withdraw their contribution and consent without prejudice. Participants who choose only to fill in the questionnaire at the event will be informed on the opening page that their completion is taken as consent, and therefore no names or signatures will be taken from these audience members.

All creative collaborators and audience respondents will be over 18 and have the capacity to provide informed consent.

Please be aware that if the project involves over 16s who lack capacity to consent, separate approval will be required from the Health Research Authority (HRA) in line with the Mental Capacity Act.

Please attach a copy of the Participant Information Sheet (if applicable), the Consent Form (if applicable), the content of any telephone script (if applicable) and any other material that will be used in the consent process.

Note: Guidance from Legal Services on wording relating to the Data Protection Act 2018 can be accessed at https://intranet.birmingham.ac.uk/legal-services/What-we-do/Data-Protection/resources.aspx.

Use of deception?

Will the participants be deceived in any way about the purpose of the study?

Yes ☐
No ☒

If yes, please describe the nature and extent of the deception involved. Include how and when the deception will be revealed, and the nature of any explanation/debrief will be provided to the participants after the study has taken place.

Click or tap here to enter text.

Section 6: Participant compensation, withdrawal and feedback to participants

What, if any, feedback will be provided to participants?

Explain any feedback/ information that will be provided to the participants after participation in the research (e.g. a more complete description of the purpose of the research, or access to the results of the research).

Full access to the thesis will be provided should participants wish to read it. However, to make this more accessible to those from a non-academic background, I will compile a visual mood-board presenting some quotations and findings from the research which can be provided for the participants should they wish to have a form of documentation for their participation.

What arrangements will be in place for participant withdrawal?

Describe how the participants will be informed of their right to withdraw from the project, explain any consequences for the participant of withdrawing from the study and indicate what will be done with the participant's data if they withdraw.

Creative collaborators and audience participants will be provided with contact details of the lead researcher, Oliva Linley so that they can make contact directly to withdraw from the research project. There will be no consequences for withdrawal for either type of participant.
If a creative collaborator chooses to withdraw their contribution will be anonymised where possible and personal data will be destroyed where possible. Live performance making is a collaborative process and fu removal of data or contribution will not always be possible. However, to mitigate this a fully transparent and consultative process will be undertaken with the creative collaborator to ensure that their contributio is managed ethically and in line with UoB ethical guidelines.

The selected participants who agree to be interviewed via Zoom after the event will be able to withdraw a any time during the process. Their data and feedback will hence be destroyed and their contribution removed from the overall research. Those who complete questionnaires upon the evening of the event wi be informed on the opening page of the survey that their withdrawal after submittance is not possible due to the preservation of their anonymity

Please confirm the specific date/timescale to be used as the deadline for participant withdrawal and ensur that this is consistently stated across all participant documentation. This is considered preferable to allowing participants to 'withdraw at any time' as presumably there will be a point beyond which it will not be possible to remove their data from the study (e.g. because analysis has started, the findings have been published, etc).

Creative collaborators will not be able to withdraw consent after the 3rd week of the rehearsal period, this will be made explicit in the collaborator's agreement and collaborators information sheet.

Audience participants can withdraw their consent up to the 31st July 2022 by this point the research will be the process of being written up and withdrawal will not be possible after this date. This will be made explic in the information sheet and the consent form. It will be re-iterated in any further contact with audience respondents beyond these two documents.

What arrangements will be in place for participant compensation?

Will participants receive compensation for participation?

Yes ☐
No ☒

If yes, please provide further information about the nature and value of any compensation and clarify whether it will be financial or non-financial.

Click or tap here to enter text.

If participants choose to withdraw, how will you deal with compensation?

Click or tap here to enter text.

Section 7: Confidentiality/anonymity

Will the identity of the participants be known to the researcher?

Will participants be truly anonymous (i.e. their identity will not be known to the researcher)?

Yes ☒
No ☐

In what format will data be stored?

Will participants' data be stored in identifiable format, or will it be anonymised or pseudo-anonymised (i.e. an assigned ID code or number will be used instead of the participant's name and a key will kept allowing the researcher to identify a participant's data)?

Creative collaborators contribution will not be anonymised, and this will be clearly articulated in the information sheet and agreement. The extent of anonymisation in the dissemination of the data will be negotiated at the start of the collaboration and clearly articulated in the collaborator's agreement document.

Audience's responses will be collected with some personal data but once gathered each participant will be assigned a number code, so that the researcher can identify respondents for the purposes of withdrawal if necessary. All disseminated data will be anonymised.

Will participants' data be treated as confidential?

Will participants' data be treated as confidential (i.e. they will not be identified in any outputs from the study and their identity will not be disclosed to any third party)?

Yes ☐
No ☒

If you have answered no to the question above, meaning that participants' data will not be treated as confidential (i.e. their data and/or identities may be revealed in the research outputs or otherwise to third parties), please provide further information and justification for this:

Creative collaborators contribution will not be anonymised, and this will be clearly articulated in the information sheet and agreement. The extent of anonymisation in the dissemination of the data will be negotiated at the start of the collaboration and clearly articulated in the collaborator's agreement document

Audience data will be entirely anonymous.

Section 8: Storage, access and disposal of data

How and where will the data (both paper and electronic) be stored, what arrangements will be in pla to keep it secure and who will have access to it?

Please note that for long-term storage, data should usually be held on a secure University of Birmingha system, for example BEAR (see https://intranet.birmingham.ac.uk/it/teams/infrastructure/research/bear/index.aspx).

Data will be held securely on a UOB server. Supervisors and the student are the only researchers tha have access to the data. Paper data will be stored in a secure location at Selly oak campus. The only access to paper data will be supervisors and the student.

Data retention and disposal

The University usually requires data to be held for a minimum of 10 years to allow for verification. Will retain your data for at least 10 years?

Yes ☒
No ☐

If data will be held for less than 10 years, please provide further justification:

Click or tap here to enter text.

What arrangements will be in place for the secure disposal of data?

Digital files will be deleted, and paper files will be disposed of in the secure waste depositary at Selly O campus.

Section 9: Other approvals required

Are you aware of any other national or local approvals required to carry out this research?

E.g. clearance from the Disclosure and Barring Service (DBS), Local Authority approval for work involvin Social Care, local ethics/governance approvals if the work will be carried out overseas, or approval from NOMS or HMPPS for work involving police or prisons? If so, please provide further details:

N/A

For projects involving NHS staff, is approval from the Health Research Authority (HRA) needed in add to University ethics approval?

If your project will involve NHS staff, please go to the HRA decision tool at http://www.hra-decisiontools.org.uk/research/ to establish whether the NHS would consider your project to be research thus requiring HRA approval in addition to University ethics approval. Is HRA approval required?

Yes ☐
No ☒

Please include a print out of the HRA decision tool outcome with your application.

Section 10: Risks and benefits/significance

Benefits/significance of the research

Outline the potential significance and/or benefits of the research

The post-pandemic society: a recent increase in mass isolation creates a need for human intimacy, and artistic expression in the form of specifically *live* performance.
The work aims to break down existing conventions of the theatre, encouraging people to roam freely and feel directly included in the aesthetic of the performance, and the experience becomes a social event for those involved, allowing a diverse group of people to come together as a small community.
The research is directly concerned with the voices and opinions of the participants (not simply their data or demographic) and will likely show that there is a real need for live work, potentially offering some insight into future solutions to involve and 'immerse' less accessible audiences in current creative scenes.

Risks of the research

Outline any potential risks (including risks to research staff, research participants, other individuals not involved in the research, the environment and/or society and the measures that will be taken to minimise any risks and the procedures to be adopted in the event of mishap.) **Please ensure that you include any risks relating to overseas travel and working in overseas locations as part of the study, particularly if the work will involve travel to/working in areas considered unsafe and/or subject to travel warnings from the Foreign and Commonwealth Office (see https://www.gov.uk/foreign-travel-advice).** *Please also be aware that the University insurer, UMAL, offers access to RiskMonitor Traveller, a service which provides 24/7/365 security advice for all travellers and you are advised to make use of this service (see https://umal.co.uk/travel/pre-travel-advice/).*

The outlining of the risks in this section does not circumvent the need to carry out and document a detailed Health and Safety risk assessment where appropriate – see below.

*Covid- socially distanced rehearsals, masks worn, conform to venue guidelines
Live events will be devised and a comprehensive risk assessment will be carried out for any rehearsals, in person interviews and the live performance events.*

University Health & Safety (H&S) risk assessment

For projects of more than minimal H&S risk it is essential that a H&S risk assessment is carried out and signed off in accordance with the process in place within your School/College and you must provide a copy of this with your application. *The risk may be non-trivial because of travel to, or working in, a potentially unsafe location, or because of the nature of research that will carried out there. It could also involve (irrespective of location) H&S risks to research participants, or other individuals not involved directly in the research. Further information about the risk assessment process for research can be found at* https://intranet.birmingham.ac.uk/hr/wellbeing/worksafe/policy/Research-Risk-Assessment-and-Mitigation-Plans-RAMPs.aspx.

Please note that travel to (or through) 'FCO Red zones' requires approval by the University's Research Travel Approval Panel, and will only be approved in exceptional circumstances where sufficient mitigation of risk can be demonstrated.

Section 11: Any other issues

Does the research raise any ethical issues not dealt with elsewhere in this form?

If yes, please provide further information:

N/A

Do you wish to provide any other information about this research not already provided, or to seek the opinion of the Ethics Committee on any particular issue?

If yes, please provide further information:

Click or tap here to enter text.

Section 12: Peer review

Has your project received scientific peer review?

Yes ☐
No ☒

If yes, please provide further details about the source of the review (e.g. independent peer review as part of the funding process or peer review from supervisors for PGR student projects):

Click or tap here to enter text.

Section 13: Nominate an expert reviewer

For certain types of project, including those of an interventional nature or those involving significant risks, it may be helpful (and you may be asked) to nominate an expert reviewer for your project. If you anticipate that this may apply to your work and you would like to nominate an expert reviewer at this stage, please provide details below.

Title: Click or tap here to enter text.
First name: Click or tap here to enter text.
Last name: Click or tap here to enter text.
Email address: Click or tap here to enter text.
Phone number: Click or tap here to enter text.

Brief explanation of reasons for nominating and/or nominee's suitability:

Click or tap here to enter text.

Section 14: Document checklist

Please check that the following documents, where applicable, are attached to your application:

Recruitment advertisement ☐
Participant information sheet ☐
Consent form ☐
Questionnaire ☐
Interview/focus group topic guide ☐

Please proof-read study documentation and ensure that it is appropriate for the intended audience before submission.

Section 15: Applicant declaration

Please read the statements below and tick the boxes to indicate your agreement:

I submit this application on the basis that the information it contains is confidential and will be used by th University of Birmingham for the purposes of ethical review and monitoring of the research project described herein, and to satisfy reporting requirements to regulatory bodies. The information will not be used for any other purpose without my prior consent. ☒

The information in this form together with any accompanying information is complete and correct to the best of my knowledge and belief and I take full responsibility for it. ☒

I undertake to abide by University Code of Practice for Research (https://www.birmingham.ac.uk/Documents/university/legal/research.pdf) alongside any other relevant professional bodies' codes of conduct and/or ethical guidelines. ☒

I will report any changes affecting the ethical aspects of the project to the University of Birmingham Research Ethics Officer. ☒

I will report any adverse or unforeseen events which occur to the relevant Ethics Committee via the University of Birmingham Research Ethics Officer. ☒

Please now save your completed form and email a copy to the Research Ethics Officer, at aer-ethics@contacts.bham.ac.uk. As noted above, please do not submit a paper copy.