PROPOSED PROGRAMME (*subject to change*)

TUESDAY 17 SEPTEMBER

10.30 - 11  Arrival & Registration

11 – 11.45  Conference welcome by event organisers

*Across the Live / Mediatised Divide* Opening Keynote

Kirsty Sedgman (University of Bristol)

11.45 - 11.55  BREAK

11.55 – 1.10  Panel 1 (Chair tbc)

Hauke Egermann, Diana Kayser & Katherine O’Neill (York Music Psychology Group, University of York) *‘How Can We Capture Live Music Audience Experiences?’*

Anna Goulding (Newcastle University) & Kristyn Gorton (University of York) *‘Watching the Resilient Character: Aesthetic and Affective Engagement in Older Audiences’*

Francesca Coppa (Muhlenberg College, Pennsylvania) *‘Fan Vidding: Making Mass Culture Musical’*

1.10 – 1.50  LUNCH

1.50 – 3.25  Panel 2 (Chair tbc)

Elizabeth Evans (University of Nottingham) *‘Captivation or Conversation: Defining Audience ‘Engagement’ and the Paradox of Agency’*

Emma Pett (University of York) *‘Popular Cinema as Live Art Installation: Passing Time with Christian Marclay’s The Clock (2010)’*

Vipavinee Artpradid (Coventry University) *‘Pre- and Post- no more: Evidencing performer and audience impact through an approach of presence’*

Tom Cantrell (University of York) *‘When audiences become fans: the ephemeral work of Daniel Kitson’*

3.25 – 3.50  BREAK

3.50 – 5.05  Panel 3 (Chair tbc)

Helen Freshwater (Newcastle University) *‘I’d Do Anything: innocence, identity and ethics’*

Alice Guilluy (London Film Academy) *‘Looking for the Recipe: a Journey Towards a (more) Feminist Audience Research?’*
Florencia Garcia-Rapp (University of Sheffield) *too mainstream? Too normative! more resistant, less trivial: (de)legitimizing the mundane, the struggle and the popular in fandom studies*

5.05 – 5.15 BREAK

5.15 – 6 End of Day 1 – closing keynote

Stephanie Pitts & Sarah Price (SPARC, University of Sheffield) *“So, how would you describe the arts events you go to?” Navigating cultural ecologies* (Title tbc)

WEDNESDAY 18TH SEPTEMBER

9.20 – 10.05 Day 2 – opening keynote

Matt Hills (University of Huddersfield) *Sorted for Memes and GIFs? Audience Studies in the Realm of Participatory Culture and Social Media’s “Zone of Liveness”* (Title tbc)

10.05 – 10.25 BREAK

10.25 – 11.40 Panel 4 (Chair tbc)

Agata Frymus (Ghent University) *Cinemas, Danger and African American Girls, 1914–1928*

Georgina Turner (University of Liverpool) *Viewer > fan > acafan > campaigner: a journey unplanned*

Elaine Faull (University of Exeter) *Children’s experience of and from a ‘one-off’ performance*

11.40 – 11.50 BREAK

11.50 – 1.00 Panel 5

James Macpherson (Edgehill University) *Rhythmanalysis of Outdoor Arts: the uses of time-lapse videography in mapping non-captive audiences in public space.*

Jacopo Castaldi (Canterbury Christ Church University) *Interculturality in the Media: Combining Critical Multimodal Discourse Analysis and Reception Theory*

Stewart Campbell (University of Birmingham) *Songs Without Borders: Investigating Audience Experience of Live Art Song in the UK*

Jessica Crosby (Newcastle University) *Audience 2.0: Audience Reception in the Age of Social Media*

1.00 – 1.35 LUNCH

1.35 – 2.50 Panel 6 (Chair tbc)

Shabnam Moinipour (Independent Researcher) *Human rights on IRIB: The Iranian migrants’ perception and the accompanying challenges of researching this group*

Huw Jones (University of Southampton) *Film, history, and audiences: international responses to The Lives of Others (von Donnersmarck, 2006)*

Anna Zsubori (University of Leicester) *Hungarian tween audiences’ reception of the Disney Princess phenomenon*

2.50 – 3.15 BREAK

3.15 – 4 Conference closing remarks by event organisers

*Across the Live/Mediatised Divide* Closing keynote

Martin Barker (Aberystwyth University)