

Welcome to this collective writing pad. It will be open during Tutke Spring Days for our use.

INTRODUCTION

On the 16th of November 2018 the research project *How to Do Things with Performance* organized a research day on Performance Pedagogy at the Theatre Academy of Uniarts Helsinki. For the event I prepared a workbook titled *how to audience*. In it I wrote:

The purpose of this book is to gather observations, thoughts and ideas on HOW TO AUDIENCE. This aims to address a lack of pedagogical material on methods, practices or skills of audiencing. To respect the collective nature of most audiences the generation of such material is through this book opened as a collective endeavor.

And

If and when you are at the moment in the audience, I invite you to DESCRIBE the nature of this being in words.

When I received the book after the event, it contained about five pages of observations, for example:

"I see a lot of wooden chairs and among them lots of hair. Different colours, mainly black,
somebody talking with monotone voice, slides full of text."

"We know that we are supposed to listen, be silent, clap, ask questions, and respect the speaker. We know this because these habits are taught to us since we were little. When we entered the room, we knew right away what we are supposed to do."

"Right now the presenter is talking really fast, and it is really hard to follow her. I'm wondering am I the only one in the audience that has this feeling."

”A place a direction a relation. A position of those presenting and us watching. The individuality inside the audience as a mobb. I am part of it because of my place and my action. Senses out.”

THIS RE-ITERATION AND HOW TO USE THE PAD

Now. For these Spring Days I planned to dig the book up from the closet and re-circulate it in this context. But as it happens, I cannot stretch out my hand and offer it to you. The conditions of seminar participation and audiencing presentations have altered in a significant way.

Thus, I would like to reformulate my initial question and ask you:

If during these Spring Days, you find yourself in the audience, what is it that takes place at that moment? Can you describe it?

As help for writing, you may want to use following questions:

how does/did the audience appear?
how are we audiencing?
what is happening in/to the audience/us/me?
what do I/we sense?
what do I/we feel?
what do I/we do?
how am I a part?
how am I / are we related?
what does audiencing require from me/us?

Also, you are welcome to read what has already been written in the book and make use of any researchly, artistic or para-artistic information that these writings may contain, or any inspiration that they may offer to what you write.

CONTEXT AND PRIVACY NOTICE

This workbook is a part of the doctoral research project by Tuomas Laitinen. The project is realized as artistic research at the Performing Arts Research Center Tutke, Theatre Academy, Uniarts Helsinki. The main interests of the project are *what* is an audience, *who* are in the audience, *why* to audience and *how* to audience.

When writing in this book anonymously you give your consent for the text to be sited anonymously and used anonymously according to the privacy notice.

When writing in the book with your name you give your consent for the text to be sited with your name and

used according to the privacy notice.

Privacy notice is available here: <http://tuo.ms/?p=2293>.

AN ADDITIONAL INFO (added at 23.08 on Tuesday):

Someone had a problem with the pad using their laptop camera when writing. I thought I had disabled this function, but in case:

GO TO THE SETTINGS IN THE UPPER RIGHT HAND CORNER AND DISABLE AUDIO/VIDEO CHAT.

Thank you.

WRITE HERE (added at 11.13am on April 28th, after the question below)

Is this where I am supposed to write? asked the audience, a member of the audience...

If you do not know what is an audience, try sitting in an auditorium when everybody laughs, and you do not understand what they are laughing at or do not find it funny.

In traditional (or orthodox) performance art the audience consists of the other artists who have just performed, who will perform soon, who have performed on a previous occasion or hope to perform on a future occasion. The act of being audience is an act of mutual courtesy and consideration, like participating in a community of peers (compare 'peer review'). Therefore the act or performance is not made primarily to create and audience, by entertaining or seducing or activating or impressing or angering etc. as in 'ordinary' performing arts or show business. Rather, the audience serves the function of witnessing, they can provide testimony that the action occurred, they are important and they can disagree or disprove, too. But the main thing is, they are colleagues...

I feel like I have to be active for the people presenting not to feel alone in their private spaces. Like they need my support more than usual.

The unusual thing now about presenting something or being in the audience is the silence. Like in the comment above, there is now more responsibility to say something, be visible, be audible, because otherwise the presenters are left alone, in silence, with no feedback. In the normal circumstances, audience can be silent, yes, even quite invisible in the darkness, and that's quite ok. There is still some kind of sense of togetherness, an atmosphere, an energy, some quiet sounds, reactions... How to convey these small signs of existence, togetherness and feedback in the digital format, without having to voice yourself out on the "stage"? For example in Teams, to not have to have your face appear on the screen. The smaller stuff is more collective, more intuitive, more sensitive... I miss all that on many levels of life, also when audiencing.

There would certainly be a difference in terms of what one is audiencing from a distance: a concert, a theater performance for children or a presentation by a research-fellow. Now I'm thinking about the last option, like at Spring Days. The concept of space is strongly affecting my experience of audiencing from a distance. Everyone has their own space of participation and these separate realities are brought together in a digital platform, e.g. Teams or Zoom. These digital platforms do not represent real spaces for me. They do lack the feeling and sense of the common physical space and the sharing that space, breathing the same air. Having cold/warm/stuffy/whatever together. I miss the intimacy of coming together and being together in a space. Not sounding like a phone call and having the screen freeze because of problems in the internet connection. It is of course interesting to see all the different spaces for co-audiencing and at the same time be performing one's own space (even if having a digital background). Audiencing in these digital platforms bears simultaneously at least some level of performance in itself. And for example being interrupted by one's kids

might turn out to be an performative event as well. Funny, embarrassing, you never know. But still, I'm happy that these non-spaces exist through our devices, so that we can at least try to continue performing, audiencing and sharing.

Audiencing. I am writing here long after being there. Few hours later. It is perhaps not much different than arriving to the point after seeing a performance, when one can reflect on it. Only now, there is a less of a sense of a urgency. Usually it is a performance or something around the performance, another event perhaps, that calls for attention to reflect my audience position, my audiencing afterwards. Now it is due to your request. Remote seminar is exhausting, somehow it takes more energy, so frankly I would rather not reflect, but I do understand it makes sense to do it. I am glad you will. Dan Graham's performance Performer/Audience/Mirror comes to mind, because watching meeting in zoom also contains own image of joining in, performing, audiencing, reflecting upon those positions, so this way, it is already very different audiencing. Yet, the mirror, not being common but "customized", "personalized" background, frame; making a choice over displaying your usually private space, hiding or fabricating it, later to be mirrored among others adds to a disconnection and blurs division p/a/m for one. Choice between being visible or not, hearable or mute, following or only partially for example just listening while checking on kids homework or digging in ones nose or whatever one can do at home, while keeping headphones on, is making possible partial audiencing, which perhaps in a performance where audience share the same room with the performers, would be either impossible or visible, sometimes rude, disrupting or "counted in" the performance, becoming part of it. So, further from the public, maybe not at all? Beside the visibilities, there is something exciting in working at the same time, knowing someone is there, working, and not "properly" visiting their work to be hosted in place of their presentation, but just lurking into it, peeking, into something. And when I see something quite interesting for me, I do forget all this what I just wrote about.

I'm audiencing me, forced audience, broadcasting absense presence to an unknown other
When I open the etherpad it coerces me to be seen
turns out it's an unintentional glitch
pity
strong gesture anyhoo

There's someone there, black screen, in the dark
are they watching me?

Hello?

Can you hear me?

I am writing this while you are speaking on Teams and I haven't read the whole text, but I just wanted to share the awkward feeling on not knowing whether I am seen or not, performing or audiencing. When I opened the file, I saw my own image on the left. I muted it of course, but then someone else appeared and started writing above me. She tried to cover her camera with a scarf or something but finally gave up. I can see her but she can't see me, I hope. I wonder if she still knows who I am. Oh now, I just realized that she has been following me all the time and writing in response to my words. Has she seen my mistakes, too, my bad grammar? Beware, I know who you are but you don't know who I am. She keeps following me, responding to my words, where can I hide? She tells me that we came here to "show", but I didn't mean to do that, I was not aware that I was on stage when I entered the space... Did you notice that I started correcting my language, switched "in the left" to "on the left". This is performing, trying to appear intelligent, posing... Do you recognize when you "pose" in writing? I do, I often catch myself from posing, just like posing to a camera. Ah, I see that now she has started editing her own phrases, adding things to them, improving... That is also related to posing, or is it? Perhaps it is just a desire to communicate better, to make sure that one is understood. She tells me that I have started to speak to the back row – what does that mean? This is strange, I keep referring to her as "her" even though I am actually addressing her, I should say "you". But "you" is

reserved to you, Tuomas, I see you watching us, listening to our conversation we perform. Yes, we are now
move performing together to Tuomas move me let's dance. We are already dancing, yes aren't we? come.
Let me move you for a change, I lead for a moment pink on blue smash the binary This is a
duetto. On the background, Jana i
s speaking
in Teams. Can you hear the lyrics: "I am struggling with spirituality". I can see you smiling, no, I can see her
smiling, my partner uhin this verbal dance what to pay attention to, Jana asks Now Anette speaks about it,
too, do you hear? "If I pay attention to how someone uses their arms, suddenly there will be more use of
arms". Oh, you left, she left, there is no point to continue this conversation any more. Bye.
spirituality
attention
seiing

III

Another step closer.

You started speaking to the back row again. I watch you from here, from near, as you raise your voice,
eloquently. It carries far far far

In the background, another actor mumbles

we have slipped through a rabbit hole, following the white hare

.
.
.

II

More intimate.

They address me directly now.

No more 4th wall.

No more "speaking to the side".

Perhaps I have now also entered the stage?

"Am I writing now?"

They see my writing face, a face I never see.

I

It's me

I started writing with you

audiencing together

First I tried to hide

behind a green screen (analogue, stretchy)

then I embraced you

in your anonymity

You are performing.

I am watching you unveiling.

I'm am watching you realizing.

You are live.

Everything is visible (visibility is a trap)

It doesn't matter, I am irrelevant, I am audience, I am everyone

We came here for you.

Show

Now we are all on stage unawares
Is it still a stage when there is no exit?
If a stage relies on being able to enter...

I lose you now so I jump closer

Come closer