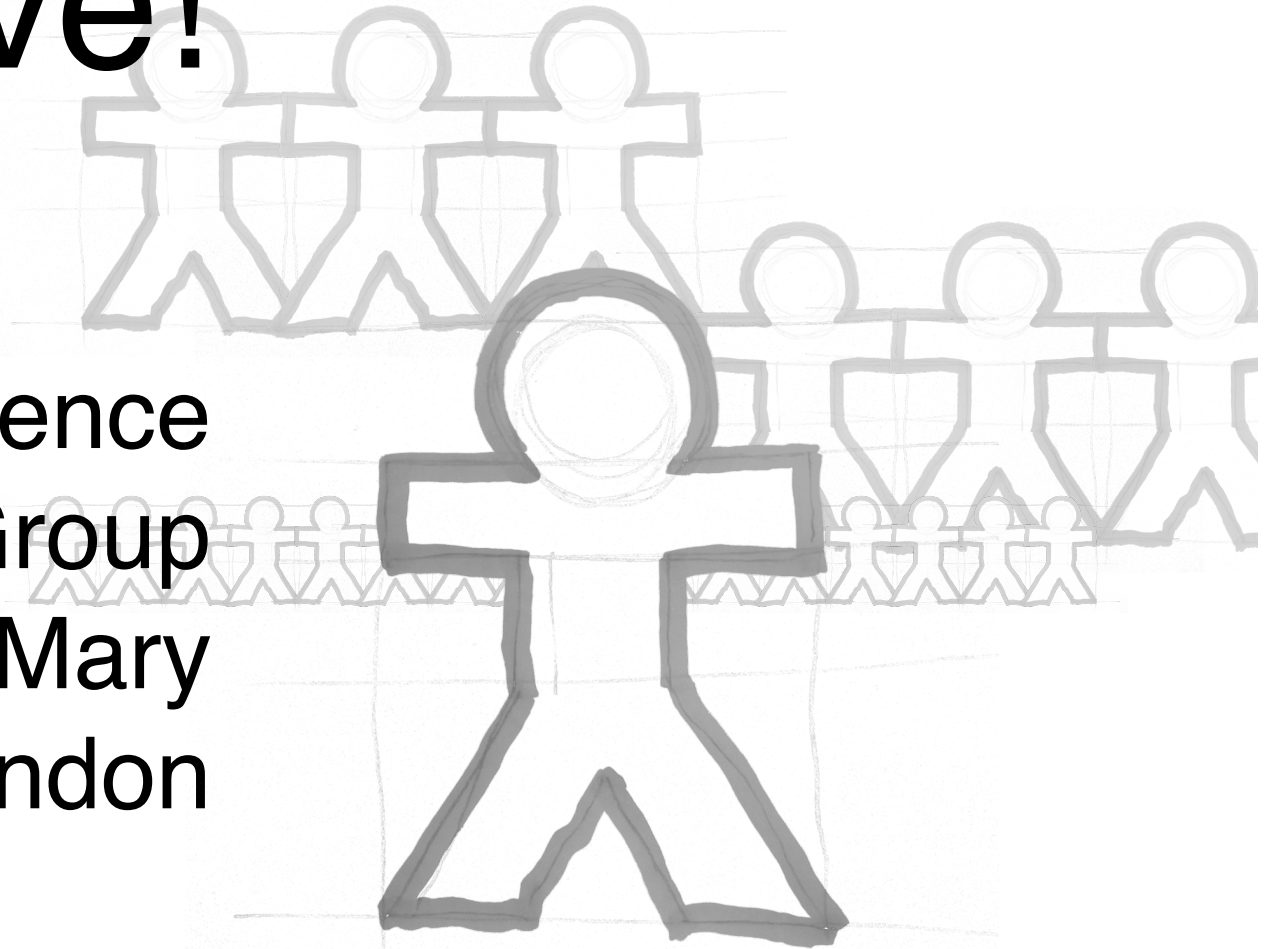


Audiences, Live!

Cognitive Science
Research Group
Queen Mary
University of London



Ethics: you are on camera!

- For research and demonstration purposes only.

Overview

14:20: Introduction Pat Healey.

14:30: “Gathering and Training Audiences” Colombine Gardair.

14:40: “Sensing and Modelling Audiences” Kleomenis Katevas.

14:50: “Performance Experiments” Pat Healey.

15:00: “Audience Dynamics” Toby Harris.

Round Table

15:20: Moderated roundtable discussion:

- 1. How does this connect to (your) existing audience research and/or audience development activities?**
- 2. What would you like these techniques to tell you?**
- 3. What new opportunities does it suggest in your area / sector?**

16:00: Summary and Q & A

16:15: Drinks and networking



Stansted Express Online ticket collection point

Bus station

Travel & tourist centre

Underground

Way out Old Broad Street

Way out Broadgate Exchange Square

Stansted EXPRESS

MERCHANT

Welcome to London

Dele's

Gathering and Training Audiences

Colombine Gardair
colombine.gardair@gmail.com





Gathering and Training Audiences

Street performers have to assemble and train their audiences:

1. Configure the Environment:

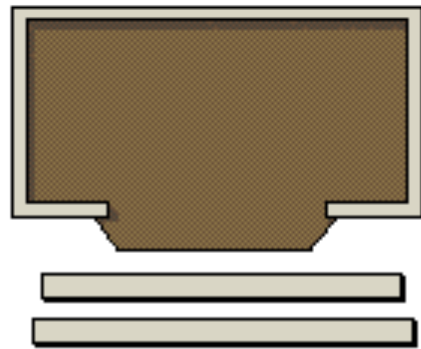
- transform a street into a 'performance place'

2. Build an Audience:

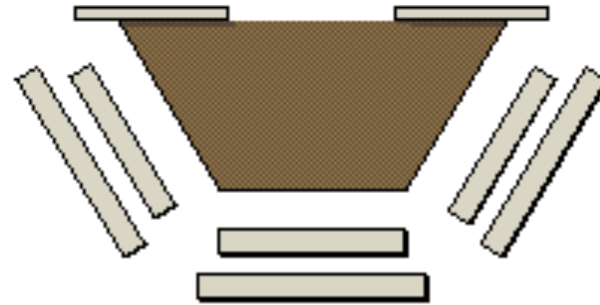
- convert 'passers-by' into members of an audience
- train people how to respond
- develop a sense of collective identity
- 'build the obligation' (take money)

90% of the 'performance' is building the audience.

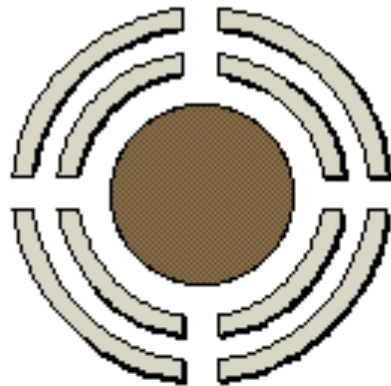
Configure the Physical Environment



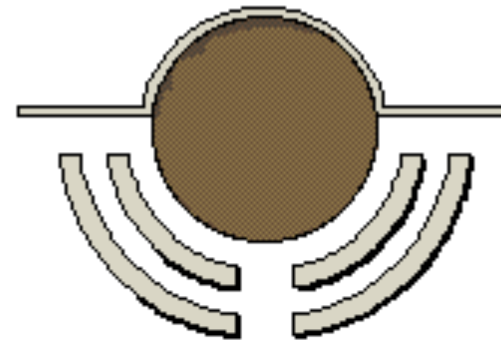
Proscenium theater



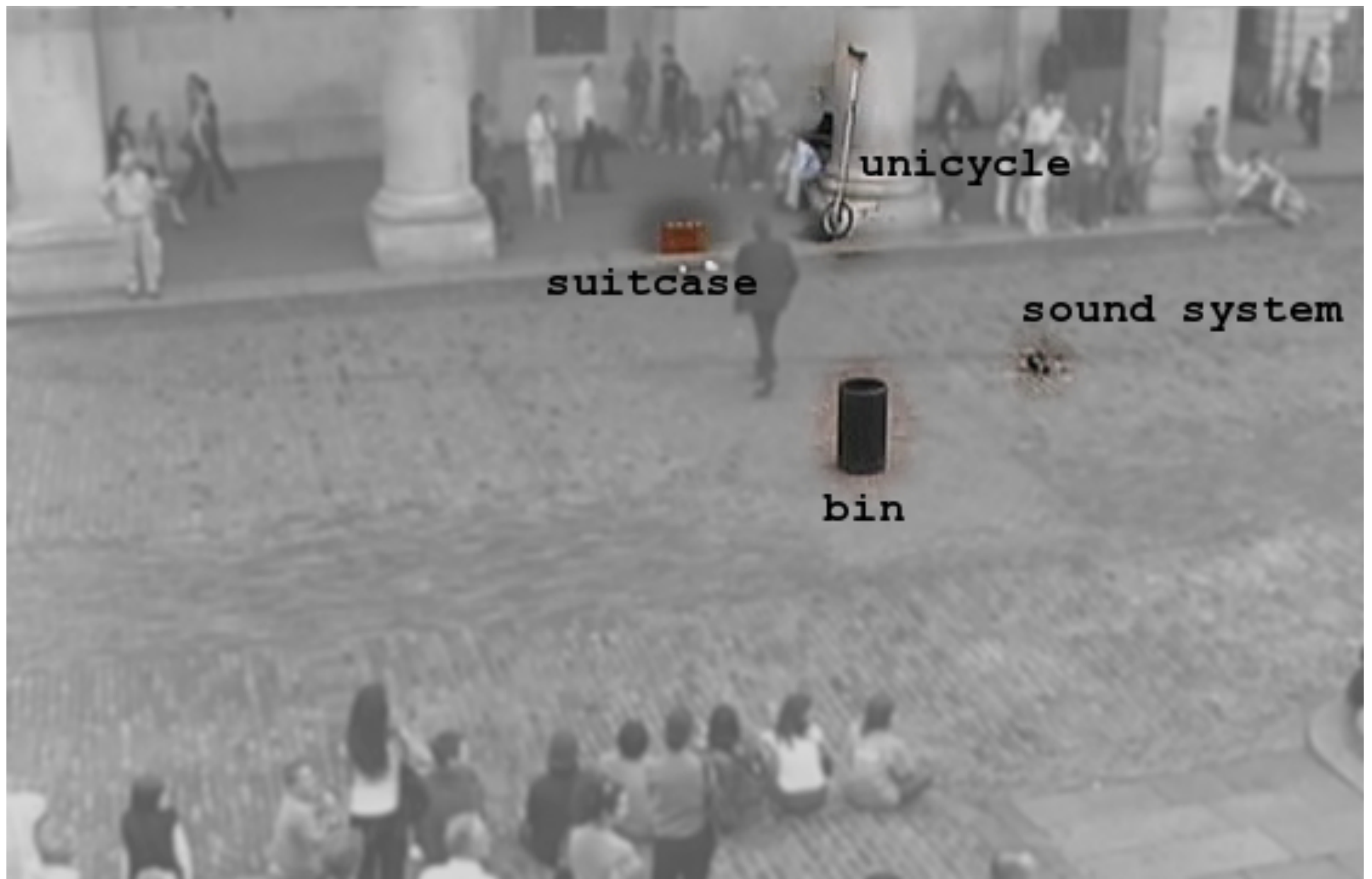
Open stage



Arena theater



Open stage



unicycle

suitcase

sound system

bin



Convert 'Passers-by' to 'Audience Members'

Get people to stop and look:

- define the edges of the space,
- use direct address, announcements and 'commentary' to engage people,
- distinguish the interested from the uninterested
 - mock people who don't stop
 - police people's behaviour e.g., treat 'walking past' as 'intrusion'
- draw people together and reduce gaps





Build a Collective Identity

- orchestrate collective responses
 - which country / gender / side can cheer loudest' ?
- train in specific responses as a prelude to the performance
- select a member of the audience and “give them a round of applause”
- identify (possibly non-existent) ‘leavers’ who are not paying.
- loudest (usually rhythmic) applause immediately before or during the ‘act’ not at the end.

Build a Collective Identity



Street Performance:

Audience building as an immediate practical problem:

- Achieved through interaction: a continuously managed process not a state
- Audiences have an important internal social dynamics
 - our own responses are affected by others.
- Performer-Audience and Audience-Audience interaction matters.
- Performances design the audience *and* audiences design the performance
 - Covent Garden vs. Southbank





Sensing and Modelling Audiences

Kleomenis Katevas
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Sensing and Modelling Audiences

What sensors do you have on you?

Ambient Light Sensor

NFC

GPS

WiFi

Camera(s)

Bluetooth



Magnetometer

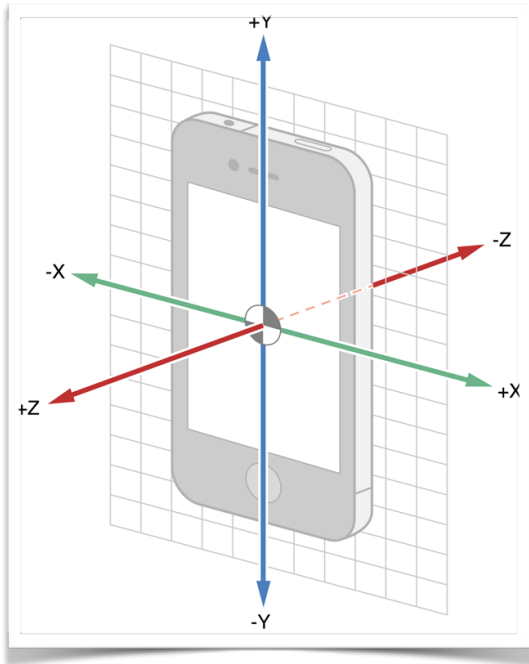
Accelerometer

Microphone(s)

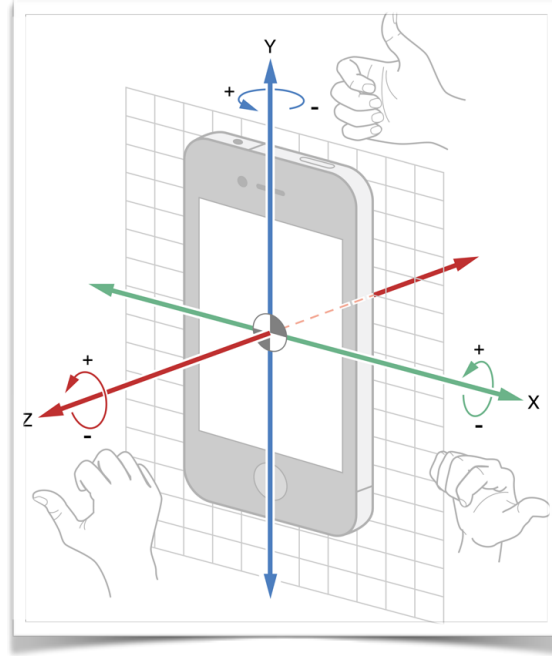
Gyroscope

Water sensor

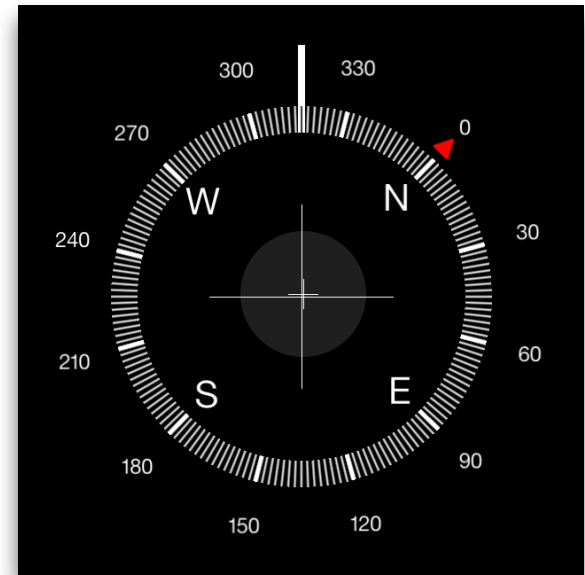
Proximity Sensor



Accelerometer



Gyroscope



Magnetometer



Bluetooth

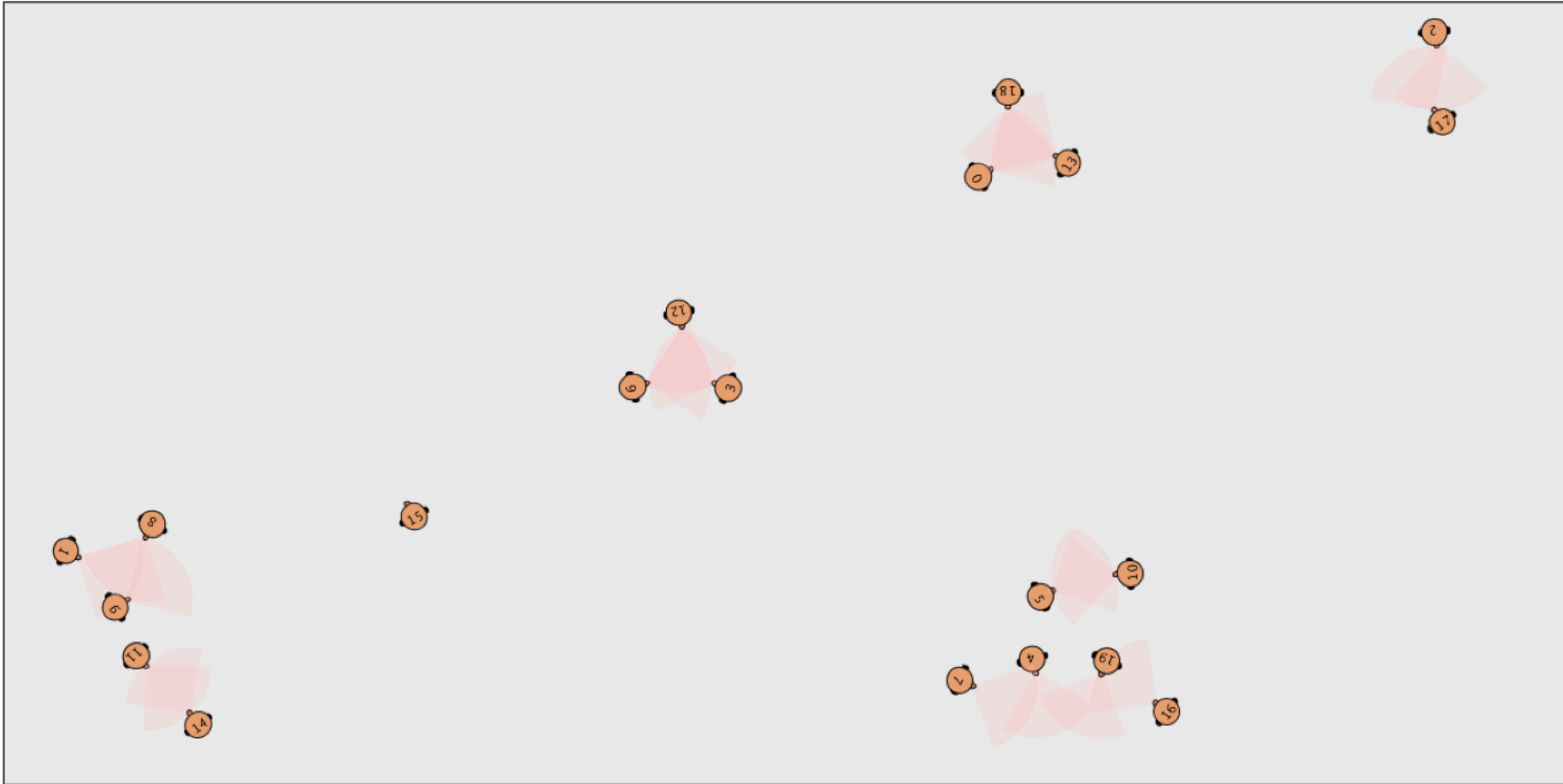
What can we measure?

- Audio signals
Who is talking? Who is not?
- Activity recognition
Who is having fun? Is he standing, walking, running, dancing?
- Outdoor and Indoor localisation
Where is he located?

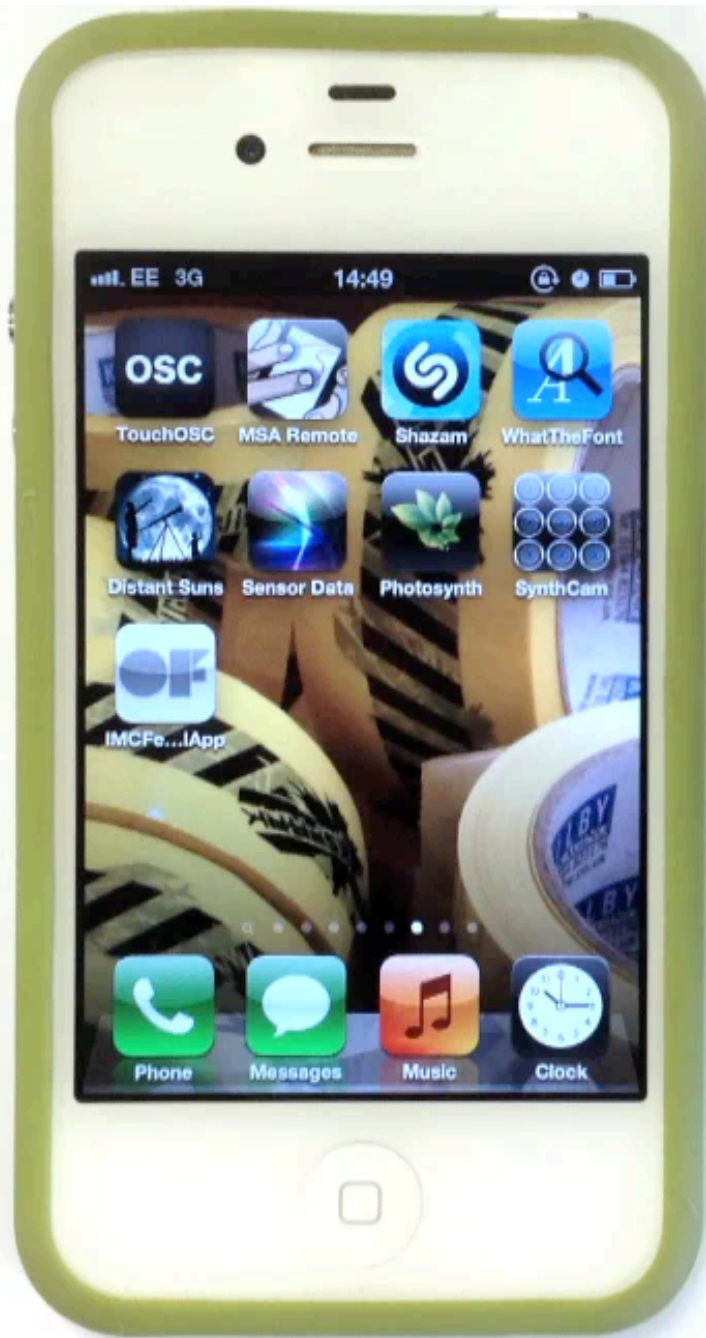
Demo

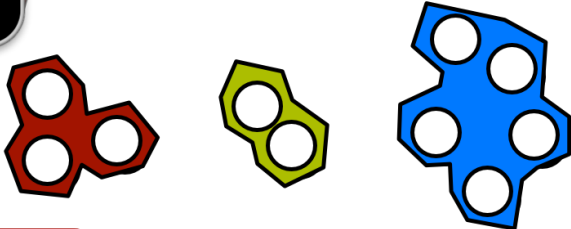
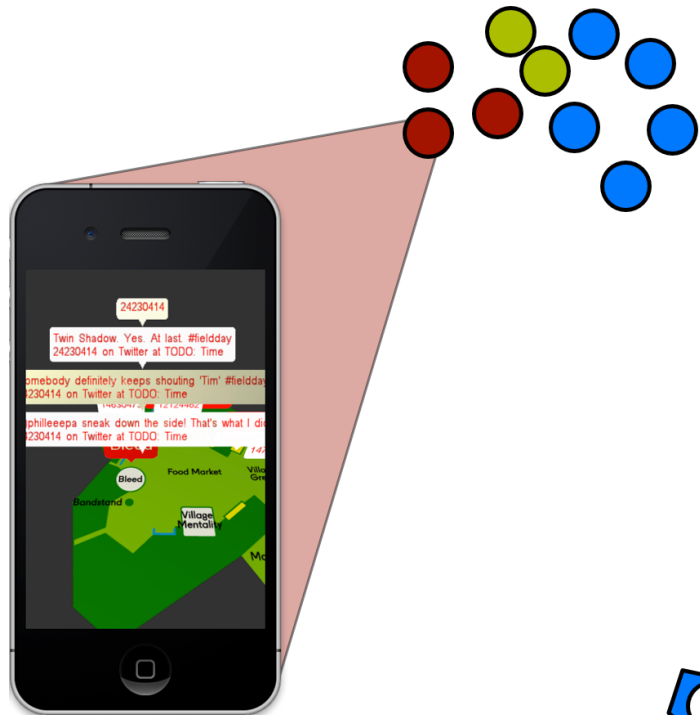
Interaction between audience members

- People rarely remain silent throughout an event.
- People cluster in social groups.
- They remain structured and organised among most situations.
- Audiences can interact using non-speech responses: body position, orientation and movement.



Kavin Preethi Narasimhan
k.p.narasimhan@qmul.ac.uk





Where are my friends?

What are they doing?

Are they dancing?

There is a massive crowd watching this



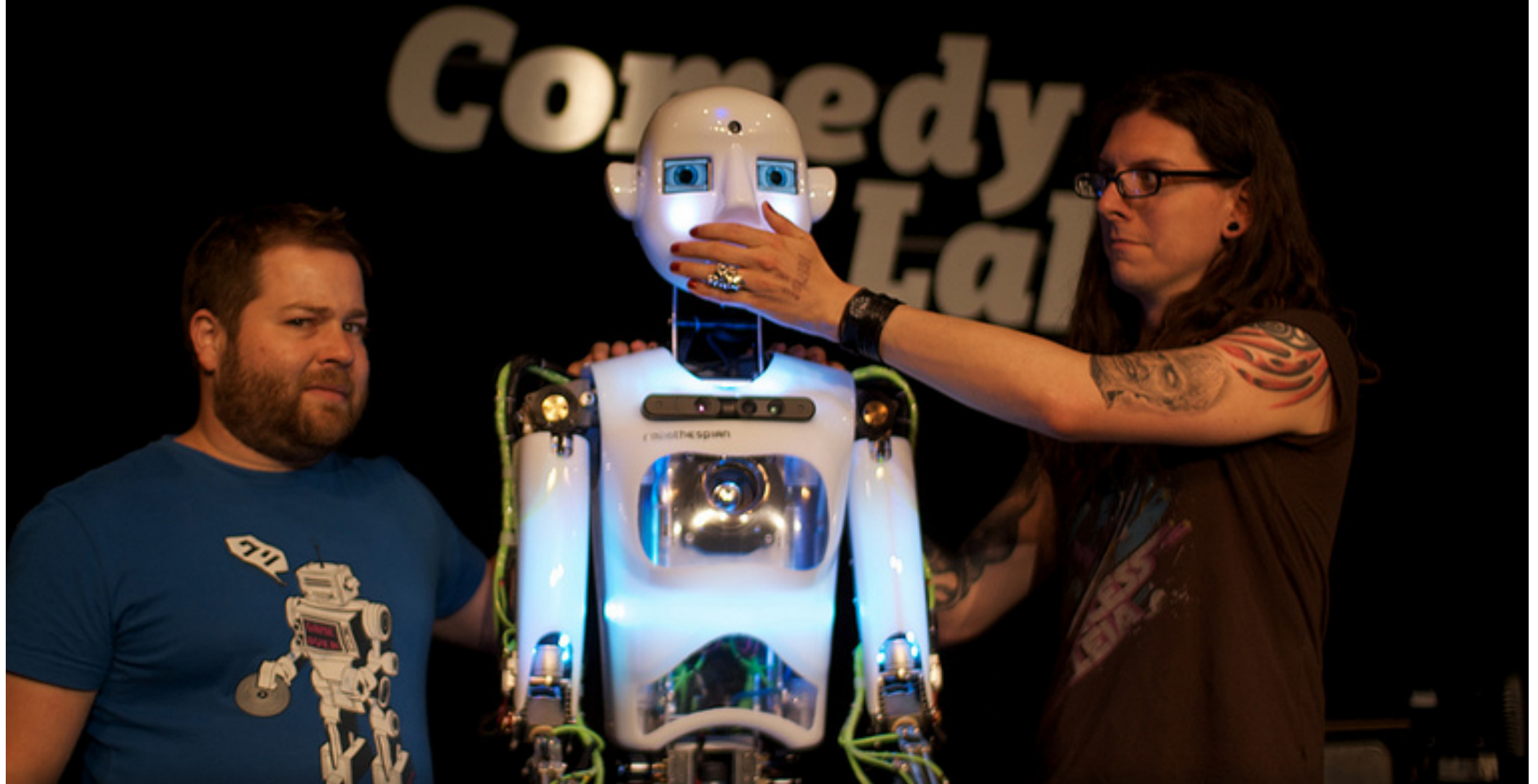
Performance Experiments

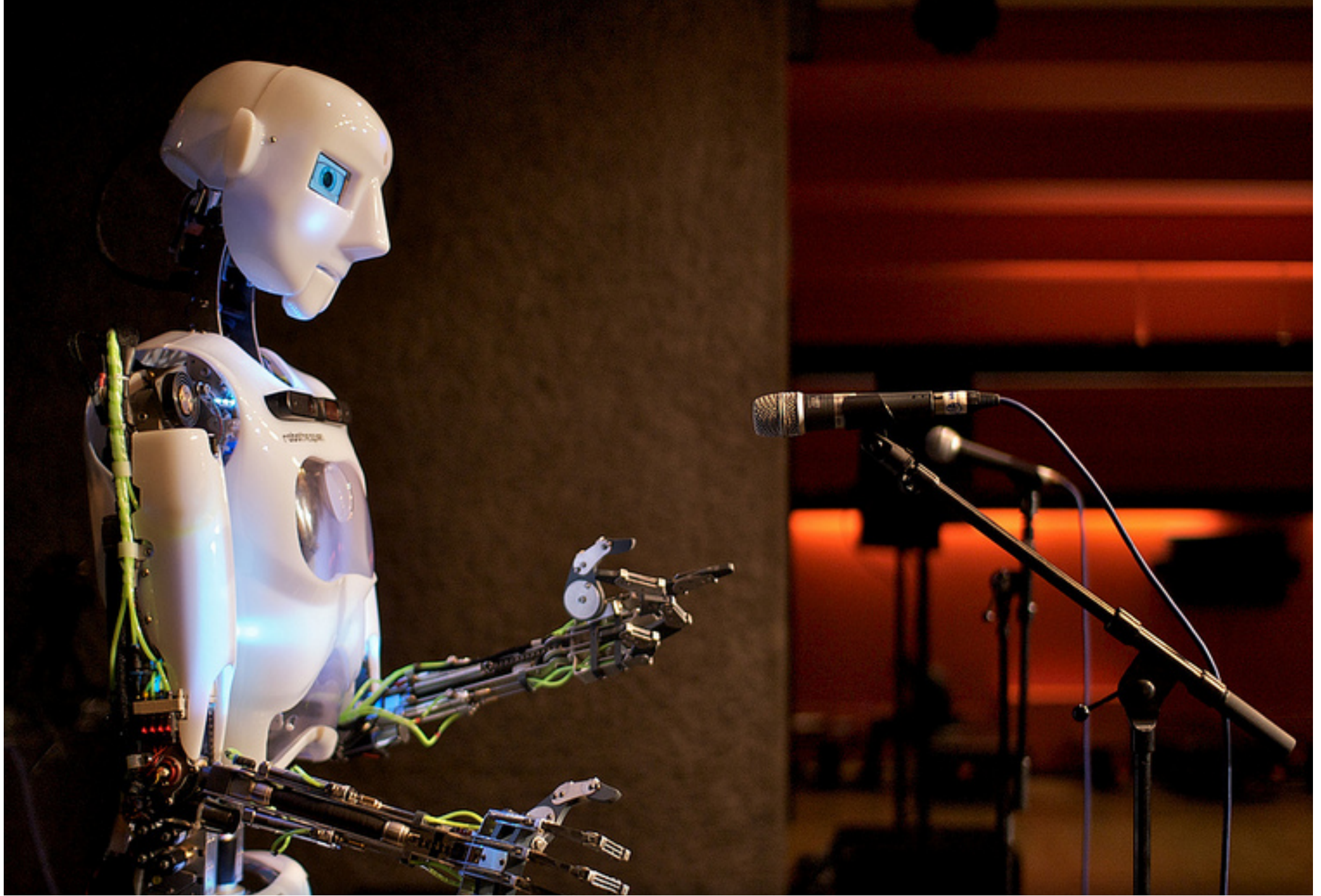
Pat Healey
p.healey@qmul.ac.uk

Performance Experiments

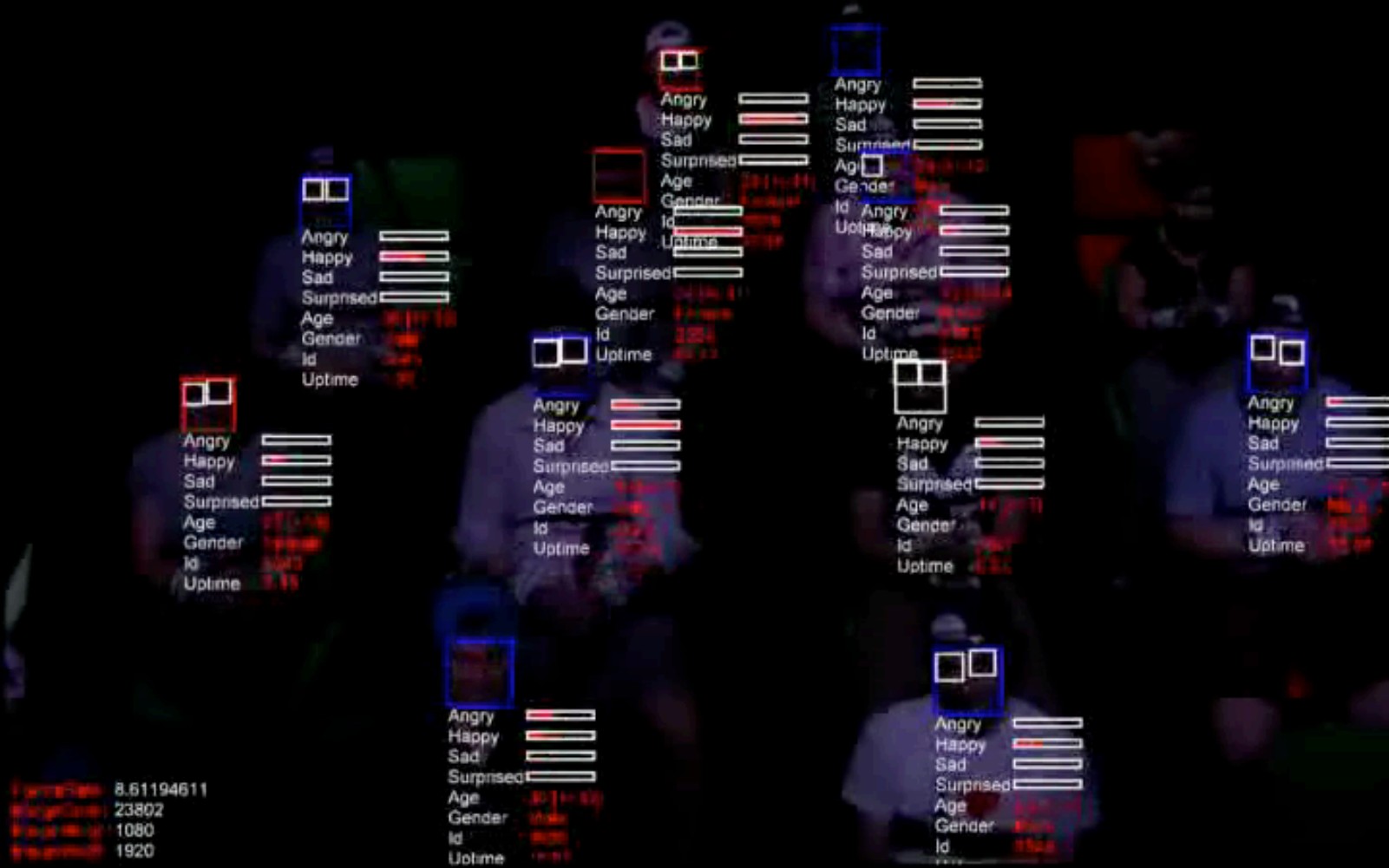
Demo

Comedy Lab at the Barbican (Katevas, Harris)









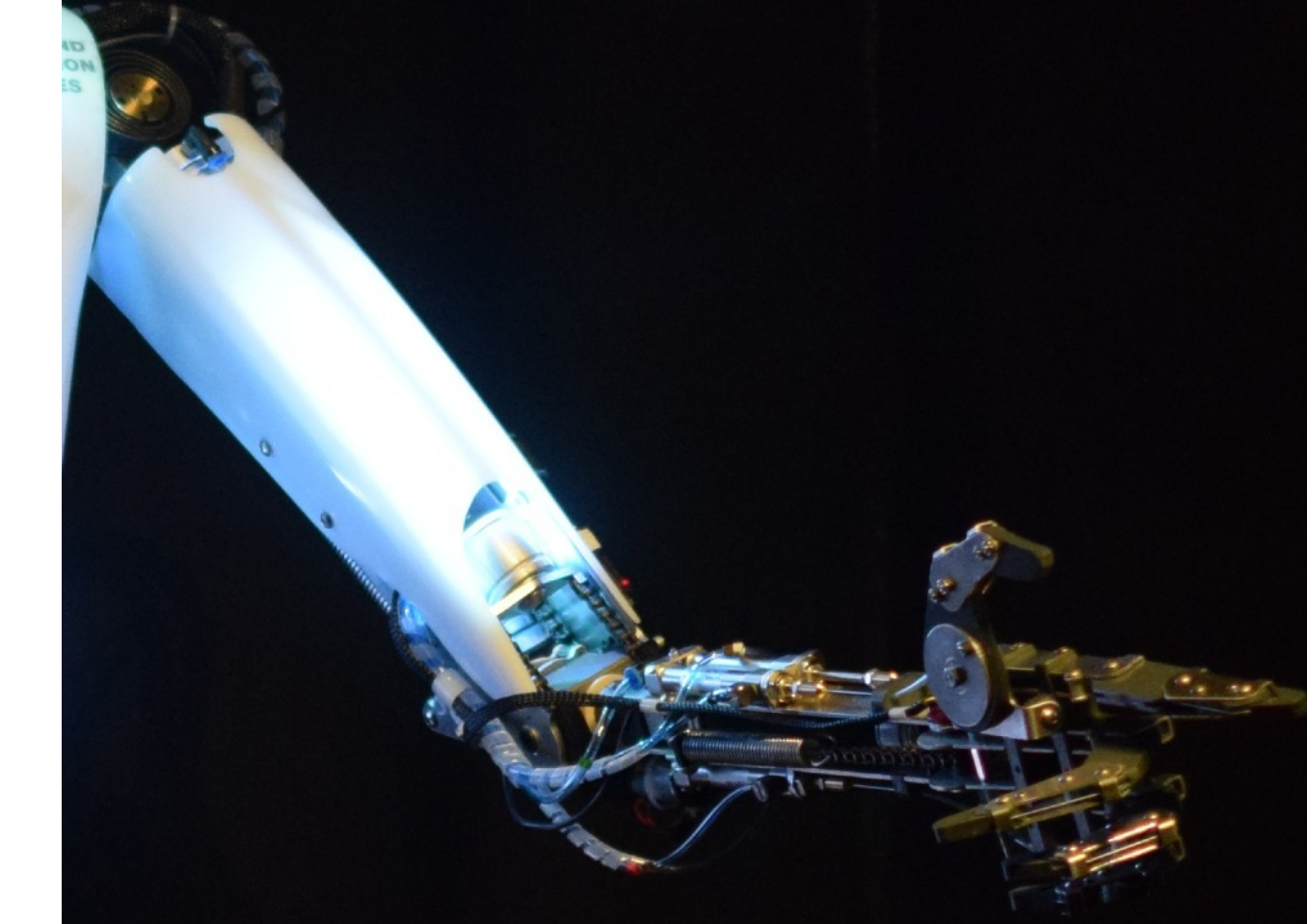
Performance Experiments

- Sensing the moment-by-moment dynamics of audience response
- Responses to content and to ‘others’
- Powerful research tool
- Opportunity for novel interventions

Audience Dynamics

Toby Harris

tohy.harris@qmul.ac.uk



Robots, pointing

A dark stage with a spotlight illuminating a person sitting at a table with a glowing screen.

Spotlights, exposing







Research briefing: February 2010

NESTA Making
Innovation
Flourish

Beyond live

Digital innovation in the performing arts



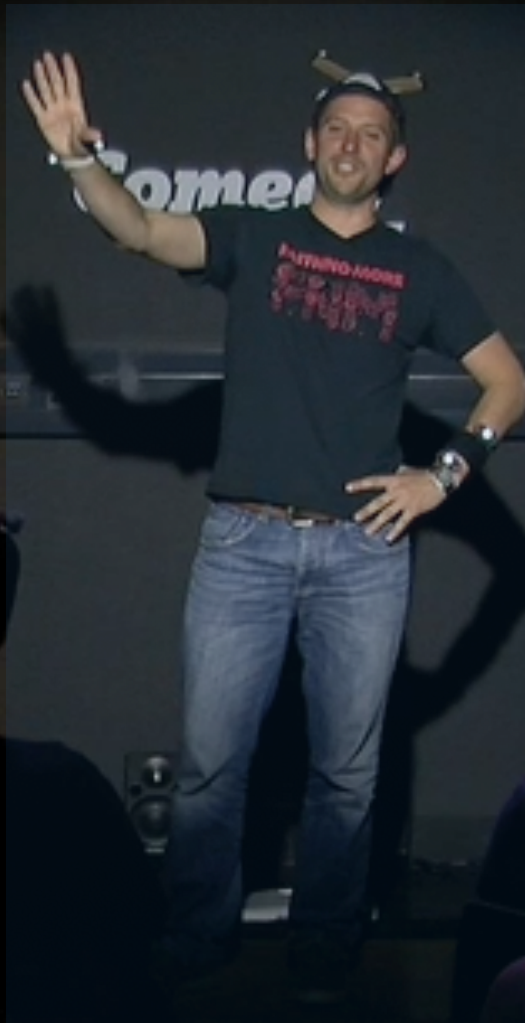
**Comedy
Lab**



Live vs. Recorded















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