

**Spectatorship in Theatre for Early Years Audiences:
towards a working taxonomy of stillness**

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Abstract

This thesis presents an examination of spectatorship in a performance context, concerning 0-18 month old infants and their carers. The thesis is presented in the form of a written submission and practical documentation. The practical documentation offers an encounter with the performance experiment, which sits at the core of this research sited in a 'live laboratory'.

The methods of the live lab were created to give space to consider the infant's lived experience by acknowledging the power of novelty and the strength of that which is familiar. Through this lens it was possible to determine the ways in which compositional and directorial choices influence infants' attentional preferences. From observation of multiple live performances and examination of audio-visual recordings, I have been able to distinguish how infants attend to performance and the forms of attention performance elicits.

The inclusion of 'pausing' as a research method has enhanced opportunities to analyse subjective, dyadic and collective actions. Added together with an overarching analysis of infant vocality and detailed examination of moments of distal and proximal movement, the findings allow me to propose a clear definition of infant spectatorship through the presentation and discussion of a taxonomy of relative stillness.

The taxonomy provides form for a notion of infant spectatorship which has been found to exist as a multiplicity of action and activation, held within a practice of care, curiosity and risk. By revealing the audible and visual entanglements of engagement and disengagement, this research contributes to a growing understanding of how moments of infant-led *and* parent-led spectatorship are *shared*. Taken together, this thesis offers new perspectives on how infants attend to performance in the directed environment of the theatre.

Declaration

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Preface

Viewing is also an action (Rancière, 2009: 13)

*Perception is determined by what we are ready to do –
there is no such thing as an inert or inactive perceiver (Noë, 2004: 1)*

Silence is not a vacuum of understanding (Welton, 2012: 95)

Deep listening: an instance of silence

It is Autumn 2012 and I am standing in the wings, watching an audience stream into the theatre, hand in hand, or carried on the hip. Infants aged from 4 months to 18 months gather with their adults on plush blue carpets. Some seem to know what to do, though they move inexpertly, toddling, swaying or clinging.

Branches of copper trees twinkle above where each has a selection of silver-wrapped presents dangling from it. A few adults are pointing up asking their companions what might be inside.

The space fills up quickly and the temperature rises, along with the volume of chatter and noise. Soon it becomes obvious that despite the restrictions on audience capacity the box office have misunderstood something somewhere and oversold the performance. It's an honest mistake but we are huddled together a bit too tightly. Instead of twenty-five babies, there are now nearer forty.

There's a cacophony of parents and nursery staff with infants wriggling, and grizzling. If there are happy sounds amongst them, I can't seem to focus on those.

*As yet more spectators arrive, I feel my palms begin to sweat. This is the first public performance of *The Presents*, a show I have made with composer Paul Rissmann, and though we have both created work for this age group before, to pique my anxiety, Jane, the Arts Council representative, is here to watch and report on our progress.*

Significantly, somehow, the team still manages to give every infant a front seat view and each adult is seated as intended, directly behind their child. A good while after the official start time, we are given clearance from front of house and the performance begins without announcement or visible signal.

Kneeling on the floor, Iain, a percussionist, balances a glockenspiel in front of him. He angles it to catch light from above and uses its three octaves of silver bars to bounce light around the soft, textured floor. There is an immediate lull in the noise and chatter, and a stillness.

Without moving from his kneeling position, he dances light over the hands and feet of each infant spectator. He follows the journey of the light with his eyes. Often spectators meet his direct gaze and hold it, only looking back to their hands or feet to see if the light pattern is still there. There are responsive smiles and by now complete silence as Iain finally uses the glockenspiel to play an unaccompanied nine note tune.

From the wings, I can see there is a particular quality of stillness and a kind of quiet I had not anticipated occurring so swiftly here. The audience is watching the creation of small sounds and the demonstrative execution of a tune. The performance here is only a series of micro-movements to create sound - now creating stillness.

This gathered group of spectators, squashed here, has suggested a capability beyond my expectations - entranced by watching the production of sound – and unknowingly colluding in the initiation of a research enquiry - through the instinctive act of becoming a stilled, listening, expectant audience.

This active silence

When I travelled to Denmark, back in 2007, I was working nationally and internationally as a creative learning specialist and theatre director. My work had straddled the worlds of theatre and classical music and I had seen many styles of practice that successfully and (sometimes less successfully) engaged a broad spectrum of audiences. I was fortunate to have worked for leading cultural organisations and to live close enough to Edinburgh, to see a lot of work at Imagine, an internationally renowned annual festival for Theatre for Young Audiences.¹ But it was not until attending the Danish+ Festival in 2007 that I witnessed what our youngest audiences were capable of, and understood a little more of what theatre was capable of too.

It was while watching the Danish show *Himmelsange* (Songs from Above), that I first encountered a performance practice that employed a philosophy of silence as part of the early years audience-performer dynamic. Leaving a space for others to think into was a methodology more familiar to me from the Creative Learning work I had undertaken with school-aged children. *Himmelsange* was created for 2-4 year olds and their adults by Teater Refleksion, and had a simplistic friendship narrative, but it was the performance's slow pace and long silences that took me by surprise. The way those silences drew the whole audience in gave space for us to listen to movements like the opening of an envelope or the dripping of water. This delicate style let the audience come towards the work attentively and mindfully (if that's the right expression). Even in such close physical proximity when there seemed to be too many people in one small white tent, the silence around the performance absorbed the audience. It was the first time I had seen something as calm and focused as this for small children. It feels facile to say it gave me a deep sense of wellbeing but since my current research interest lies not only with the infant but also the adult and their practice of care, this feels important to note. This sense of calm shifted my perspective from a professional observer at a hectic theatre festival to a valued spectator. I did not watch the behaviour of individuals as I might ordinarily

¹ Now known as Edinburgh International Children's Festival

because neither toddlers nor adults seemed to move unnecessarily other than to track the minimal action with their eyes or head. The show's gentle qualities in proxemic design, use of breath and vocal tone, acoustic and recorded sounds all nurtured a concomitant quality of stillness in the spectators. Despite my many years working in the theatre, I had never seen such a reaction in children so young. I began to question how best to trigger a young child's concentrated attention and consider the role of the sensorium in receiving and converting the theatrical experience. This 'feeling' is what I have latterly come to describe as a fully corporeal sense of participation and why the resulting analysis from this current research has culminated in what I have termed a 'working taxonomy of relative stillness'. To propose a taxonomy using the findings of this research provides a dwelling place for the inflections of movement and stillness to be arranged in productive relationship and without hierarchy. The way in which infants can be seen to engage in whole body listening enables *stillness* to be viewed as a significant force within a continuum of responses. Introduced in chapter one (p. 42-43), elaborated in the summary of chapter four (p. 138-141) and presented in the final chapter, the taxonomy draws together a gathered understanding of the aesthetics of relative stillness to illustrate more clearly what underpins a spectator's attentional choices. What remains relevant of the Danish experience in the context of the research presented in this thesis is the concentrated attention the audience gave *to* the performance and the silence, or 'collection of silences' that fell in response to the action. If this thesis is to shoulder a broad research question or is found to have grown from a particular root, it was here in Denmark that I first questioned the relationship between novelty and attention in the context of TEY audiences.

I absorbed the Danish experience into my own practice and two years later proposed an opera for babies to the Head of Education at Scottish Opera, where I was working regularly at the time.² *BabyO* (2009) was the first of its kind in the world. It was initially developed for performances in nurseries and family centres and went on to tour internationally for several years, sparking similar

² I worked in partnership with musician Rachel Drury who also went on to compose a short score for the production.

productions from opera houses and companies around the world. Directorially the production began with a practical research question concerning proximity and volume. How loud was too loud when opera was performed to infants in a small space? The show had a simple day-night structure and a colourful garden scenography. I wish to clarify the term scenography in the context of TEY given the way in which design elements often have a high degree of interrelatedness and create the *environment* of the performance within which the audience will move (see also pages 40, 66, 77-78, 143). These scenographic spaces also commonly give way to tactile and haptic interaction. This should be viewed as an expanded definition from traditional understandings of stage design and highlight the way in which scenography contributes to dramaturgy in this context.

I set the *BabyO* audience in-the-round so that each infant had a front-seat view so as to account for developing ocular capacity. I have never since deviated from the assertion that each infant should be afforded a front row seat. Two singers performed with pre-recorded music to a capacity of around 15-20 infants aged 6-18 months, sitting alongside their supporting adults. The duration was only around twenty-two minutes but that was long enough to test and observe how this audience engaged with these small-scale operatic happenings.

One of the most influential experiments in this process was to use sung sound to accompany the trajectory of a falling feather, using a suspended chord (a C major second inversion), which resolved to a clean G major triad when the feather hit the floor. The crunchy, unresolved chord accompanied the downward motion of the feather and was swiftly 'resolved' once the feather came to land. It was only properly pleasing if the singers resolved the chord at the feather's exact time of landing. It became gently humorous and enabled young spectators to read something of the inherent drama in suspension and resolution. There was immediacy in presenting action this way and of *performing* the action of 'singing'. The necessary eye contact between singers watching the feather seemed significant in how entranced and connected the babies became. Beginning as a rehearsal room exercise, this game of suspension and resolution signalled a new

chapter of my research practice, acknowledging the inherent drama of producing sound, and of making sound visible in the context of an early years audience.

In 2012, after directing two further touring productions, I was able to expand my early years research practice and pose more detailed questions about ‘attention’ and the role of the musician’s body in visibly ‘performing’ music. In partnership with long-term collaborator composer Paul Rissmann, we created *The Presents*, a touring piece for 0-18 month olds.³ Set in a traverse configuration, with two lines of infants on each ‘front row’ and parents seated directly behind, the audience was able to watch one another as well as the action of performance. The playing space was defined by sculpted copper trees, from which sparkling silver presents were suspended. The show was performed by a cellist, a percussionist and a young female singer, and because I wanted to work more consciously with the visible elements of sound production, some of the dramatic tension came from playing with their (in-breath) preparatory movements *before* making sound.

This method allowed the mechanics of musical movement to become seen choreographically and for the resulting sound to become more visible. Paul incorporated open vowel sounds and some speech sounds most common to proto-verbal infants in the libretto and I used the process of production to examine how such small spectators would respond to the close proximity of large instruments. Using the movement principles of choreographer Rudolf Laban to underpin each music-set scene, the infants’ own developing corporeality was referenced in the press, push, swing, twist and sway of dangling presents and their gradual exploration. It was through repeatedly watching the show on tour that I began to see the subtleties of the individual spectators’ responses beyond those of the audience as a generality. In particular I became conscious of the adults’ own experience, reportedly having enjoyed the event for their own sake as well as the children they accompanied. *The Presents* toured for two years and as the final section in this preface will explain, led me to the door of this thesis enquiry, which does not veer, really, from considering the infant’s

³ British Composers Award 2012. www.paulrissmann.com accessed: 15th January 2015

capacity for close listening and the sense of wonder I have repeatedly seen this style of work imbue.

The Presents illuminated a series of questions about silence, stillness and the responses of infant audiences that could only be addressed through a more structured, scholarly research approach. After a 2013 Leverhulme scholarship to develop ‘audacious’ ideas for infant audiences at the egg, Theatre Royal Bath,⁴ I sought to further imbricate my research and practice by posing questions within a scholarly framework using live public audiences. In 2015 with the support of AHRC and in creative partnership with the egg Theatre Royal Bath, and Dance Umbrella, I constructed the show *16 Singers* to house the questions I could not find answers for in existing literature. Alongside this enquiry, in seeking to better understand the everyday role of art and how we watch, I have continued to work as advocate and artist-in-residence for early years audiences at the egg, Theatre Royal Bath,⁵ and currently sit on the board of the International Theatre for Young Audiences Research Network (ITYARN).⁶ I am also a research associate at Small Size, the largest international member organisation for early years audiences.⁷ If the ‘story-life’ lines of Tim Ingold or Pablo Picasso were ever meant to be taken for a walk, the trace of theatre for early years has now been drawn across the globe and I am happy to have played a small part in that journey.

Drawing on this history of professional experience as my foundation, this PhD research enquiry incorporates a consideration of expectation, novelty, the communication of art in the context of very young audiences and the significance of its impact on infants and parent-carers. This work acknowledges the moments entangled between human fear of the unknown and a sense of relief at the familiar, and as child development scholars might articulate, the process of allowing for a familiarity to reach habituation (boredom) and the impact of

⁴ The inaugural year of the egg’s Incubator scheme

⁵ <https://www.theatreroyal.org.uk/your-visit/the-egg/> accessed: 16th December 2016

⁶ <http://www.ityarn.org> accessed: 10th March 2021

⁷ <http://www.smallsizenetwork.org> accessed: 4th October 2019

interrupting that with a variety of expectancy violations (surprises). In seeking to understand more about these different phases and modes of observation, this research seeks to contribute to a better understanding of spectatorship in early years theatre and the broader context of art and spectatorship.

Chapter overview

This thesis is presented via a written submission and documentation of the live lab public performance experiment. The written submission consists of four key chapters. **Chapter one** introduces the field of theatre for early years audiences (TEY), and describes the emergence and practice of an international scene creating performance, theatre and dance for 0-6 year olds. I explain why this is a field which thrives on the triangulation of curiosity, risk and care for participant infants, parents and practitioners. Children's growth and development is rapid at this age so it is quite normal for performances to be focused towards smaller age brackets and since my research practice is dedicated to 0-18 month olds, so is the focus of my description in the exemplar I cite.

I have brought three fields of literature into productive relationship in **Chapter two**, first drawing on emergent scholarship from TEY, then turning to the field of Child Development to introduce literature regarding physical and cognitive development between the ages of 0-18 months. I finally look to Theatre and Performance Studies, giving specific attention to Spectatorship literature.

Chapter Three details the methodological imbrication of my directorial practice and research ambition. It describes the creation of the *16 Singers* live laboratory and how the dramaturgical structure, performance conditions and multi-venue tour were created to carefully analyse response behaviours of infants and their parent-carers. I describe bringing the comfort and interpersonal aspects of the quotidian together with some of the stimulus control of a 'black-box' child development laboratory, whilst retaining a full sense of theatricality and artistic occasion for public audiences. As an extension of this, I detail the performance elements that were purposefully used to challenge the spectator and correlate

with hypotheses I had formed regarding particular behaviours. This work aims to offer insight into a mode of theatricality by drawing together new contextual understanding of the theatrical frame (p.28), the theatrical experience (p.31), the theatrical event (p.58) and most prominently theatrical pleasure, all seen from a dyadic perspective (p. 36, 52, 120-121, 139-140, 154).

Analysis of the *16 Singers* live lab is shared in **Chapter Four**, using extracts of audio-visual documentation to accompany sections of thick description to give voice to the intimate and detailed moments of subjective and dyadic responses. Working towards a taxonomy of relative stillness, used to describe the action and activation of spectators, I consider infant vocality, styles of parental interaction and scene-to-scene analysis focusing on the performance factors that affect spectatorial connection.

Engaging with this thesis

Readers are encouraged to watch a full performance of the premiere performance of *16 Singers* filmed at the Albany Theatre, London at any point before reaching the analysis in chapter four. Two versions have been included: the first using multiple camera angles [1.1] and the second using one fixed camera [1.2]. Additionally, readers are invited to view short extracts of audio-visual documentation as they are introduced through each section of chapter four, for example [See clip 4.1.1].

A glossary of key terms

Parent-carer

While infants may have the opportunity to attend TEY with a nursery group, the dynamics of which deserve their own examination, the work of this research has a focus of public performances where infants are accompanied by an adult carer. To acknowledge the nurturing role of the accompanying adult, regardless of their relationship to the infant, I have chosen to use the term parent-carer throughout this thesis.

Infant-parent dyad

The term infant-parent dyad, (also expressed as parent-infant dyad or mother-infant dyad) is a term used within the field of child development to describe the active relationship between parent-carer and child, particularly with reference to attachment and the early maternal relationship. Whilst the majority of adults attending the *16 Singers* live lab were female parent-carers I use the term infant-parent dyad to inclusively reference the unit of infant and adult-carer, particularly regarding their influence upon one another while viewing the performance event.

I frequently use the term, dyadic, referring to the entity of and relationship between infant and parent-carer, and triadic, describing the infant-parent-performer connection. These terms have become foundational to my thesis research, and describe two states of spectatorial connection that are key to my observations and also to infants' own meaning-making in this context. In helping to articulate the early years theatre experience, these terms have helped to develop the taxonomy of relative stillness presented over the course of the thesis.

Attachment

Attachment is a process by which an infant grows a bond of trust, beginning from birth. The strength (or 'style') of attachment can influence behaviour, development and future relationships. Whilst the maternal relationship takes prominence in the first six months of the infant's life, a sense of attachment is equally relevant to other familiar relationships and helps to promote, amongst other things, a growing sense of self and intersubjectivity. The infant's sense of attachment is linked to parental proximity and, particularly relevant to this research, can influence how and when the child might choose to venture beyond the immediate vicinity of their adult-carers touch. For further reading see for example John Bowlby, (1958), (1969), Mary Ainsworth (1973) and Ainsworth et al., (1978).

Habituation

Habituation in the context of child development refers to the point at which an infant has become familiar, saturated or bored with a stimulus. At the point of habituation - a subjective feeling when something has lost its novelty - infants will seek new stimulus and/or disassociate with the current stimulus. There are strong associations between habituation and the role of repetition in learning. I use this term to help define infant responses during performance and to what and when they 'attend'. The process of habituation should be viewed in close association with Alison Gopnik's theory of lantern consciousness, which defines the unique mode of observation infants employ to learn. For further reading see for example Scott Miller (1998), Gopnik and Meltzoff (1998).

Lantern Consciousness

The metaphor most often used regarding attention is the spotlight, which in adults illuminates a point of focus while the surrounding stimulus is largely forgotten. Infants' attention is much more like a lantern, illuminating a broader array of their surroundings at any one time. Alison Gopnik, who developed the theory of lantern consciousness (2009) suggests that when we say that infants are bad at paying attention, 'what we really mean is that they're bad at *not* paying attention' (2016: 191-192) and can become easily distracted. Infants are driven to learn as much as they can as fast as possible, so paying attention to the widest amount of stimuli benefits this process. This theory is particularly interesting in relation to how infants read stage pictures in a novel space, with other infant-parent dyads broadening the visual and aural stimulus that the 'lantern' may illuminate for attention. For further reading see Gopnik (2009), Faraz Farzin et al., (2010).

Expectancy violation (or violation of expectancy)

Infants and children swiftly develop expectations about their environment and notice when these expectations are violated. The term expectancy violation describes the moment of reaction when an unexpected action has occurred due to a change in the prevailing stimulus. Defying the expectations of an infant can result in shock or delight especially at a time when attachment is in its infancy

and the infant is establishing the rules of gravity, object permanence or social conduct for instance.

Infants can be deeply observant where sound or patterns are concerned although research is as yet limited to lab based research in the child development field. Infants as young as four months will respond to subtle rhythmic changes in a presented pattern for instance (Winkler, I., et al. 2009). If a change of stimulus violates the infant's expectations, the sense of surprise can result in (re)connecting the infant with the stimulus in its changed state, or recapturing the infant's attention with new stimulus after a period of habituation. The what and when of attention (re)capture is particularly complex in a theatre full of independently active dyads. With limited knowledge of theatre etiquette, performance conventions, content or viewing behaviours, the term expectancy violation helps to define key moments of the infant's spectatorial journey in an environment where they are able to apply limited expectations but nevertheless still observe expectantly. For further reading see for instance Aimee Stahl & Lisa Feigenson (2017).

Contextual background

Spectator's experiences are influenced by myriad variables. For the infant these are likely to include, the external (journey to the theatre, time of day), the personal (state of hunger, strength of attachment, stress levels of parent) and the sensory (sensitivities, developmental capabilities) as these factors converge with the performance conditions (novel stimuli with extremes of light or sound, a social context which is a directed environment). An infant's response in the theatre is the site of this personal coalescence. Crying or fussy behaviour is an understandable response if a combination of these variables becomes difficult to process. Yet silence frequently falls here, and therefore, one of my key research interests is the phenomenon of synchronous audience response and specifically that of the relative stillness and silence I have seen repeated at many performances for infants over the years. Perhaps the phenomenon itself, rather than the reasons for it, is better understood by applying the phraseology of

theatre-maker and academic Matthew Yoxall. When he observes the silences held by children at inner-city Thai temples (2016: 216), Yoxall describes the quality of sound as not one silence but ‘a collection of silences’. The multiple variables an infant encounters when away from home and particularly in the unfamiliar context of the theatre makes this audience’s collection of silences rich research territory. To acknowledge such a group of dyads, the unit of infants and their carers, as an intersubjective audience is the beginning of a new contribution to the spectatorship dialectic.

In examining the phenomenon of relative stillness and its associated silences, this research also approaches the contentious area of spectatorial *disengagement* and *discomfort* with a view to better articulating the spectrum of responses that indicate where the boundaries of participation might lie. This work necessarily expands the existing understanding of spectatorship scholarship by redefining what theatre scholar Susan Bennett first described as the communication of production and reception between the stage and the auditorium (Bennett, 1997). There is some resonance with the field of immersive theatre (see for example Machon, 2013 Alston, 2016) but this new research proposes as deeply significant the *triangular* relationship between infant, performer and parent, a notion which is at first glance, peculiar to theatre for early years (TEY) and as yet under-represented in existing Theatre for Young Audiences (TYA) and TEY scholarship. The relational aspect of the spectatorial experience has not been widely examined in the broader field of theatre and yet from our own previous spectatorial experiences we can confidently suggest that the relationship between spectator, performer and *other* spectators can significantly shape our own feelings and responses. The aspects of the triangular relationship I am uncovering here in TEY may therefore also speak to the broader field.

Working as a practitioner and advocate in this sector has led me to a research practice concerned with infants’ attentional preferences. Using what I have termed the live lab, a public facing performance laboratory, I question how spectators attend subjectively and intersubjectively using the vocal and gestural relational responses of infant and parent, and respond to the inter-relational

influence of performer-musicians. While the context of this research is specific to 0-18 month old spectators and their adults, seated in the round, in performances led by performer-musicians where music is employed as a dramaturgical driver, there may be insights arising with relevance to the broader fields of Theatre Studies or Child Development. The 'live lab' methodology of presenting and documenting live performances in multiple venues, which is more fully described in chapter three, has allowed me to deeply consider the infant's lived experience, acknowledging the power of novelty and the strength of that which is familiar, and how compositional and directorial choices in a directed environment can influence the infant's decision-making and attentional capabilities.

The research questions that have defined this enquiry and are extrapolated through this thesis are:

- Can the corporeal presence of the parent-spectator create a lens through which the infant's view is modified?
- Might infant vocalisations provide a subjective response framework?
- Can the performance environment influence or nurture a sense of expectation (and is 'waiting' something infants are ever capable of)?
- Is there a relationship between certain performance conditions and spectatorial stillness?

This research framework was constructed in line with best practice from the TEY field. Research data was gathered from a live, public performance laboratory, at which audiences watched *16 Singers*, a national touring production performed by sixteen performer-musicians.⁸ As detailed in the methodology chapter (chapter three), it ran for 59 performances at eight venues across the UK. It was co-produced by the egg, Theatre Royal Bath and the Dance Umbrella Festival, and was nominated for a National Family Arts Award 2016. Rather than observing existing TEY touring productions employing performer-musicians, I designed the

⁸ Two teams of *16 Singers* toured the country simultaneously and a full tour list can be seen in appendices A and B.

live lab to influence each aspect of design and specifically to reduce the colourful, textured or intriguing scenographic detail often used in work for this age group. I wanted to lessen the prevalence of ocular dominance to allow aural stimuli to become as prominent a factor in the space. Since infants are well known for their ability to rapidly shift focus between any given stimuli, a phenomenon known as 'lantern consciousness' (Gopnik, 2009: 129), as referenced in the glossary on page 21, it was also important to create an environment with as few variables as possible to help obtain a clearer view of the responses. Multiple live lab performances were recorded to create a portfolio of audio-visual documentation.⁹

Infant audiences are so frequently captivating. They can and do 'speak' for themselves. The means to express opinion or feeling is commonly known by nursery pedagogues as the hundred languages of children, believing, as articulated through the Reggio Emilia approach, that there are many means of expression, should we be able to observe them (Edwards et al. 1998). Most relevant here is that corporeal and proto verbal communications are present long before speech emerges. This is why I have chosen to present audiovisual documentation of *16 Singers* alongside the written thesis and to find opportunities along the way to allow the child's 'voice' to be heard. To allow the story of this research to unfold clearly, I have suggested at which points it would be most appropriate for the reader to view certain extracts of film but documentation of the performance can be viewed at any time on the hard-drive provided.¹⁰

⁹ The core team consisted of long-term collaborator composer Paul Rissmann, choreographer Rosie Heafford, designer Sophia Clist, production manager Paul Golynia, and the producers Kate Cross Director of the egg, Theatre Royal Bath and Emma Gladstone, Artistic Director of Dance Umbrella.

¹⁰ Best practice safeguarding means that in the publicly available version of this doctoral research, the documentation can be viewed on request, via the author, for educational purposes.

Chapter One

Spectatorship in Theatre for Early Years: A Review of Practice and Literature

This chapter offers an account of existing Theatre for Early Years practice, gathering the work of scholars and reflexive practitioners who have actualised the early years theatre scene as it emerged over the past 35 years. It also brings together the work of 20th and 21st century thinkers and artists whose work has ideologically influenced the sector's development from across disciplinary fields, as well as those that have influenced the practice of my own field-imaginary. I will briefly trace the geographical and historical contingencies of the European Early Years Theatre scene, and by latterly referencing the small body of existing literature, present a discussion of the values, principles and terminologies to have emerged during the maturation of this sector. In accordance with the priorities of this research, I pay particular attention to instances of dialogue concerning spectatorship and attention.

Originating in Europe around 1986, and 'gaining global notoriety through international festivals and advocacy', theatre experiences for our youngest children became 'globally en vogue at the start of the 21st Century' (van de Water, 2012:121). Theatre for Young Audiences (TYA) researcher and practitioner Evelyn Goldfinger was the first to formally define the infant sector. She refers to:

professional theatre led by adults performing for an audience of babies from months old to toddlers approximately one and a half to two years old accompanied by a parent or adult companion. Babies usually sit on their caregiver's lap or in a stroller, and watch a play - usually between 30 to 45 minutes long - designed especially for them. (2011: 294).

This relatively loose definition encouraged the term 'Theatre for babies' but it was Roberto Frabetti, one of the founding fathers of this sector and co-founder of the European TEY umbrella body Small Size, who asserted that using the noun

'babies' made him uncomfortable 'because it does not represent their complexity' (2009: 82). The sector, now widely referred to as Theatre for Early Years (TEY) or Theatre for the Very Young (TVY) is well established across the UK, Europe, Australia and the US, and is strongly emerging in Canada, China, Japan, South Africa and some states of India. This research focuses on 0-18 month olds but the early years sector presents work for children anywhere between 0-6 years old, ordinarily tending towards a scale of proxemic and spectatorial intimacy. Restricting audience capacity to around thirty children and their adults allows for better stage-auditorium visibility, although maximum capacity is often reduced for the youngest audience members where action may be omni-directional and unconventional sensory interplay is common. Productions are often intended for a specific age range or ability (ie. 3-18 month olds or 'pre-walking') and with increasing frequency, practitioners tailor specific performances of a production to distinct age ranges (see for example, *Lullabub* by Theatre Hullabaloo 2018, presented to infants aged 0-12 months and separately to 13-30 months), to best accommodate relative physical and cognitive competencies of the audience (*Small Size Papers* 2009a, 2009b, van de Water, 2012:121-140).

As I expand on the development of this international scene, I would like to give a sense of the kind of environments where infants and their parents find theatre and what kind of theatre they might find. '[V]erbal language is in most cases not the dominating one (...) Pictures, tones, sounds, movements, materiality, and the body' are prominent, TYA scholar Gerd Taube explains (2009a: 20). The tropes and thematic starting points of TEY so often involve philosophical questions, notions of disappearance and reappearance, growth, birth and decay. It was the foundational work of Roberto Frabetti at La Baracca, Italy (1976-present day) and Barbara Kölling and Michael Lurse at Helios Theatre, Germany (1989-present day) that contributed to the enduring sectoral trend to work with natural materials. Tactile materials became popular subjects of performance: to date we have seen shows created using water; earth, sticks and stones; clay; feathers; shadows and light; cloth; and grass. As Taube notes, 'Theatre for the youngest is no theatre of illusions. The created artificial worlds are visible as art

spaces. The creations of this special world are not veiled, they are rather shown' (2009b: 122). This is 'an art of minimalist kind, an art of the concentration of means but not an art of simplification.' (Taube, 2009a: 21).¹¹

These elemental properties are favoured for their natural weight, their way of moving and how they 'light' or create shadows. To present realities of this kind in a performance context for young children is to demonstrate an exploration of the beauty of these materials and how they might be handled. In so doing, performances have an opportunity to recontextualise the child's quotidian experiences. To see familiar objects in novel circumstances, or novel objects amongst familiar people is in part how infants learn and a tenet that has strongly shaped my approach to creating work for this age group.¹² When the constants and variables of an infant's experience create a framework for their growing understanding, sitting close to or within the theatrical frame offers spectators (of every age) a chance to look anew. But a fuller consideration of the theatrical frame calls to question whether infants can ever 'enter' the world of performance, where, as Taube suggests, things are not 'veiled'. A lack of artifice might mean infants see the performed actions as a continuation of reality. I use the analysis chapter to show how this question directly links to a sense of *expectation* and whether *expectation* can be fostered in infants under the age of 18 months, in this environment. The spectatorial capabilities of infants were recognised by the pioneers of this field and together with rich visual stimuli and infant-directed performance spaces became key to how this international scene developed, as I shall now briefly describe.

¹¹ Several citations used in this section are from European practitioners whose reflections have been translated into English for bi-lingual publications in such a way as to maintain the spirit of the original text.

¹² Child Development scientists are familiar with this approach, often using novel objects or contexts within the paradigm of habituation as part of infant research. See for example the work of Birkbeck babylab. <https://cbcd.bbk.ac.uk/babylab> accessed: 12th May 2018

1.1 A brief history of practice

In 2012 theatre scholar Manon van de Water declared TEY to be 'perhaps the fastest growing aspect of TYA in research and practice today' (4). International in its reach and vastly diverse in its many possible forms, Theatre for Early Years in its contemporary form first emerged in Europe around 1979. According to Fletcher-Watson (2016: 26), two of the earliest recorded shows are believed to be *Exploding Punch & Judy*, a sensory, music-led performance for 2-5 year olds created in London by the newly formed Oily Cart, and *L'oiseau serein (The Serene Bird)*, a performance for newborns created by French artist Joëlle Rouland in 1987. Until relatively recently, even prominent Theatre for Young Audiences (TYA) practitioners expressed scepticism that this form was possible or desirable for children under the age of 6. 'Basically I regarded the whole thing as amiable nonsense' TEY advocate, Gabor Bótar confessed at the International Glitterbird Conference, Budapest in 2005.¹³ Having first seen Laurent Dupont's show for 18 month olds in Scotland, around 1995, former Imagine Festival Director and long-term international sectoral influencer Tony Reekie stated 'I don't see what they get from this. I don't see how this is theatre. Is this art? People were saying, 'Nonsense! Nonsense!' Yet he recalls realising that

something was happening which you could quite happily take on an artistic level, but also on a performative level, and on an emotional level. One of the things that I learnt from it was: "This is a piece which is aimed at human beings – very, very young human beings can interact with this in a really relaxed way, but I'm not excluded from that process ... It's something that I can be a part of as well." (June 2016 interview, Fletcher-Watson, B. *Scottish Journal of Performance* pp.79-95).

After the creation of ten new works for the under 5's through the 1980s, Sian Ede, then drama officer for the Arts Council of England addressed the 1989 Children's Theatre Association conference hosted at Birmingham Rep. observing, 'If theatre for young people in general is an undervalued area, then theatre for

¹³ Source: Glitterbird conference papers: www.dansdesign.com/gb/management/internal.html accessed: 16th December 2018

under 5's is like Antarctica – uncharted, rarely visited, and with a singular lack of local resources. But those that have been there return with marvellous stories of its bold and elemental wonders' (cited in Fletcher-Watson et al 2014:131). Ede's rallying cry galvanised interest in this new audience, already burgeoning in Europe and eventually, some years later, this practice was able to find fertile grounds for partnership development in the UK with the introduction of initiatives like Sure Start, and the Early Years Foundation Stage, proposed within the Government's Childcare Act 2006.¹⁴ These initiatives provided a pre-school framework from which experimentalist theatre makers and producers could learn to build and explore an early years theatre practice, much as had been happening with partnerships in Bologna since 1986, as documented in '*Stubborn Little Thumbings*' (2016).

It was through the 1990's that productions became more visible, emerging in small clusters across Europe and the Nordic states. Investment and expansion of the UK scene can be directly traced to the vision and commitment of producer Jo Belloli, at Polka Theatre in London and the informal European collaborations she and staunch TYA advocate Paul Harman established from around 1988. *The Great Danes Festival* was the first recorded international gathering. Hosted by Belloli at Polka in 1990 it gathered a cluster of practitioners who had already staked their commitment to this form. Progressively, from 1998-2002 significant governmental support began to emerge elsewhere, the first of which was the Klangfugl project, supported by the Norwegian Arts Council for artists to create work for children aged 0 to 3 (Selmer-Olsen, 2006). In 2003, this was expanded into the 'Glitterbird' project (a rough translation from the Norwegian Klangfugl) and with European funding, became a three-year research project for six partner countries to share emerging early years methodology, pedagogy and performance.

¹⁴ Sure Start was an early years childcare initiative announced by the UK's Labour Government in 1998 (Glass, 2006). EYFS is an early years framework setting out six key areas of learning for children up to the age of five (Palaiologou, I., 2021).

From 2006-2008 a German language project, 'Theatre from the very beginning' was initiated by The National Centre for Theatre for Young Audiences of Germany, to investigate future perspectives in this field. Stand-alone pieces were simultaneously being created in Denmark, France and Sweden, and then a prominent body of work emerged from two companies, as previously mentioned, that were to become cornerstones of the next twenty-five years of TEY history, Helios Theatre, *Earth Stick and Stone* (2006), *Woodbeat* (2008), *H2O* (2010) and La Baracca, Italy, whose very first early years show *L'acqua colori* (*The colour of water*), 1987 still tours to date.

In 2004 the European Union acknowledged the significance of this growing body of work by funding *Small Size*, a three-year initiative for theatre companies from six countries, to 'collaborate, create and disseminate' creative, ideological and practical approaches to theatre intended for 0-6 year olds. Expanding its international reach with each renewed tranche of European Union support, *Small Size* has become the most significant international organisation for TEY with a membership currently reaching across twenty-two countries. This global scene continues to show evidence of expansion through grass root festivals and international collaboration. Spanning 2019-2023, *Small Size* has attended to the gap in research and dissemination that my research and practice has helped to identify. Over this time, 'The Mapping Project' has created 'A map on the aesthetics of performing arts for early years' (Small Size EU proposal 2018) to significantly build on the small pockets of TEY artist-led research to have emerged from Europe since the first sector-specific publications in 2004.

The TEY field has gradually broadened to include dance, live art, installation and performance for the very young. It retains its TEY label despite its interdisciplinary approach and was most recently redefined as 'a professionally-created theatrical experience for an audience of children aged from birth to around three-years-old, accompanied by carers' (Fletcher-Watson 2016: 2). The sector continues to mature, through the emergence of greater numbers of: TEY-

focused festivals, see for example El més Petit de Tots, Barcelona,¹⁵ WeeFestival, Toronto;¹⁶ career development programmes including, for instance, the recent British Council support for artist collaboration in India involving Sarah Argent (2019);¹⁷ and the dissemination of international TEY expertise facilitated by Magnet Theatre, South Africa (2022).¹⁸

Increasingly, Higher Education Theatre Studies departments that offer the opportunity to study the field of Theatre for Young Audiences (TYA) will now include a strand on TEY. The last ten years has seen increased frequency in international conferences and symposia, often attached to existing TEY and TYA festivals. The scene is further strengthened by the opening of specialist venues like the egg, (Theatre Royal Bath, est. 2005)¹⁹, A.S.K. (Shanghai est. 2015 and Beijing est. 2016), and Hullabaloo, (Darlington, est. 2017) alongside umbrella bodies of advocacy and production like (Starcatchers, Scotland est. 2006). Scholarly research is gradually emerging and the International Theatre for Young Audiences Research Network (ITYARN)²⁰ helps to signpost opportunities to share scholarship internationally, often through its sister organisation ASSITEJ.²¹ Publications are becoming more nuanced with, for example, a forthcoming monograph about the development of TEY in Poland, and a new university press publishing initiative in Brazil, yet to be formally announced, which aims to assist the dissemination of work for both Spanish and English speaking audiences.

¹⁵ <http://www.elpetit.cat/en/home/> accessed: 10th December 2021

¹⁶ <https://weefestival.ca> accessed: 10th December 2021

¹⁷ <https://www.walesartsreview.org/shishu-baban-theatre-for-babies/> accessed: 10th Dec 2021

¹⁸ <https://magnettheatre.co.za/project/the-magnet-theatre-early-years-project/>

¹⁹ At which I am a TEY associate

²⁰ Of which I am a board member

²¹ Known by its French acronym, which translates as International Association of Theatre for Children and Young People, established in 1965

1.2 Types of practice: modes of engagement

Performances designed for the youngest TEY audiences, typically 0-12 or 0-18 month olds are not necessarily devoid of rich language or narrative content. These spectators are at a pre and proto-verbal developmental stage, for example, at 13 months infants can conceptually understand around fifty words but it will be another five months before they can produce fifty words themselves (Menyuk et al., 1995 cited in Keenan and Evans, 2009: 216). A variety of performance styles have developed to accommodate the many practical and cognitive variables relevant to such a group attendant in a public space. The way in which spectators are invited to participate changes at each performance, for example, infants might enter the fully immersive, hands-on interactive dance space of *Wee Dance, We Groove* (Still Motion, 2009) with up to 100 intergenerational spectators dancing together in a shared space, or join a performer-led quest around *The Enchanted Forest*, (2016) the tactile touch-sensitive installation created by scenographer and doctoral researcher Roma Patel. Infants have been invited to independently explore the durational, ethereal dance installation *The Garden of Spirited Minds* (Dalija Acin Thelander, 2018) and witness underwater explorations in the very moving *Primo* (Zinola & González, 2017).

Infants and their carers most commonly watch 25-35 minute performances seated together on a floor cushion, entering the playing space to explore it at the end of the performance as with, for example, *The Presents* (Katherine Morley, 2011), *Scrunch* (Sarah Argent, 2014), *Nido* (Theater De Spiegel, 2015), *Blisko* (Children's Art Centre, Poznan, 2017), *Little Top* (Superfan and Starcatchers, 2019). Hybrids of these touring formats also exist, in which infants are invited to join the performers 'on stage' in the performance space if or whenever they wish, for example Lise Hovik's Norwegian production *Spurv* (2017), and the ongoing Portugese performance *Concertos Para Bebes* (2016).

Audience capacity across these formats tends to vary from around ten to thirty dyads in any one performance, where performance spaces fill with expressive vocal sounds and responsive corporeal movements made by infants, their accompanying adults and performers. Infants and parent-carers respond to the work, as any other

audience members might, as their existing memories and sensations are connected to new and unfamiliar contexts or stimuli. 'Everything educates' the philosopher Martin Buber suggests (2002:9), underpinning what developmental psychologist Alison Gopnik suggests is fundamental to a babies' self-led learning strategy of lantern consciousness, as described in the glossary on page 21. Infants' naturally broad focus of attention allows them to stay alert to all possible stimuli, which accounts for their ability to spontaneously switch attention from one thing to the next. It is clinically accepted and observationally evident that neonates and infants do not commonly focus in the way that older children and adults can. Accordingly, the scope of possibility in the way infants respond to given stimulus has demanded the creation of flexible and inventive dramaturgical conventions and interpretative methodologies to formulate effective performance analysis. Self-evidently, it can be challenging to predict the spectatorial response of a group of 0-18 month olds and their parent-carers, but we can see, as developmental psychologist Daniel Stern describes 'a temporal contour or time profile as it begins, flows through and ends' (2010:4) as patterns can and do emerge through what appears at first, to be an amorphous gathering of parents and inexhaustibly acquisitive babies.

1.3 Practice and learning

Whilst many practitioners have welcomed cross-disciplinary knowledge from child development and nursery pedagogy, it is a point of divided opinion as to whether TEY practitioners create performances with a specific learning agenda. European trends in day-care and the associated regulation of pedagogic nursery practice certainly have the potential to encourage an instrumentalist agenda amongst theatre companies and festivals bidding to influence funding outcomes. Persuasive language suggesting the benefits of educational engagement is commonly used in marketing to help justify the validity of this practice to audiences engaging for the first time. A growing body of reflexive scholarship documents the pan-European belief that early years audiences deserve to experience work of the highest aesthetic value and demonstrates a strong awareness of the social and cultural developmental opportunities that theatre can provide. It's common for instance to seek strategic funding to deliver work in

family and community centres participating in and also re-writing broader instrumental social and educational policy. See for example Starcatchers' excellent community engagement project *Expecting Something* (2013-2022) and La Baracca's account of 30 years of groundbreaking *Theatre in the Crèches* (2019). As Susan Young states 'It is not that theatre for very young children is designed only with an eye to the instrumental - that its purpose is justified only in terms of its benefits to learning - but that in the current context, particularly in the UK, these priorities are imposed by those who fund, support and endorse children's theatre' (Young, 2009:26).

The overwhelming discourse in existing reflexive TEY literature is of art and the aesthetic. For many years even practitioners of TYA debated the validity of 'theatre for babies' but sceptical views are reducing as greater knowledge is shared about the sophisticated environments of TEY. 'If initially the question about theatre for the very young was determined by debate, this has now given way to a nuanced aesthetic discussion' as Anna Richter states in her Theatre Times article celebrating the growth of German TEY (2017).²² In this way perhaps TEY has advanced beyond its older sibling TYA, in that it is not, as theatre scholar Schonmann suggests, 'still struggling to define its legitimacy as an educational endeavour' but rather 'concentrating on its artistic form and its aesthetic merits' (2006:10) as a direct result of strong spectatorial engagement. 'Art tells each of us something about the others, and this implies commitment not refusal' Spanish 'Theatre and the Creches' contributor and Small Size pillar Carlos Herons asserts (2016: 98). When the aesthetic investigation becomes one of genuine enquiry the vulnerability and curiosity of the infant child is met and matched by the artist.

If a theatre maker's intention is to create an environment in which each spectator is able to make new connections, be they interactive, participative or contemplative, it is the act of spectatorship that enables existing memories and sensations to be connected with new and unfamiliar contexts or stimuli. Whether

²² <https://thetheatretimes.com/theatre-young-audiences-varied-complex/> accessed: 5th June 2017

or not they are conscious of it, this experience of making or remaking connections is common to all spectators, regardless of age and experience. I wish to briefly address the 'theatrical competence of a young audience' (Reason 2010: 85) to counter any residual idea that children are 'the citizens of tomorrow' and somehow lack capability in the present. 'Children are not fractions of adults' educationalist, policy maker and playwright Martin Drury assures (2014: 21) they are 'beings, not becomings' as many TYA and TEY practitioners have asserted (Johanson & Glow, Taube, Klein, Selmer-Olsen, Fletcher-Watson).

Alongside the values of respect enshrined in the UN convention for the Rights of the Child (1959) it is important to encourage a reading of every child's familial culture and of habitus as a frame through which sensory, corporeal and synaesthetic connections can be made. In this sense we bring ourselves to the theatre, no matter our age or available agency, and respond according with our own feelings. I do not address a child's spectatorial competence to argue the validity of TEY, nor to fuel the binary of entertainment verses education (carefully extrapolated by scholar Matthew Reason, 2012), but rather to re-focus how we consider the how and why of infant engagement in their (watching) feeling performance.

I have regularly listened to parents reappraise their own expectations of an infant's capabilities after witnessing wide-eyed audiences absorbing and connecting in myriad performance contexts. "I've never seen my baby sit still for so long", is the most common parental observation, demonstrating the kind of 'enfolded' pleasure and dyadic expectancy I shall detail in the analysis chapter. In 2006, pioneer TEY researcher Evelyn Goldfinger first called for the wider theatre community to welcome our youngest citizens to the theatre and support 'the arrival of a new kind of spectator... who may not be able to distinguish everyday life from fiction or provide a talking feedback, but who is watching expectantly' (2006: 299). Between infants, parent-carers and practitioners, the sense of wonder seems mutual.

1.4 Infants as capable spectators: Theatre for Early Years scholarship

TEY scholarship is a small body of work that has grown steadily since 2004, predominantly through a handful of journal articles and book chapters (van de Water, Wartemann, Schonmann, Choi, Desfosses, Hovik, Fletcher-Watson, Schneider, Kapstein & Goldstein). But as the philosopher Isabelle Stengers suggests, 'there is no identity of a practice independent of its environment' (2003: 187) and accordingly currently more prominent than academic scholarship are the multiple anthologies written by reflexive European practitioners working in the field.

Since its inception in 2005, the TEY pan-European umbrella body Small Size, has nurtured collegiate development and dissemination in the sector, commissioning experts from a variety of disciplines to reflect on their experience as witnesses to the expanding field (see for example, edited respectively, Belloli (2008), Schneider (2009), Nerattini (2009) van de Water (2012a), Belloli, Morris and Phinney (2013), Belloli (2014) and Frabetti (2016). This literature contains significant reflections from many of the pioneers active since the emergence of TEY around 1987, before such work became 'globally en vogue from 2000' (van de Water, 2012b). In addition to the Small Size publications, a diverse collection of papers is available online, published by the aforementioned Nordic-led academic collective Glitterbird - Art for the Very Young, which examined the aesthetic and developmental aspects of TEY in six partner countries, and met annually from 2004-2006 to present informal research papers and share observations.

Personal and company histories of foundational experimentation dominate this body of literature but despite improving global visibility, there is often an undercurrent to practitioners' testimonial essays in seeking acceptance for the validity of TEY. This insecurity may be compounded by scant journalistic coverage, and that which does exist often starts from questions of scepticism

inferring 'What's the point? They're not going to remember the experience.'²³ It seems necessary therefore to explicate that the infant's inability to articulate what they have experienced does not invalidate performance as part of broader enculturation. 'Silence' as Martin Welton suggests, 'is not a vacuum of understanding' (2012: 95) either during or after the event. Speculatively I suggest that as a result of feeling undermined by questions of validity, TEY companies are tempted to promote shows by heralding a participative agenda or developmental keystones. This speaks to the parental drive for relatable 'value' in the cultural experiences their infants attend. Indeed, how should a parent describe an infant's encounter to the uninitiated when the performance environment is primarily constructed for the sensory or synaesthetic journey of a pre-verbal infant? What is the nature and value of participation here? To whom should a theatrical experience speak and how might we acknowledge that they have engaged? There is little if any existing TEY scholarship that meticulously addresses the complexity of this dyadic experience, which I believe is fundamental to understanding TEY spectatorship. A passing reference is made by Agnès Desfosses in her rich essay 'Little ones and adults, alive and aware' in reference to parents, stating 'The adult is doubly a spectator – both of the play and of the child, or children, watching the play. It is a triangular relationship between the adults, the show and the children' (2009: 103). Exactly how infants respond in the present, in relation to the presence of the parent - who can simultaneously observe the work and the infant's response - is the subject of this research.

With contributions from practitioners in Child Development and Nursery pedagogy, the Glitterbird and Small Size papers lend thorough contextual support to new analysis, documenting questions ubiquitously raised in rehearsal rooms, relating to issues of participation, interaction, capability, spectatorial

²³ Gardner, 2016 https://www.theguardian.com/stage/theatreblog/2016/aug/25/fringe-edinburgh-shows-theatre-newbies-hup-head-in-the-clouds-poggle?CMP=tw_t_a-stage_b-gdnstage accessed: 30th August 2016

Walker, 2017: <https://www.theguardian.com/stage/2017/sep/22/theatre-for-babies> Website accessed: 4th October 2017

Saxburg, 2017: <https://ottawacitizen.com/entertainment/local-arts/childrens-festival-expands-demographic-to-the-very-young> accessed: 21st July 2017

conventions, sectoral tropes, the intersection with pedagogy and the influence of cultural policy. Whilst there is little room or direct need to expand on these here, the collective weight of this body of practice-based evidence is hugely significant given such a broad array of practitioners has given it voice, involving representatives from around twenty-five countries at its core with continuing annual expansion.

My own work in this field has identified various areas in need of further research and articulation and I have used the opportunity of making *16 Singers*, to consider the meaning-making infant through their relational stillness and corporeal movements. An articulation of the infant's everyday experience is enhanced by what development psychologist Daniel Stern calls the 'felt experience' (2010:8). In his investigation of the manifestations of *vitality* he considers movements in relation to time, force, space and intention. This framing is valuable to my own analysis where I move to interpret the spectator's experiences building on what Stern describes as the mind's many internal and external events as a subjective experience and a phenomenological reality. The emergent 'Gestalt' of the felt experience is described '*as it is lived*, pre-theoretically and pre-reflectively' where Stern describes the phenomenological world as 'whatever is passing across the "mental stage" right now (ibid: 34), evoking visceral responses of attending and attendant infants I have witnessed at the theatre. In so doing, he relieves any pressure of proving the validity of an experience without (the infants) working memory to recall it.

He sifts explanations of vitality through many lenses and by considering the early cross-modal sensory capacities of infants, intersects with theatre scholar Josephine Machon and her study of (syn)aesthetics (2009).²⁴ Within her

²⁴ It is common for infants to connect sense-experiences and for some, these will remain connected, becoming synaesthesia. Machon's reworking of this term, becoming (syn)aesthetics is an investigation of the sensing body in performance. To place thoughts *prae-sans*, 'before the body' is perhaps to suggest spectators remember what it is to be an infant when experiences were sensed / intuited before they were understood through intellect. Much like Stern's suggestion that modal perceptions are often fused in infants before gradual separation (35) – early experiences will help tease sensations apart to become the singular senses of feeling and comprehension, through which children can articulate their burgeoning awareness.

exploration of the relationship between spectatorial sense-making, and the aesthetic, Machon's broader definition of audiences' affective and experiential appreciation is the value to which she attributes 'breaking down of the boundary between the real and the imaginary' (2009: 20). Parents report surprising, even precocious responses from infants *at the theatre* where the delineation between the real and the imaginary may, for the infant not just be blurred but non-existent. If our senses interpret experience to create feeling, as Machon suggests, the fusion of that which is 'felt' and 'understood' (21) is key to (syn)aesthetic appreciation. Tacit knowledge from the TEY field confidently suggests that infants attend as enquiring and curious spectators: my own analysis helps to reveal what it is of the aesthetic experience that facilitates infant attendant behaviours, helping to reframe definitions of participation. I take forward questions concerning the infant's lived experience and their (in)ability to discern between the quotidian and the world of performance, especially in relation to working memory and intersubjectivity. I shall return to further extrapolate from the work of Machon and Stern in chapter two.

To reflect the reality of an infant's embodied spectatorial experience and to frame how 'children answer the world through their moving bodies' (Hackett & Rautio 2019: 1029), several TEY researchers have variously proposed scales of infant participation, perhaps in part inspired by the Leuven Scales of Wellbeing and Interaction (Laevers, 1980). Used by some nursery pedagogues to define the quality of a child's participation, it employs physical activity to measure emotional wellbeing with intensive engagement in activities considered to be a necessary condition for deep level learning and development (MacRae and Jones, 2019). Dialogue concerning spectatorial *disengagement* lacks representation in TEY discourse and is directly addressed in my analysis chapter. That 'discontent' forms part of the Leuven diagnostic tool is of note but the scale is largely predicated on aptitude for *physical* engagement.

Whilst haptic interaction like prop sharing or interactive scenography is visible in TEY,²⁵ rejecting this type of participation cannot be proof of an infant's disengagement, just as haptic interaction is little proof of spectatorial participation, as I shall shortly draw on the work of theorists Jacque Rancière, Erika Fischer-Lichte and Marco De Marinis to elucidate.

In attempting to formalise an understanding of the infant's experience at the theatre, three journal articles make noteworthy contributions. In their YJTJ article (2014), inter-disciplinary researchers Fletcher-Watson et al reference selected TEY performances to describe deductive and inductive approaches to accommodating developmental milestones from birth to 3 years and the concomitant modes of participation based on age-and-stage capabilities. While the focus is artistic approach and intention there is little mention of detailed spectatorial responses relevant to my own research, including for instance the infant-parent dyadic experience, how performance stimuli may provoke different responses dependent on age, or the spectrum of engagement styles witnessed within each age bracket.

The 'engagement signals' outlined first by Young and Powers (2008) and expanded by Dunlop et al, (2011) for performance research at Starcatchers, with 0-3 year olds, do provide a rudimentary lens with which to consider the details of a young spectator's experience. Definitions describing the attuned, absorbed, responsive, or interactive spectator help clarify possibilities of response for example, 'Absorbed Engagement' – children were transfixed, characterised by stillness of their body. Direction of gaze and orientation of their body was fixed onto the dramatic action. During absorbed engagement children sometimes moved their bodies rhythmically in time to the music but their gaze and orientation remained fixed on the performance' (2012: 25). This definition is drawn from research with 0-3 year olds and in its generality is useful, but only

²⁵ Haptic is taken here to mean incorporating a sense of tactility, either as a direct extension of the performer's spectatorial connection – see for instance Secondhanddance production *We Touch...*, 2019), or by offering scenographic objects for individuals' spectatorial exploration, and through this becoming an extension of the infant's body. Both are likely to draw proximal spectatorial attention for a short time, within the duration of a performance.

some of the 'indicators' are realistically relevant to the cognitive or physical capabilities my own audiences (at 0-18 months old). As is evident here, the available literature often encompasses relatively broad age brackets: sources directly relevant to specific areas of research are simply unavailable. This brief report omits fuller details of the scale's rationale, making it difficult to connect the thinking behind these indicators to new research.

Finally and most notably, is the protracted Norwegian research project Scesam, which was devised to 'investigate interactivity in performing arts for children' (Hovik and Nagel, 2016). It proposes a working model charting six forms of dramaturgy relevant to young audiences, defining closed and open forms of dramatic, narrative, absorbed, mirroring, installation, dialogic and improvisatory possibilities. Since the research was based on work first with 3-9 year olds, latterly expanding to 0-12 year olds, the definitions, understandably, cannot easily address the nuances of interaction relevant to most 0-18 month old spectators. As intended, this work offers a clear framework for those seeking to broaden the spectatorship dialectic in TYA or TEY settings and by drawing on the nexus of 'art, pedagogy and children's culture' (163) the authors interrogate the values of interactivity and engage 'the possibilities integral to an art work being open to its surroundings' (166).

Beyond these narratives many of the most probing themes relevant to my own examination of infant spectatorship are only occasionally visible. The research in this thesis addresses three interlinked areas of concern which remain largely unaddressed in the existing discourse; the nuanced features of infant's sensorial experience, how the infant-parent dyad function as spectators, and the interplay between the child's subjective and inter-subjective experience. Additionally, in attempting to move towards a richer definition of infant spectatorship, I will use analysis of *16 Singers* to consider instances of (seeming) disengagement and discomfort, since these frequently manifest in this arena and have remained absent from the majority of discourse across the industry.

The research presented in this thesis seeks to articulate not the binary of watching or doing, nor a qualitative scale of engagement, but rather a realistic, fluid taxonomy of spectatorial behaviours that varies according to; the on-stage stimulus, the infant-parent dyadic relationship, the infant-parent-performer triad, the possibilities of intersubjective connections and how these multiple influences intersect within the frame of familiarity or novelty to excite the sensations of expectation, recognition or habituation.²⁶ To articulate the spectatorial experience, whether the phenomenological event of audience stillness or silence, as previously described, or the fussy behaviours of discomfort, is to find the clearing where my own research rests. In ‘paying attention to what is not “said”’ (Frabetti 2009: 88), this research practice aims to reveal whether it is possible to identify trends of response in spectators who cannot give post-show feedback by drawing or speaking but who are ‘watching expectantly’. This research occupies a new perspective concerning the infant, and rests on the tacit assumption that despite their vulnerability and physiological needs, infant-parent dyads are realistically able to be present, to attend as spectators. In her critical consideration of ‘The rhetoric of Theatre for Young Audiences’ (2002: 109), Lorenz cites playwright Cherie Bennett in stating, ‘Further research might elucidate the essential conditions required of performance in order that *any* audience can construct meaning’. Though she speaks from the context of the TYA sector, such ambition is shared here, in considering the behaviours and responses of pre-verbal infants.²⁷ Having explored how performative, proxemic and environmental factors influence the ways in which young spectators are able to participate, I look to literature beyond the immediate field to help define infant spectatorship. I will now turn to the field of Theatre Studies spectatorship scholarship and draw upon selected key texts from Child Development studies.

²⁶ A definition of habituation can be found in the glossary on p. 21

²⁷ TYA describes the sector making work for children from around aged six through to young adult.

Chapter Two

Being a baby at the theatre: A review of relevant scholarship on sensation and cognition in early years development

It is notable that the last three decades of proxemic, sensory and relational theatrical experimentation has not only seen an emergence of art made for infants but also a 'revolution in our scientific understanding of babies' (Gopnik, 2009: 5).

Having mapped the field of TEY I will now examine the notions of 'infant' and 'spectator' more closely. A clear philosophical overlap for TEY practitioners, parents and child development psychologists appears to be their shared question "What is it like to be a baby?" Continuing to map the territory in response to the question "What it is like to be a baby at the theatre?" I turn here to selected discussions in the fields of child development and theatre studies spectatorship. I summarise common understanding of how perception develops, giving an account of what infants between the ages of 0-18 months can see, what they can hear and how balance develops. I then turn to theatre and performance spectatorship scholarship to develop a systematic understanding of the aesthetic intersubjective experience, proposing that performer-audience communication, traditionally seen as a mechanism of producing and receiving, is cast in a different light when triangulated through the lens of infant, parent and performer.

2.1 Vision

Whilst children develop at their own pace and according to their own environment, it appears there are landmarks at approximately three months and six months which bring changes relevant to how infants can visually engage in performance. In comparison to other senses, 'vision is still primitive at the time of birth' but [developing in] postnatal life maximizes the role that experience can play in shaping the visual centres of the brain' (Eliot 1999: 197). For the first eight weeks, infants live in a 'fuzzy' two-dimensional world. They cannot yet

adjust their focus to make out any kind of detail and would be defined as legally blind on the basis of their visual acuity – the ability to define an object’s distance and size (Keenan & Evans, 2009: 143). From birth, infants have a preference for looking at faces and although they can follow movement in their field of vision, eight to ten inches is the optimum distance for face-to-face interaction with a neonate. The ‘cones’ that allow colour perception are still physically growing, so bold patterns and colours (black, white, red and green) are most stimulating. By eight weeks they begin to smoothly track movements and from as early as twelve weeks, are able to anticipate movement, as opposed to merely follow a moving object, signifying a cognitive landmark because it suggests infants are *choosing* where to look (Eliot, 1999: 211-212). Significant then at this and each stage of development is how capability might influence whether the infant-spectator watches the performer or the action of performance.

From three months, as Bahrick et al comment, ‘When two objects are touching, infants younger than four months will see them as one object’ but can gain extra information through watching them in motion (Bahrick et al., 2002). Binocular vision occurs at around three to four months which creates depth perception and therefore a stronger sense of how to recognise objects at a distance and track them as they move. Although it is not necessary for us to examine the visual cortex in detail, my interest in the ‘how’ and ‘where’ of looking, and ocular influence on attention, is informed by knowing that the work of the developing visual cortex is separated into two streams. The *where*: processing the visual space, an object’s speed, direction of motion and location, and the *what*: processing objects, colour, shape and fine detail. ‘[At birth] far more synapses involved in *motion* processing have formed than those involved in *form* perception’ (Eliot, 2005). This dual track may help to pique an infant’s interest when performers pause or cease moving.

Advice from parenting manuals suggest that from around three months, infants can see ‘from several feet in front of them to all the way across the room’ but exact scholarly definition is scarce. What we do know is that the muscles of the eye develop in tandem with cognition. As JJ Gibson suggests, ‘We must perceive

in order to move but we must move in order to perceive' (1979: 223). Put another way, 'visually normal infants have the level of visual functioning that is required for the things that infants need to do' (Hainline, Ed. Slater 1998: 9). We only see as far as we need to at that particular developmental stage, for instance, if I cannot move across the room on my own I do not need to be able to perceive what is on the other side of the room. If I cannot see an object on the other side of the room I have less interest in travelling there.

By six months, as Eliot states 'all primary visual abilities will have emerged, such as depth perception, colour vision, fine acuity, and well controlled eye movements ... And by one year they will be almost fully tuned' (Eliot 1999: 198). With better vision comes improved hand-eye coordination meaning haptic interaction like reaching and grabbing become part of perception. Around eight to nine months infants will begin to crawl and are able to recognise faces and objects from across a room. With greater awareness of surroundings also comes the sense of 'object permanence', the understanding that objects or people continue to exist when they cannot be seen. Strongly associated with visual games like peek-a-boo, playing with object permanence can evoke humour, surprise or distress. It is also a good example of the role of vision in social and emotional communication, when 'joint attention' on an object or activity becomes more knowingly intersubjective. So, for example, by seating *16 Singers* spectators in-the-round, infants on the 'front row' and adults directly behind, infants were able to choose where to look within the necessary proximity of their parent. Side by side viewing in TYA and TEY often produces parental prompting as to where to look, but, as I explore further in chapter four (and as can be seen in the research performance documentation), the *16 Singers* configuration gives the child more uninterrupted freedom where to look but also exposes instances of joint attention, or what I have called 'check-back' when the infant turns to reference the parent during a particular moment of spectatorship.

2.2 Audition

Turning now to how babies hear, 'Where vision emerges late and matures quickly, hearing begins early but matures gradually' (Eliot, 1999: 228). For both senses, natural growth through childhood is the gradual maturation of the apparatus we use to perceive, which in turn allows concomitant cognition. At birth, neonates already have around twelve weeks of listening experience, dominated in utero by the mother's rhythmic heart beat, tonality of voice and the external sounds they encounter together. Infants begin to locate sounds through head turning from birth, and at four months can even use sound to reach accurately for objects in the dark (Clifton et al., 1994).

The infant's 'nervous system processes auditory information at least twice as slowly as adults' (Eliot, 247) and this slower pace is often accommodated in performance, learnt through experience in the field. The perception of sound is broadly measured by wavelength *frequency*, and decibel *intensity* with infants less able than adults to hear quieter sounds and those with lower pitches (Keenan & Evans, 143). As Aslin et al comment, 'The sounds to which infants are most sensitive (ie. can hear best) are those which come within the typical frequency range of the human voice' (Aslin et al., 1998, pp.147). When speaking, the use of *motherese* or infant direct speech (IDS), is used almost universally across cultures to address infants and 'an optimal auditory stimulus' (Eliot, 247). IDS features higher pitched sounds, a louder sing-songy delivery and slower speech patterns, to which infants show a preference (Pegg et al., 1992; Fernald, 1991). By emphasizing these particular features, IDS helps contribute to an infant's organisation of the intellectual and emotional sound world, and their acquisition of language. Though speech was not used in *16 Singers* it is helpful to note that due to the dominance of IDS, infants may be most used to adults communicating with them in this way.

'The infant's visual preference for faces may also assist in learning how vocal sounds are produced' (Gopnik, 1999: 123). Certainly, infants seem ready to process music as well as language. By two months, they can distinguish a range of musical sounds and by six months they can discriminate between simple

melodic patterns (Trehub and Trainor, 1993). After their first birthday, many toddlers start adding word-like sounds in the course of their mother's singing, progressively singing longer passages, and eventually singing independently and spontaneously (Trehub, 2015). While the larger 'contours' of infant directed speech arouse high attention and may help block out background noise (Fernauld, 1991), the repetitive and lulling qualities of infant directed *singing* foster more moderate arousal or interest, but can facilitate longer bouts of engagement (Nakata and Trehub, 2014).

It should be remembered that 'non-auditory changes [of] attention, memory and cognition' also play an important role in auditory development' (Litovsky, 2015: 55). The ability to distinguish particular sounds against background noise for instance only begins to occur from around two years old. Theatre audiences of 0-18 month olds therefore may well benefit from being in an environment where they do not have to sift through background noise 'to pick up important auditory cues' (Eliot, 247). Conducting research in a public performance environment where sound sources are largely controlled, other than from fellow spectators, may well offer infants the best possible scenario within a social context to connect and respond through audition. It may even facilitate a precocious sense of attention given that '[I]n general, reductions in infant body movement are correlated with heart rate deceleration and other measures of infant attention' (Casey & Richards, 1991, Field, Healy & LeBlanc, 1989). It is of interest then, as we consider how we are 'moved' by sound to remember that all sound originates in movement. 'Sound is the movement of air molecules, caused by living things in motion' (Fernauld, 2001: 37) and what we hear 'propagates affects, generates atmospheres, shapes environments and enacts power' (Gallagher, 2017: 1246). Sound can make us cry or delight, our hearts beat faster or our palms become clammy. In response to what we hear, our spectatorial movements help measure affect. To further explore why certain conditions *slow* the infant spectator's responses to relative *silence* I would like to consider movement in relation to the dyad's somatic influence upon each other.

I now turn to look at **motor development** between the ages of 0-18 months, to better understand the relational movements of the dyad and the changing levels of support a carer gives to facilitate an infant's needs. Physical progression might influence different modes of spectatorship, not just through what performances can physically 'offer' but how the infant chooses to respond. The experiment I engage with in the practical research starts from the working assumption that physical engagement is bi-directional and that the infant's audition, vision and haptic sense-making are simultaneously tended by the carer and the action of performance.

| Developmental stage | Age | Dyadic physicality |
|------------------------------------|----------|--|
| Prone, lifting head, lifting chest | (0-3): | in the arms of the carer, with maximum body contact |
| Sitting up with support | (3-6): | on the chest, knee or between legs of the carer |
| Sitting up without support | (4-9): | between legs of carer, infant often maintains contact through their own hands or arms resting on legs of the parent |
| Crawling | (5-13): | moving forward away from the carer, pulled back to close dyadic zone by adult using hands on their legs or ankles. |
| Standing with support | (6-14): | standing between legs of carer, holding hands. |
| Standing alone | (10-14): | beginning close to carer, with a sense of really choosing whether to move into the performance space or towards performers |
| Walking alone | (10-18): | independent decision-making, standing forward of parent in the physical hinterland between audience and performance space |

Figure 1. Motor development of infants, drawn from WHO (2006)

The first and consistent thread of connection is the infant's aural gaze – data analysed in the performance analysis chapter will show connections that appear to come first from the ear. As muscular control improves, the visual gaze becomes stronger, enabling the infant to focus on and track moving bodies in the space, choosing where to look as head and neck muscles strengthen. As balance improves engaging with the action is accompanied by back and forth movements

of the torso, also latterly by reaching with arms and hands. This does not necessarily intensify with crawling but once standing or walking, at around twelve months, the relationship between space, proprioception and parental, dyadic discretion comes into play. What may be important in these developmental leaps, even when we consider motor development, is the significance of vision and audition – which remain consistent in connecting to the event, whereas touch and eye contact dominate dyadic connection. Audition may dominate while vision and upper torso strength develop in the first three months but after this, infants can begin to take an embodied role in ‘following’ the action. This may be the developmental point at which infants are less likely to ‘receive’ the performance but instead, become more able to ‘stretch’ towards the action of performance. As infants’ curiosity inspires locomotion, the space between the dyad widens but the adult’s duty of care does not recede with an infant’s independence, only changes in its nature to become an intersubjective dance of another kind.

As we have already seen, cognitive and physical developments occur in parallel. It is noteworthy that the shared, reciprocal sense of (primary) intersubjectivity emerges strongly from around seven weeks and is based on face-to-face playful responsive communication where ‘two individuals are linked in direct psychological connection with one another’ (Rochat and Passos-Ferreira, 2009: 173). There is a mutual focus on one another and lack of reciprocity can provoke anxiety (Baldwin & Kosie, 2018: 1). Secondary intersubjectivity emerges around the age of nine months and is the communicative act of jointly attending to an object or event and can be initiated by parent or child. We see ‘two individuals connecting psychologically with respect to some external thing, event, idea or emotion’ following another’s gaze and pointing to external objects or events (Baldwin & Kosie, 2018: 2). Though I have seen adults and infants use pointing gestures during some TEY performances, it is rare among younger age groups.

Before secondary intersubjectivity emerges it is less likely for an infant to sit in front and face away from their carer, being both physically impractical and less conducive to natural interplay. In sitting in-the-round at the theatre, infants

under the threshold of secondary intersubjectivity are able to engage in moments of primary intersubjectivity with performers, as long as proximity and locomotive speed allowed them to be perceived. Here the parental practice of care shifts to facilitate infant connection with another adult. As infants move more independently, changes in somatic reliance on the carer may influence the mode of attention, moment by moment shifting between a parent who is spectating and a spectator who is parenting. The analysis in chapter four explores whether the practice of care regulates this aspect of spectatorship based on whether parents are watching the performers or the infants.

2.3 Infant attention

I have introduced the infant's sensory and physical capabilities most relevant to their engagement in theatre spectatorship, contextualising how a natural drive to learn and connect is facilitated by a mode of attendance peculiar to infants. This mode is known as lantern consciousness, as previously described and defined in the glossary on page 21. Attending in this way ensures that the stimuli an infant can perceive is available as a source of exploration and learning. Explaining how infants use stimuli from the environment to build understanding, Gopnik confirms that 'attention is much more likely to be captured by interesting external events than directed by internal plans and goals' (2009:117). Since close attention in domestic settings is reported to last for only two to three minutes per year of age, infants here would be expected to attend for no more than three minutes (Gaertner et al., 2008: 340-341). A manifestation of this 'exogenous' attention is the abrupt way infants drop what they are exploring and *turn their focus* to a new object (oh wow, a squirrel!) using well developed peripheral vision to maintain this alert level of awareness (Stern 1997: 29). But infants will also *seek out* new stimuli once habituation has occurred, having absorbed what they can from a particular source (I'm bored of this now, what's next?). Additionally, as psychologist Daniel Stern illustrates using the voice of the child in his '*Diary of a Baby*' (1998), infants will *look away* from an interactive social partner if over-stimulated, actively seeking to regulate or calm that interaction (I need to take a short break).

Collectively this suggests the contours and pacing of a TEY production will be critical in establishing and maintaining participative connection. However, Gopnik also suggests infants 'will reliably look at unexpected events for longer than expected ones', though her assertions primarily come from lab-based research (2009: 117). So, if performance stimuli is of a moderate level, it will avoid underwhelming or causing distress, although multiple infants may habituate to the same stimulus at different speeds depending on subjective levels of novelty or familiarity. When Gopnik asserts that 'the younger you are, the more novelty and unexpectedness you will experience' (117) she confirms that infants will find almost everything fascinating, for a limited time, qualified by whether they can sensorially perceive it, or recognise through jointly attending, and that their adult-carers are connecting with it too. If the show contains bath-ducks for example, and infants have previously encountered ducks, recontextualising them will arouse interest. If the show uses something never seen before the source stimulus is for good or ill, likely to be received as novel. As recounted by art historian Ernst Gombrich and re-told by Welton (2012: 3), the psychologist JJ Gibson developed some of the earliest theories concerning visual perception, asserting that the ocular system is equipped to read not just stationary stimuli but stimuli in motion and during locomotion, to process 'the flow of information we receive as we move through the world', (Gombrich, 1987: 7). However, ensuring a slower or sustained pace of action assists infants in being able to read and follow what it is they see. What spectators perceive of this balance of novelty and familiarity then registers on a spectrum of physical and vocal activity.

Advocating for similar consideration of the 'fragile balance' between the unexpected and the pleasure of recognition is Italian theatre scholar Marco de Marinis. His essay 'Dramaturgy of the Spectator' (1987), brings risk, enjoyment and attention into productive relationship, drawing on avant garde practices of the 1960s and 1970s to consider the way in which theatre audiences were invited to participate. He identifies 'the risk is in seeing only the irregular and unexpected as being able to produce interest and entertainment in the theatre' arguing that, 'theatrical pleasure arises and is maintained in an unbroken

dialectic between the frustration and satisfaction of expectations' (1987: 112). Carrying forward these notions of novelty, pleasure and expectation I now turn to spectatorship literature to seek out further resonances from the field of theatre studies.

2.4 Theatre Spectatorship: Frames of participation

Having considered the parallel development of sensory, motor and cognitive growth alongside the parental support that shapes intersubjective dyadic behaviours, I now draw on spectatorship literature from theatre and performance studies to address the notion of spectatorship particularly in relation to participation. As a basis for this discussion, I propose that together, an infant's unique sense of enculturation, individual stage of growth and subjective sense-making shapes the nexus for any spectatorial response. Given this, the phenomenon I previously described of infant audiences' responsive simultaneity – responding to the same theatrical moment in the same spectatorial way – remains fascinating particularly given multiple scholarly perspectives on the nature of participation, which tend to stress the individuated nature of how a spectator respond. For some, participating involves doing something other than sitting in the auditorium, for others spectatorship is participatory because of its appeal to cognition, memory and thought. As with other theatre genres, arguments have emerged addressing the cognitive activity of the spectator, carefully detailed by theatre theorist Erika Fischer-Lichte in her article 'The Art of Spectatorship' (2016) in which she addresses why certain practitioners believe locomotive bodily engagement is preferable while others promote the power of witness and observation.

As an international field, TEY accommodates divergent cultural influences and performance methodologies where regardless of approach, the 'doing' of theatre emerges 'through the bodily co-presence of actors and spectators... through their encounter and interaction' (Fischer-Lichte, 2016: 164). As we have already seen, performances might preference infants' vision, audition or locomotion, inviting connection through witness, haptic, hand holding or dyadic means. Practitioners

will not anticipate spectatorial passivity, knowing instead that the ‘doing’ of 0-18 month olds meaning-making manifests as gazing, turning, reaching, balancing, stretching, choosing, calling, holding, sharing and sensing. As psychologist James Gibson suggests, ‘the equipment for feeling is anatomically the same as the equipment for doing’ (1968: 99). Accepting that movement and cognition develop together we understand that ‘There is no such thing as an ‘inert’ or ‘inactive’ perceiver (Noë, 2004: 17). The phenomenological writing of Alva Noë, echoes child development literature, in suggesting ‘Perception is determined by what we are ready to do... we enact our perception’ (2004: 1). While the spectator’s position might sometimes be thought of as stationary, this should not be aligned with passivity, but neither too should we conclude that in TEY an infant moving through the performance space equates to spectatorial engagement. In his exploration of what he calls ‘Feeling Theatre’, Martin Welton, draws on Gibson also asserting ‘perceiving... is an active undertaking’ (2012: 85). By way of collapsing a perceived binary between active participation and quieter spectatorship in TEY, and to contextualise the research questions with the widest possible application, I wish to approach the review of literature on theatre spectatorship with the suggestion that onstage *action* will be met here with *activity and activation*.

Regardless of stylistic approach, TEY practitioners aim to provide comfort, invite curiosity and create a place of vitality, knowing, as Georg Fuchs suggests “it is, in fact, the *spectator* through whom the dramatic work of art comes into existence by being experienced – and experienced *differently* by each and every spectator’ (1909). To articulate spectatorship as a personal encounter seems relevant to the infant, when their strategies for engagement are so individually based. Exploring spectatorial experiences in the Immersive Theatre realm, which I draw from more fully at a later stage, Josephine Machon states the importance of the encounter that ‘[invites] a plurality of experiences and responses’ (2013: 121). Whilst spectatorial interaction does not, in most TEY cases, alter how performances will unfold, the theatrical encounter nevertheless presents opportunity for the infant’s own capable, ‘active, skilful, embodied and sensorial engagement’ to refresh their individuated experience of ‘*us, them and there*’

(Mike Pearson, cited in Machon, 2013: 72). For babies this personal process is entwined with the needs of safety and nourishment for which they most often turn to their parent. The methodologies around TEY attempt to find a balance between taking the show to the infant and letting the infant find the show, but to explore the natural fluctuations between the personal and shared experiences, I will now draw on theatre spectatorship scholarship to broaden the conversation. Susan Bennett's *Theatre Audiences* (1997) is undoubtedly a touchstone for the fundamental questions surrounding the 'cultural phenomenon' of theatre audiences. Igniting a scholarly conversation about spectatorship and the nature of 'playing and receiving' she scrutinises trends in communication style between stage and auditorium, asserting that the spectator exists in the 'nexus of production and reception'. Writing before TEY had begun to emerge in earnest, on the cusp of the 'immersive' theatre movement, and in the wake of the social and political theatre work of, for instance, directors Augusto Boal and Richard Schechner, Bennett's sociological perspective considers issues that remain resonant in contemporary scholarship across theatre genres. While there is only one fleeting reference to young audiences in *Theatre Audiences* (212), she raises rich questions that resonate with TEY, introducing notions of enculturation, spectatorial expectations, perceived passivity and the spectator's becoming a subject of the drama, all as yet under-represented in TEY scholarship.

By illustrating how spectators are sited within an outer frame of the surrounding culture and the inner frame of the event itself, alluding to Goffman's frame analysis (1986), also drawn on by Gareth White in his own exploration of 'audience participation' (2013: 32), Bennett helps to contextualise what I suggest are the foundations of an infant's performance experience. Despite the process of social and sensorial enculturation being in its earliest stages it nevertheless forms 100% of the basis upon which the infant will watch a performance. 'Cultural assumptions affect performances, and performances rewrite cultural assumptions' (ibid, 2) Bennett says, suggesting how much theatre can bi-directionally reveal, especially when, as we have seen, infants quite literally grow in response to their encounters. Doctoral research from Emma Miles (2019) for example, found *journeying* to the theatre to have a significant influence on pre-

schoolers' performance recollections: as Rothbart and Bates suggest, 'attention develops within the context of environmental and social interactions and is continually influenced by these experiences' (1998: pp.105-176).

While small acts of participation collectively contribute to culturally *informing* the infant, the frame of performance might also offer a re-forming for the adult-carer, depending on their own expectations.²⁸ Adults bringing children to the theatre commonly approach performances as a context for learning or an aesthetic experience for its own sake, as Matthew Reason explores in his study of TYA spectatorship (2010). As Bennett suggests it is 'the direct experience of [a] production which nurtures a spectator's expectations' (207) but given the infant's limited memory I wish to apply that idea separately to the adult-carer and the infant in addressing how participation is enacted and what enables TEY spectators to feel a sense of vitality in the performance space. In the preceding section I described how spectatorial participation for 0-18 month olds comes in many forms, through space for witness and observation, haptic interaction with textured props, or locomotion within a performance environment. Many performances are non-verbal preferring to use sound, light and movement to create a dramaturgical arc and most will seat spectators on the floor or low benches. How infants 'join' the work is, as we have already seen, dependent on their unique capabilities and the parental support they require. Seldom do shows rely solely on witness and observation to capture an infant's attention. Many practitioners prefer to offer tactile and sensory means by which to 'activate' the infant's connection but performances that draw audiences into their world through cognitive participation can generate a very different dynamic. This is why, as I set out in the methodology chapter, I reduced particular stimuli in the *16 Singers* live laboratory but once again, there is scant literature addressing such and so I continue to turn to existing spectatorship literature to approach these issues from alternative angles.

²⁸ Rapid sense-led meaning-making normatively results in the brain doubling in size between the ages of 0-12 months and doubling again by the age of six (Restak, 1986).

2.5 Reframing expectations

The work of director Richard Schechner drew attention to the impact of performances less bound by the formalities of an auditorium. Influenced by the work of Jerzy Grotowski and the 'happenings' of myriad artists working in non-theatre locations during 1960's New York, Schechner used the Performing Garage to place spectators and actors in close proximity (Schechner, 1973: 26). Placing performance within alternative architectures necessarily shifted the way in which spectators established a connection with the stage. Giving audiences a clear view of one another and designing proxemics that encouraged a collective negotiation of the space fostered a sense of novelty to reframe and destabilise the spectator's perspective. Theatre-in-the-round has similar potential, as I discuss while justifying my methodological approach in the following chapter.

Schechner's approach is particularly relevant to spectators who have pre-existing ideas about how the 'doing' of theatre might be enacted. Though seemingly tenuous for infants who attend performance with no or minimal expectations of the social or dramatic vocabularies of theatre, it does introduce two as yet under-researched ideas in the TEY field. Firstly, a question concerning the level of awareness infants have of their fellow spectators and how this might influence individual or collective responses. Here I acknowledge the subjective response, the dyadic inter-subjective response, and am now considering the extent to which infants might shape experiences for fellow spectators. Secondly, if the performance context has the power to foster curiosity through novelty and draw spectators within its frame, it can also overwhelm through sensory overload pushing spectators to seek comfort from carers or the periphery of the space. Thus performances may reframe or destabilise the infant's view through interchangeably opposing means.

There is little focus on the collective behaviour of infant spectators in theatre scholarship, however, turning back to child development literature, the work of Richard Restak is helpful. Restak suggested 'brain development consists of advance, regression, reorganization, and reappearance' (1986: 172), suggesting that destabilisation is not an unusual sensation for the infant. The infant's

natural cycle of learning incorporates destabilisation. Built from curiosity and regulated by surprise and habituation, destabilisation stimulates growth and reframes existing knowledge suggesting robustness in how the events of performance may be received.

It may be helpful to consider a connection here to Schechner's thinking on participation, when he suggested that 'participation occurred where the play stopped being a play and became a social event' (1973: 44). As with his international contemporaries Augusto Boal and Eugenio Barba, Schechner attempted to challenge audience expectations, contributing to debates around the spectator's *activation*. He proposed a playful identification of the roles of 'the outsider, the insider and the insiders who are outside' and while for Schechner the 'outsider' is the audience, brought 'inside' a space already inhabited by performers, we might consider that in the context of TEY, it is infants who are the privileged insiders – practiced at reframing their world view and keen to seek social contact. It is they that motivate parent-carers to attend. This is not theatre made for parents who bring infants, as with some cinema screenings where babies are welcome despite the content, but theatre for infants accompanied by adult-carers.

To help lever an understanding of how each person reads the TEY space, I posit the 'outsider' to be the parent, the 'insiders' to be performers *and* the infants, the 'insider who is outside' a distressed or overwhelmed infant, and to extend the model, the 'outsider who is inside', an adult-carer who transcends their responsibilities to become a spectator. If a theatrical event can re-form an infant's expectations of 'how the world works' or even 'what it is like to be a baby' it can also inform adult-carer's expectations of the same questions, re-forming as a result of either the content of the performance, the response behaviours of the audience or the individual responses of their own infant. This exploration of infant spectatorship proceeds acknowledging that the infant and parent are both influenced by what Bennett calls the outer cultural frame - by what they know and feel when they arrive in the theatre – and that therefore the inner frame may influence what they know and feel when they return to the

quotidian. Whether the infant perceives the auditorium as 'other' from the quotidian remains a contingent research interest.

Regardless of the participatory mode chosen by the TEY practitioner, sitting so close or within the theatrical frame invites questions concerning the infant's perception of theatrical events as an extension of the quotidian. Furthermore, it requires that we acknowledge the dyadic view of events as, not only what spectators witness but the position from which they see. Perhaps this is the same as attending theatre with any companion, similarly under-represented in spectatorship scholarship, where the behaviours of others contribute to our own experiences. By hypothesising the relationship between art and the spectator but also the roles infants and adults might play, we can look more closely at *how* this happens using *16 Singers* analysis. What is again noticeable here is the way in which considering spectatorship from an infant's point of view does indeed mess up, enhance and extend the current categorisations of spectatorship.

At first glance the fluid, locomotive often subterranean-feel of the Immersive world seems oppositional to the safe and relatively compact spaces of TEY where infants are comparatively reliant on others for locomotion. But there are fascinating parallels that could progress our understanding of the pre-verbal infants' experience. Here I am considering the infants' view of illusion, the influence of fellow spectators and the activity and activation of infants engaged in an aesthetic experience where involvement can absorb spectators momentarily or for lengthy spells causing a shift in circadian rhythms of rest and nourishment – dropping a nap or forgetting to ask for milk as parents have reported. This 'immersion by absorption' as Machon describes of the immersive, 'revels in the liveness and consequent *live(d)ness* of the performance moment' (44) where 'this feeling of 'being there' is a fact'. While Machon goes on to describe how this emerges from the spectatorial habitation of a 'fantasy world', (61) this narrative based position is less applicable to the 0-18 month olds comprehension. Nevertheless her sense of the immediacy created by the audience-participants being '*actually there*' is apposite.

To explore this a little more, drawing on Machon's extensive exploration of Immersive performance worlds, (2011, 2013), we might consider spectators in *both* genres to be welcomed through 'pre-performance rituals and framings' (2013: 84) to familiarise participants with the rules of engagement. Alongside this 'there will be a commitment to taking care of the audience within the event' (2013: 99). Immersive and TEY audience-participants are living through their senses and constructing meaning as they go. They may be hyper-aware of the experience but unaware of the illusion. In both genres touch is a constant anchor to their experience (77), particularly when spectators may be drawn between the safety of their companions and the lure of a novel encounter with fellow spectators or performers.

This sense of novelty places spectators as percipient, a term coined by Misha Myers which Machon adopts as a descriptor of spectators within an immersive world (2013: 73). Machon elaborates this term through WildWorks founder, Bill Mitchell's description, where to be percipient in performance events is to be; 'more alert, looking for clues... Their senses are heightened. They are more aware of each other and become a temporary community experiencing something new together' (74). TEY and Immersive audiences are moving, touching and observing in a space (or place) that has been shaped to accommodate their needs, though the edges of this environment might have practical attributes that remind them of the 'outside world'. Further, the immersive lens helps unpick the parent-carer-audience-participants view when, moving between these roles 'we *feel* the performance in the moment and recall these feelings in subsequent interpretation' (106). Taken together, the universal sense of touch as an anchor, and the subjective sense of 'being there', or being 'here' helps to illuminate the felt experience of every participant, as Machon herself states,

Embodied space breaks down barriers between the perceived contradictions of the internal/external binary to establish a continuum of *felt* and *thought* experience. By emphasizing contact, tactility and immediacy, immersive theatres re-envisage the relations between people,

space and time and mark the event within the participant's embodied space or interior architecture. (2013:144)

Developmentally this describes the infants live(d) experience. In response we might position infants as being 'immersed' until they develop theory of mind, protagonists in their own story. Finally, we might consider the frames of fact and fiction where for the infant, not having developed theory of mind or suitable cognition there may not a separation of the reality of the quotidian from realities within a performance world. This in turn, allows examination of the hinge of experience and expectation.

2.6 Novelty as a manifestation of destabilisation

Bennett draws on reader response theory to introduce the idea of a 'horizon of expectation' (Jauss, 1982b) and articulate the bi-directional relationship between reader and text, through which aesthetic pleasure might be judged. If we propose that, based on previous experience at the theatre and knowledge of the production intentions, an adult-carer's engagement is framed by *expectation* we might momentarily consider, given the lack of long-term memory, that the infant's spectatorial responses are framed by a sense of *novelty*. Using the semantic connection between novelty, surprise and expectation, I propose closely intersecting frames of social and aesthetic expectation for parents *and* performers.

Memory and experience being in its earliest stages, infants will attend with few expectations. However, a 'horizon of expectation' (redrawn by White as a 'horizon of participation' 2013: 55) no longer just bi-directional between spectators and performers or stage and auditorium, allows me to consider whether the infant's dominant frame of novelty could be superseded by expectation *during a performance*. Rather than being drawn to the performance through continually shifting novelty and surprise, the action of performance could potentially facilitate a spectatorial position that fosters a sense of expectation – richly extending Bennett's original definition of spectatorship as

producing and receiving. By acknowledging infants' voracious capacity to make meaning, we might continue to consider whether theatre, as a place of perceived artifice or magic, be recognised as such by the infant – either through the content of the work or the behaviour of fellow spectators – or whether the action of performance, perceived as a continuum of their lived experience, is framed by novelty.

As previously mentioned the question of 'being or becoming', is a popular TEY and TYA trope (Johanson & Glow, (2011); Selmer-Olson, (2006); Taube, (2012) etc.), used to assert children's cognisance, competency and right to participate in culture. Asserting children's presence in the present also helps to defend the outmoded belief that the purpose of theatre for children is to develop 'the audiences of tomorrow'. Though his theories are less directly influential now, it was pioneering psychologist Jean Piaget who suggested children might have their own way of thinking and were not merely small adults (Smith et al., 2015: 446-7). Here, the outmoded idea that infants were merely 'vessels to be filled' is undermined by the actions of infants who, as we have seen, are decisive in their methods to acquire knowledge employing observation, experimentation, interaction, rejection, repetition and perception - behaviours that may also extend to spectatorial responses. Broadly speaking infants will participate in an event moment by moment or they will turn away – how and when is a fundamental question for infant spectatorship. As Fischer-Lichte suggests in 'The art of Spectatorship', 'we have to examine *what kind* of activities are enabled or even encouraged by the aesthetics and probe the 'mechanisms' reinforcing the choice to engage in or avoid a particular activity (2016: 17).

Though infants may not be ready to understand the broader narrative structure of beginning-middle-end, they can view content through an interpretative lens of one who lives predominantly in the present and appropriates on-stage action to participate in a mode of engagement we might briefly consider in relation to post-dramatic and immersive theatre. I do not propose that TEY should be considered as either but rather wish to exploit available vocabularies in pursuit of a clearer articulation of infant spectatorship. The influence of Hans-Thies

Lehmann's 1990's theorising on post-dramatic theatre advocated the de-centering of narrative text upholding the dominance of character relationships, to instead present performance texts that prioritised the relationship between performers and the audience. He suggested theatre should prioritise 'presence (the doing in the real) as opposed to re-presentation (the mimesis of the fictive), the act as opposed to the outcome' defining theatre as 'a process and not as a finished result' (2006:104). The working vocabulary of the post-dramatic might well have resonated for pioneering TEY practitioners seeking an appropriate register for pre-verbal audiences: consider the development of participative practice in the confrontational live art practice of Abramović (see for instance *Rhythm 0*, 1974 – in part why I named the Scottish Opera production *BabyO*), the plays of Peter Handke (1989 – which I have strongly considered staging for infants), the sensory experiential work of BAC's 1999 'In the Dark' series (at which I was present), or the motivational 'direct address' of theatre-in-education techniques used in performances for school-aged children. I recognise that my own working vocabulary was enriched through knowledge of such praxis and that pioneering TEY practitioners will have simultaneously sought to establish accessibility for theatre's youngest spectators and create conventions in line with pedagogical nursery practice appropriate to the capabilities of their audience.

Consider how the experience of participation changes for infants if what they 'read' does not demand a detailed working memory, but rather celebrates 'the doing in the real' where 'experience is enacted by its participants' as George Home-Cook suggests (2015: 170). In his article, 'Dramaturgy of the Spectator' Marco de Marinis locates the spectator as the relatively autonomous maker-of-meanings suggesting 'to hold and direct spectator's attention is [not only due to the context of the performance] but also its ability to continually create expectations' (1987: 111). When the experiences of infant and parent are weighed against expectation, to seek meaning without narrative structure may destabilise the parent-carer more than the infant. I am considering here *how* the infant joins the performance and how the dyad occupies the gap identified by choreographer Jonathan Burrows when he states,

The audience wants a job to do: they want to be allowed to fill in some gaps in their understanding of what's happening. Somewhere between underlining everything or being unclear to the point of obscurity, is a level of conversation between you and your audience where both collude to make sense of the performance. It's in this place that the delights of expectation indulged or subverted can raise the roof (2010:108).

The best-practice technique of reciprocal dyadic interaction or conversational turn taking known commonly as 'serve and return' (Moharir and Kulkarni, 2018) offers a comparative principle. To build both imitative vocal and social conventions, parents are encouraged to leave perceivable gaps for infants to occupy during conversation from which, if given time, they are likely to vocally respond (Donnelly and Kidd, 2021). Pausing therefore creates structure. Similarly, De Marinis' suggests a determinant factor in affective spectatorial reception is the 'structuring of the audience's attention' citing Roland Barthes' question of how audiences might read theatre's 'polyphony of information' (1987: 107).

As referenced in the methodology chapter, the TEY space is ubiquitously guided by the triangulation of risk, curiosity and care, so few would consider it to operate an objective of destabilisation. By association, this calls to question what kinds of risk a practitioner might take, but the foundational issue for any audience is how their attention is structured. As we have seen, it might be infants' active spectatorial presence that can extend our understanding of how to decode what we observe since their lived experience in the quotidian is to make sense of an environment's polyphony.

We might imagine, momentarily, encountering novel stimuli in the theatre as a manifestation of destabilisation. Fischer-Lichte's 'tentative definition' of spectatorship is useful here in several ways, suggesting first 'the capacity to perceive attentively and involve all the senses' adding 'the willingness to undergo highly diverse, even disturbing and destabilizing experiences' (2016: 18). Both I would happily argue, are descriptive of the infant's way of being *and*

becoming, but her third assertion introduces a fascinating complication. ‘...at times’ she says spectatorship requires ‘the relinquishment of focused attention in order to get lost in a kind of reverie – to engage in the process of what is happening’ (ibid, 18-19). We might consider whether this third statement is applicable to infants, given their known state of ‘lantern consciousness’, being ‘bad at *not* paying attention’ (Gopnik, 2016: 191-192) and the short periods of time they are expected to attend with any focus. But in considering this ‘kind of reverie’ it exposes a gap in how infant spectatorship is currently articulated: practitioners and parents repeatedly report infant spectators’ concentrated attention over extended periods of time and as I have identified, the simultaneous focus of multiple infants attending together. From personal experiences, we know that fellow spectators can *prevent* us from locating a place of reverie. But we might also consider the extent to which infants draw on fellow spectators, particularly influenced by the security of parental attachment, dyadic intersubjectivity, or the presence of fellow infants. When infants find a point of fascination are they lost in their thoughts? This implies they are not fully conscious of the events around them, which is oppositional to Gopnik’s assertion. Advancing technologies may be able to address this question using cognitive measurements but what we can observe now, is the intersection of onstage action and spectatorial behaviours, where thinking, feeling and doing meet.

The natural space existent between performers and spectators can be occupied, as Burrows’ suggests, through mutuality. Collapsing this gap can draw any of those in attendance closer together but the benefits of distance should not be dismissed. Brief consideration for philosopher Jacques Rancière’s reading of emancipation and dissensus is helpful here. Rancière uses *The Ignorant School Master* (1987) to collapse a perceived knowledge gap between the schoolmaster and his student, suggesting that enriched learning begins at a place where, regardless of their levels of experience, participants can contribute equally by being mutually curious and even playful. In the TEY context, the performer and the infant frequently become ‘activated’ by the presence of the other: both parties are eager to be seen. But to contrast this idea with Rancière’s later writing on dissensus, (2008 and 2010) the gap he addresses in *The Emancipated*

Spectator, exists between performer and audience, which if maintained, can help facilitate the possibility of active dissensus rather than a forced consensus. There is good reason to explore this gap, as I explain in the methodology chapter, since the live lab enabled preparation for an opportunity to explore spectatorial *disengagement* more deeply.

Specifically of interest is the vocality and physicality of spectators' *seeming* disengagement. When spectators appear to cease a connection with the work onstage, it creates an opportunity to examine those behaviours alongside the relational onstage action and parental response. Furthermore, if infants perceive that *performers* have broken the connection with them, alternative behaviours may emerge. I have rarely encountered nuanced discussion concerning spectatorial disengagement and it also seems absent in literature. While development or rehearsal in pedagogic settings will help to determine what 'works', the live lab presents an opportunity in a public setting to test engagement by presenting material that pushes the boundaries of what 'might (not) work'. By provoking an enriched dissensus from infant spectators, we see the complexities of their operating as full and interesting beings (not becomings).

Scenography and proxemic design is usually unique to each new performance, meaning spectators enter into an unfamiliar environment. As such in TEY, this creates a nuanced 'way of being' for dyads where infant and parent become the reliable constant for each other. While the space is novel, the dyads knowledge of each other is familiar. Here I am considering the sensing and intuited space between the parent and child and offering an alternative reading of an interval and the occupation of Burrows' 'gap'. The theatre is a place where neither infant nor parent are 'in the know' but nevertheless their presence 'activates' the space. If novelty heightens the dyads sense of arousal, this sensation may create a clearing in which communication between a performer and spectator can occur.

In the context of TEY this 'clearing' could also be articulated as a hinterland where the physical relationship between infant and parent is tested, (almost

literally stretched) in a way I cannot find equivalency elsewhere. The parent is both an authority and not an authority in this space: 'babies are fascinated by causal relations, from the time [they] can move around, they are torn between the safety of a grown-up embrace and the irresistible drive to explore' (Meltzoff and Gopnik 2004: 86). Is this a dyadic teleology? While theatre scholar Alice Raynor extrapolates from the reified 'audience' in part as teleology, she proposes the collective noun *audience* is better seen as a model for 'intersubjective relations' (1993: 6). In preparing this clearing for performance, the TEY practitioner might see a little of both the abstract potential and the complex reality - to best define the directed environment and anticipate the likely responses when those intersubjective boundaries are being tested.

One of the lenses through which we can read the infant's response to *onstage* stimulus then is through distal and proximal dyadic movement, creating or maintaining contact with the parent or adventuring beyond. This is introduced in the methodology chapter and discussed in full during analysis but here it is useful to assert that when infants communicate their interest in the performance without dropping the thread of dyadic connection it creates a duality in their connective movements, receiving and producing to and from the stage like a satellite, or 'percipient'. The term percipient is drawn on by Machon, following Misha Myers, as a descriptor of spectators within the Immersive world (2013: 73) and to which I will return during analysis. TEY contexts rarely allow truly autonomous movement but rather, with echoes of some immersive performances, offer something closer to an autonomy that is gently and invisibly bridled.

2.7 I, We, They, It

The dominant peculiarity of TEY, regardless of locomotive invitation, is that there are two types of spectator; the infant (who might be equally fascinated by the performance, their adult or other spectators), and the adult (who might interchangeably *attend to* their infant, other spectators or the performance). The overtone of passivity in the etymological definition of spectator seems at odds

with descriptors used in theatre studies literature. If 'Audiences' are more commonly described in reference to work seen from a seated position in an auditorium, 'spectators' are more prevalent where there is physical fluidity in the watching experience, implying an individuality and greater choice in how the experience is consumed.

It is important to consider here that the way in which infants respond to the invitation to participate may have a corresponding effect on parents own participation. When infants' focus for longer than their normative range of attention, the absorption and singularity in the infant's gaze can shift the parent-carers own spectatorial position from attendant parent to observant spectator. We can extend theatre scholar Alice Raynor's observations on spectatorial subjectivity when she says, 'Sometimes I hear you as a woman, sometimes as a professor, sometimes as a mother...' (1993: 2) here those roles are entwined in the way carers are able to attend in the space according to their infant's need. When dyads sit so close to the theatrical frame, the nature of participation is necessarily entwined between infant, parent, space and performer and Caroline Heim's turn of phrase 'audience as performer' (2016) is useful to remind us of this aspect of performativity, but doesn't go far enough to address a position of healthy duality and the interplay in TEY.

Reminiscent of Burrows' articulation, Machon suggests 'it is the artistic event and the beholder or participant in that event that are conjoined in a 'collective elaboration of meaning,' This notion of 'being-together' is central to the shared experiences' of immersive practice' (Bourriaud cited in Machon 2013: 121) and here I am again identifying parallels with the immersive to illustrate my questions about parents' ability to pivot between the subjective, dyadic and intersubjective view. Alice Raynor names the interchangeable use of audience's descriptors 'I' 'we' 'they' 'it' (1993: 7) just as we hear toddlers also lingually shift in the early naming of self, objects and possession. Perhaps dyadic movement, including an infant's vocality, is also a manifestation of response to 'my', 'our' and 'their' experience. These examples of infants early naming and decision making offer a view of growth, and a sense of the complexity in all that is *not said* here.

Like the nido, or crèche, where so much of this early theatre work was pioneered TEY can be a space to receive nurture, socialise and observe while letting curiosity encourage movement beyond temporal boundaries, be they physical or inwardly perceived. This is a place where the practice of care, meets the testing of boundaries in a place where *being* creates space, facilitating new perspectives on proximity for the infants and the adults who are present within a practice of care.

Through reflecting on selected literature I have suggested that an infant's decoding occurs through the lenses of enculturation, parental support, sensory development and a shifting sense of novelty, and that through a continuum of attention infants constantly re-organise their understanding. Observing the infant's process of meaning making as a mother-practitioner-researcher leads me to assert that choosing where to look is the infant's super-power. At a pre or proto verbal stage (before the age of around 15 months), infants display a very limited recognition of what plot, character or artifice might entail. We could use peek-a-boo as a ubiquitous example of dramatic engagement and the beginnings of a sense of expectation (Stern 1985: 102).

Evidence of an infant's own imagination emerges through the constant and variable 'plays' of trial and error, and gestural imitation that result in a mapping of their causal understanding – how one action is caused by another (Gopnik 2013: 27-28). Child development experts generally agree that at around 18 months, as vocabulary, memory and motor skills rapidly increase, infants begin to repeat and exercise social and familial tropes, (brushing teddy's teeth and putting her to bed), beginning to draw on a more advanced working memory to engage in mini-narratives through stimuli created by connections made in their own imagination. So the distinction I want make here, in preparation for analysis of performance action and response behaviours discussed in the latter chapters, is between the infant's *exogenous* problem solving or experimentation which may begin through experiences scaffolded by an adult, and the self-propelled *endogenous* attention using memory and experience to initiate imaginative

play.²⁹ I am making a separation between two recognised processes of learning that may also speak to questions of attendance: one that requires single exposure to a stimulus and another that requires repetition. This distinction may help to articulate the responses of infant spectators in performances with no characters or plot. Whether infants recognise the theatre as a place of artifice is not then just dependent on dramatic form or the type of encounters that create surprise, but whether the form can facilitate the infant's impulses to receive and respond to the stimulus or, going further, knowing that their responses might also create a reaction in others present. Where Bennett considers audiences read art as a commentary on life (1997: 207) it is possible that the meaning-making capabilities of infants suggest they are experiencing aesthetic pleasure but simultaneously reading art *as life*.

Having proposed TEY spectatorship as a visible, audible and sensate manifestation of connections and disconnections, I will now describe the methodological approach to observation and analysis of individual, dyadic and collective behaviours. I describe the development of methods appropriate to examine the relative stillness of infants and how the live lab was shaped to approach research questions concerning what infants do at the theatre, and what theatre is doing here for infants. By applying these methods of observation, particularly to the dyadic view, this research also contributes new knowledge to the field of audience reception and spectatorship, in performance theory more broadly. The influence and immediacy of fellow spectators, particularly adults engaging in immersive or experiential work, is given fresh perspective here through this systematic examination of how we watch, what we watch and who we watch with.

²⁹ The term *scaffolding* has a pedagogical root and refers to the preparatory work an adult carer might do to allow children independent free-flowing investigation of a stimulus. Providing stimuli in an appropriate environment and giving credence with eye contact helps to promote a child's sustained interest, without dictating a mode of interaction or precluding the child's own investigations (see for instance Creaghe and Kidd, 2022). Scaffolding in the home or nursery is undertaken by parent or teacher and aims to create a zone of proximal development. In the context of this research I use this term to suggest the theatre maker has scaffolded the performance space for all spectators, with an implication for adults and their own experience within this space.

Chapter Three

The live laboratory: A methodological approach to performance research with infants

'How can theatre for babies be evaluated when the younger members of the audience cannot answer back? ... Is it enough to watch babies watch a performance with full attention?' (Goldfinger 2011: 298)

This chapter describes the methodological approach to constructing the 'live laboratory', which is the name I gave to the space created for practical research and experiment. This live lab approach supported a long-term process of identifying and then playfully exploring a set of directorial intentions, which, in turn, aimed to stimulate a broad spectrum of spectatorial responses. Shaping the research-practice to accommodate and welcome infants at varying stages of development, my overarching aim was to be able to distinguish, through direction of rehearsals, observation of live performances, and examination of audio-visual recordings, how infants attend to performance, and the forms of attention performance elicits.

3.1 The foundation for praxis

As I began to create work for infants, before commencing doctoral research, my directorial practice had become one of conscious spectatorial enquiry. Having observed the immediacy of sensorial affect on the mood and movements of 0-18 month olds in domestic settings, I was aware of the risks and possible rewards of bringing infants into a performance space. The infants' needs necessitated a shift in my rehearsal room methodology and accordingly, I broadened an existing dramaturgical research practice to become a triangulated enquiry, examining spectatorial affect in direct response to the show's content and proxemic

design.³⁰ Infants, I assumed, were more than cultural recipients. They became central to the work of the rehearsal room and integral to the moments of connection that would help measure success.

Having assumed a need for multiple points of contact with each infant throughout a performance - finding a balance between taking the show to the infant and letting the infant find the show - in my early TEY practice, I worked with the principle that moment by moment communication would be valued by the infant, whereas adults were likely to follow the rhythm of their infant's interest, measuring the success of a performance as a cumulative effect. Though I hypothetically understood the infants' centrality to the performance experience, it took the creation of *BabyO* (2009) for me to understand that the infant audience was a gathering of individual spectators and not the amorphous group it was tempting to imagine when sceptical colleagues conjured images of an infant rebellion in the auditorium. The affect of audience behaviours, rather than the effect of on-stage action upon the audience, became a contingent research interest.

In their first iteration, most *BabyO* performances were presented in nurseries and family centres without parents present. It was during the national tour of *The Presents* (2011), which played in theatre venues to family pairings (rather than nursery groups), that I began to understand audiences presented as a grouping of infant-parent dyads, as well as individuals. I began to consider whether dyadic behaviours might influence the infant's connection with on-stage action, and whether there could be an oscillation of sorts between connecting with an object, performer or event, and connecting socially with a broader awareness of fellow spectators.

It remains common practice for colleagues creating TEY to work in nursery settings and partner with pedagogues (Roberto Frabetti, 2016, Jo Belloli

³⁰ Previous rehearsal preparation focused on, for example, historical and socio-political research for script development of touring shows like *Standing Wave*, 2004, portraying female pioneers at the BBC Radiophonic Workshop.

interview 2018, Sarah Argent, 2010, Carlos Herans 2016). The value of this 'real time' rehearsal, even when material is in a raw state, deserves more attention than I have room to give it here but might be summarised as allowing the risk and ambition of practitioners, to meet the curiosity of infants and parents, within a practice of care. Having observed this practice of care intersect with the process of spectatorship, I began to seek a research-focused environment that would allow me to examine the dyad's relational and inter-relational behaviours during live performance. The dearth of theory and lack of available contact with international TEY colleagues in 2009 meant instinct and common sense were strong drivers. There was seldom discussion about work for babies in those early days and little evidence of artists seeking scholarship to broaden their approach.³¹ For these reasons it was several years before my directorial intentions and rehearsal processes could mature to what Robin Nelson describes as praxis, denoting 'the possibility of thought within both 'theory' and 'practice' in an iterative process of 'doing-reflecting-reading-articulating-doing' (2013:32).

3.2 Praxis and knowledge production in the research environment

Since the 1990s, theatre studies has seen the emergence of a rich discourse on practice-as-research (PaR). Based on live work, PaR is recognised as research that contributes new knowledge to the discipline of the arts, through theory and practice. It supports arts disciplines that demand reflexivity towards process and methodology when the intention is to 'bring about enhancements in knowledge and understanding of the discipline, or in related disciplinary areas' (AHRC).³² Within this context Nelson explains 'each stage of the process of making and of research as well as the product itself is seen as potentially knowledge-producing' (2006: 155). For research to be *practice-led* infers that 'knowledge follows after' and is secondary to the practice (ibid: 10) thus muddying any relationship with tacit knowledge (which is arguably a more familiar kind of knowledge practice in industry contexts), and therefore less appropriate a descriptor for my own mode

³¹ The Small Size (2009) and Schneider (2009) anthologies I have already cited document a wealth of small conversations that were beginning to emerge but it took some time for these publications to become visible and more widely available.

³² <https://www.ukri.org/councils/ahrc> accessed: 6th November 2018

of enquiry. The articulation PaR better defines the imbrications at the heart of my doctoral research, which would not have been possible to implement without citing 'experience as the location for the construction of theory' (Childers & hooks, 1990: 77). Robust enquiry leading to theoretical proposition has been slow to emerge in TEY's thirty-five year history. The opportunities of PaR bring welcome weight to a sector steeped in the tacit but emergent in scholarship. TEY becomes gestalt through everyday practice, thought leadership and international dialogic collaboration, and as Nelson appropriately suggests 'one of the key challenges of PaR is to make the 'tacit' more 'explicit' (ibid: 43). He draws on chemist turned philosopher Michael Polanyi who, in considering this epistemological dimension suggests there is 'a movement between the 'proximal' and the 'distal' in a structured interrelation of different modes of knowledge' (ibid 60).

What's surprising about the way in which Polanyi addresses 'the knowing what and knowing how' that Nelson matures into the PaR model (for visual representation see Nelson 2010: 37), is the resonance with infants' knowledge production. Infants' modus operandi is to move between the proximal safety of the parent and the distal explorations of curiosity. But further, in articulating what and how we 'know', Polayni states, 'We can know more than we can tell' (1966: 4) - so too for the infant. Turning back to the theatre, as Martin Welton powerfully articulates of the thinking, feeling spectator, 'Silence is not an absence of understanding' (2012: 85).

Close examination of Nelson's model helps to illustrate the TEY sector's growth through the 'Know What' of action research (developed in nurseries and rehearsal rooms) to the 'Know-how' of tacit and embodied knowledge (accrued over time and matured by sectoral cross-referencing and dissemination) leading to the creation and development of a 'Know that' conceptual framework from within which theory has emerged - pioneered by theatre scholars like Geesche Wartemann, Shifra Schonmann and Manon van de Water, already critically engaged with TYA, by pedagogues or psychologists drawn through practice or invitation to the theatre (Marina Manfarri 2016, Susan Young & Niki Powers

2008, Casper Addyman 2016) and doctoral researchers (Lise Hovik 2014, Ben Fletcher-Watson 2016, Emma Miles 2016, Roma Patel 2020). And finally, as some TEY theory has emerged in the past ten years, a handful of practitioners (Dalija Acin Thelander, Sally Chance, Katherine Morley) have begun to overtly integrate and imbricate theory within practice, embodying Nelson's proposal of praxis. 'There is no identity of a practice independent of its environment... the very way we define or address a practice is part of the surroundings that produce its ethos' philosopher Isobel Stengers states in her essay 'an ecology of practices' (2005: 187). This wealth of tacit knowledge is bound by experience and therefore perhaps habit, and as Nelson cautions, 'when we deal with 'tools for thinking', habit must be resisted. What is at stake here is 'giving to the situation the power to make us think.' Each stage of the process of making and of research as well as the product itself, is seen as potentially knowledge-producing' (Nelson, 2006: 115).

Introducing the idea of research practice in the arts, in particular addressing the question of how research processes and findings might be captured and shared, Nelson suggests that praxis (theory imbricated within practice) may... be articulated in both the product and related documentation (2006: 105-16). The written description of any practice is fraught with complication and Nelson asserts that using the written word within PaR is a means of 'articulating and evidencing' the research inquiry, not as some have suggested, a means to 'translate' the work for scholarship (2013: 36). It feels logical therefore that this TEY enquiry entwines a practical and written submission through which I aim to better reveal the process of spectatorship, and facilitate multi-modal impact pathways for future research in the disciplines of Child Development or Theatre Studies. For this reason, my own innovative methodology, blending interpretative and performative techniques, sits comfortably within Nelson's PaR framework, imbricating the know-how, with the know-what and the know-that for a shared audience of the academy and the theatre industry.

3.3 Defining the laboratory: Setting aside normative TEY stimuli

In seeking to determine a more comprehensive understanding of what attracts infants to particular aspects of performance, it was prudent to create a research environment in which I could select, define and accommodate independent variables, repeat the performance stimuli, and record the responses. I wanted to create a research context to ‘peer inside it’ as Kathleen Gallagher describes (2011: 327) but rather than observing a multitude of shows in different cultural contexts, I determined to accumulate data by repeatedly presenting the same show in multiple contexts. My intention here was to make the process of examining spectatorial responses more systematic and robust.

Fischer-Lichte has published widely on the subject of the spectator and offers the following warning to those attempting research involving audiences: ‘Evaluating the outcome of these theatrical experiments proves difficult. The processes of negotiation vary, at times significantly, in each individual performance of a given production, making it impossible to draw even approximating conclusions from them’ (2008: 40). It is difficult to achieve what I am attempting and scant relevant literature confirms few others have tried. Disseminating lab-based one-on-one research methodology, developmental psychologists Casper Addyman and Luke Mason confirm, ‘Research with infants has substantial conceptual and practical challenges’ (2016: 3). Whilst I have drawn on the vocabulary of Child Development to articulate the spectrum of infant-spectators’ responses, there are few existing methods across genres that support enquiry concerning infant audiences in a ‘live’ spectatorial role (see conclusion chapter for further discussion). My imbrications of experience and enquiry therefore go some way to answering Fischer-Lichte’s concern to understand, from her “theaterwissenschaft” perspective, about the fluctuating processes of spectatorial negotiation. For this research, the aim to draw new knowledge from pre-verbal infants is the ‘negotiation’ that fuels fascination, particularly when infants are accompanied by parent-carers with varying agendas - learning, development, entertainment and/or escapism.

The ways infants engage in the performance environment are undoubtedly entwined with directorial intention and parental attitude, particularly when the stimuli they encounter can vary from the quotidian or arise from memory of previously attended productions. It is common, perhaps even anticipated, for performances to employ a range of stimuli to engage infants - percussive props, textured flooring, suspended scenography, object puppetry, blends of text and music, even essential oils - drawing on pedagogical methods, as did both *BabyO* and *The Presents*. But in addition, thirty-five years of informal, collegiate, post-show analysis has contributed to a broad sectoral understanding of audience behaviours and these types of stimuli.

Whilst written discourse has been in its infancy, this undocumented pre and post-show work has nurtured a body of evidence that has now become tacit knowledge, making it increasingly possible to respond to, capitalise on and 'speculatively' interpret modes of spectatorship. Most cited are infants' positive, wide-eyed connections with the stage or surprisingly lengthy attention spans. However, my chosen research methodology additionally allows for acknowledgement and examination of the significance of those who cry or 'fuss', through fear, surprise or hunger, but do not want to leave the auditorium. It charts those who move distally from the parent-body into the hinterlands of the auditorium. It facilitates examination of the parents who 'over perform' their care and the infants who fixate on cabling or a fire exit sign. It lets me observe those who, having just learnt to walk, understandably don't want to sit down. This spectatorial hinterland of what might be *felt* as disengagement is rich and rarely broached. In seeking to expand our understanding of not just pre-verbal spectators but audiences as a whole, these grey areas of response are arguably the most rich for those wanting to develop new understanding of how infants watch theatre.

Whilst post-show parental feedback across the sector focuses mostly on the practical and interpretative, it is the infants themselves whose response the performers are most often aware. Developing methodologies to capture and categorise the response of infant-parent *dyads* in detail is, as far as I am aware,

unprecedented across the fields of theatre and child development. Rather than drawing on a range of proven performance stimuli to maintain and renew infant attention, I designed a public-facing performance laboratory where options to (re)capture the audience's attention were much reduced. Directorially I was aware of the inherent risk in maintaining spectatorial interest in a space with relative visual simplicity - this radical research approach left the performance space without scenography or props to guide the eye (or give parents a hook for 'understanding' the performance). As a practitioner-researcher however, I sought an environment to reduce variables whilst managing risk, in which I could examine the signifiers for an infant's connectedness to a performance where certain stimuli took a lead and was purposefully manipulated.

The opportunity to reflect on failure to maintain spectatorial attention was consciously part of the framework and helped expose the performance factors that were at play. In this way, *16 Singers*, the practical focus for this research, allowed me to examine the affect of performance stimuli that *were* selected for inclusion. In using a reduced variety of stimuli in a directed environment, I sought to expose how infant attention is captured and retained. This methodology accommodated individual responses, dyadic behaviours and patterns emerging from the audience as a whole. While this research was conducted within the inner frame so to speak, it is helpful to acknowledge some of the unknown variables (which might warrant future research) including; length or ease of spectator's journey to the venue, venue temperature, venue familiarity, sleep state or hunger levels of the infant and parent, number of fellow spectators; all of which can fuel mood and modes of disengagement - what Schechner called the "Performance" around the "Theater" (*Performance Theory*, 1988: 72). These are unseen but nevertheless contributory factors in spectatorial participation.

3.4 *16 Singers*: The live lab conceptual framework

The following section details the practical implications and theoretical framework to inform my creative choices regarding lighting, proxemic design (set, costume and seating) and compositional structure of the *16 Singers* vocal score. This research framework was created by considering the variables of a performance space and the TEY best practice conventions to have evolved as unpublished tacit knowledge since the field's emergence in c.1987. It is not the modus operandi of TEY practitioners to dictate best practice performance techniques, however, some ways of being seen to inclusively welcome, keep safe, offer flexibility and create intrigue have undoubtedly emerged. Gathered from personal observations of tacit knowledge and collegiate conversations, predominantly across Europe, the following techniques help to illustrate that, as articulated through this thesis, this environment is founded on care, curiosity and risk. It is common, for instance to: greet spectators before the performance; provide foyer space for pushchairs, bags and shoes; reassure parents that auditorium access is flexible to accommodate feeds, nappy changes or overwhelm. The creative team will usually: give generous eye contact to spectators; provide low or floor seating to maximize both sight-lines and the potential for locomotive exploration; minimize sudden extremes of light and sound, staying mindful of an infant's cognitive and sensory processing capabilities; apply careful scenographic detail and often tailor performances for a specific developmental stage. Running-times are mindfully limited to around thirty minutes but opportunities to explore the space within the performance or post-show are frequently offered.³³ Ways of being best suited to an audience of infant-parent dyads is necessarily nuanced for each venue and production but the broad principles adopted here, in the live lab, have emerged from deep sectoral consideration for the needs of the child as a spectator.

Creating a live performance laboratory made it possible to observe the spectrum of responsive vocalisations and corporeal movements, repeatedly. I could also consider dyadic infant-parent interaction and infant-parent-performer relational

³³ Alternative structures may include day-long durational performances where spectators may come and go as they please.

responses visible in many EY formats but particularly prevalent when audiences are seated in the round. The performance laboratory was constructed in the form of a national touring performance, which ran for fifty-nine performances at ten venues across the UK and was latterly nominated for a National Family Arts Award 2016. The tour was produced by Kate Cross from the egg, Theatre Royal Bath, and Emma Gladstone from Dance Umbrella and was funded in partnership by Esmée Fairbairn Foundation, Arts Council of England, and The Leverhulme Trust. Although it is common practice for directors and producers to define audience capacity, it is not possible to predict how many spectators will attend. Attendance for this tour varied from 6 – 28 dyads. Rather than track existing touring productions employing performer-musicians, I designed the live laboratory in order to have full control over each aspect of design. This enabled me to reduce or eliminate many of the scenographic and visual tropes used in work for this age group. What I also took into consideration was infants' well-known ability to rapidly shift focus between stimuli (termed 'lantern consciousness', as previously described). Creating an environment with as few known variables as possible helped to obtain a clearer view of the content being analysed.

The show's aesthetic stimulus was a collection of work by then Poet Laureate Carol Ann Duffy, who kindly gave her permission for *The Bees* (2011), to be used in this way. Instead of prioritising ocular connection with patterns of overt visual stimulus and action designed to engage the gazing spectator, I led a creative team to design a performance dominated by sung-sound so as to examine audience attention responding to a balance of aural and visual stimuli. I wanted to explore the following questions:

- Could infants be simultaneously drawn to distinct sources of sound and silence without overt use of visual stimuli?
- If infants could 'see' the creation of sound, would that influence their modes of viewing?
- Which conditions made it possible to capture and retain the attention of infants by creating a performance predicated on 'seeing sound'?

- Could a correlation be drawn between the behaviours of the infant-parent dyad and the on-stage action?
- Would similarities or patterns of response emerge over the tour, given the known variables of performance times, age of infants, seating position in the auditorium and venue architecture?

I will now detail the three design areas to define the performance laboratory and why the aspects of proxemics (incorporating set and costume design), composition, and lighting were significant in being able to test connection and participation. By commissioning long-term collaborator and award-winning composer Paul Rissmann, I was able to draw on our shared vocabulary to request the inclusion of distinct musical features to observe their effect on spectatorial attention.³⁴ Before writing the suite of twelve interconnecting acoustic pieces, Rissmann and I spent three sessions together, drawing on a dual-track process of writing and composition to explore different aspects of text. We used the themes and images emerging from Duffy's anthology to underpin the performance aesthetic, drawing heavily on the hive community, patterns of bee 'dancing' and wing beats, and the elision of fragility and strength, reminiscent of the infant's own paradox. We chose to use open vowels and plosive sounds comfortable to sing whilst lying down or working low to the ground at infant eye-height, and drew on lists of babies' 'first words' to better understand the sounds infants might find familiar or be prone to imitate. Infant's facial, vocal and somatic imitation is common in domestic settings but I did not know whether that would occur during performance.

The score was designed to be able to explore the performativity of sung music. It mirrors imagery found within both *The Bees* and supplementary texts I wrote 'in creative conversation' with Rissmann, which aimed to conjure some sensory aspects of nature and the nurture of growth. Each piece was written to exist in a consistent sound world, without a chronology predetermined by the composer. The show's dramaturgical flow emerged during rehearsal in close collaboration

³⁴ www.paulrissmann.com accessed: 5th November 2016

with choreographer Rosie Heafford, who created space for deep listening, and explored and interpreted each piece through spatial and choreographic variance.³⁵ Compositions were explored loosely using the framework of Rudolf Laban's 'efforts', a 20th Century code for notation of modern dance devised around a series of eight efforts (Laban, 1960).³⁶ I also used these efforts as a strong dramaturgical spine for *The Presents* having seen resonance with the 'effort' of infants' earliest movements. The music of *16 Singers* was written to give the space to 'perform' the *inherent* movements of breathing, looking, watching, reaching, gesturing and touching - connective actions that hold resonance with the movements of *all* infants. We did not attempt to imitate infants, as was the case for touring show *Oogly Boogly* (Guy Dartnell & Tom Morris, 2003 - 2012), rather, through choreographic choice, aimed to create a familiar gestural and sensorial world.³⁷

As outlined in child development literature explored in the previous chapter, infants have a slower cognitive processing speed than adults. Since most of the singers were inexperienced in working with infants, I used time in rehearsal to explore slowing the tempo rhythm of movements and gestures, modifying them to speeds that infants might more easily track and assimilate. Many early stage rehearsals had this focus particularly since the infant's muscular ability to smoothly eye track objects or people in motion also develops steadily over the first six months. It was important that while offering choreographic variety and contrast, the speed or locomotive spectrum of action was appropriate for infants. This demanded careful directorial balance to maintain 'pace' whilst providing constant opportunities for spectatorial connection. A tempo rhythm, I understood through experience, was like a magic trick, which cannot be performed too quickly or too slowly. If actions can be 'shared' with the audience in a generous way, it is just the kind of social connection infants are naturally eager for.

³⁵ www.secondhanddance.co.uk accessed: 12th May 2017

³⁶ Laban used the descriptors float, dab, wring, thrust, press, flick, slash and glide in combination with the varying influence of weight, time and space.

³⁷ www.devotedanddisgruntled.com/blog/oogly-boogly-improvising-with-babies accessed: 19th September 2019

3.5 Proxemics and the design of a shared space

There are special connotations to working 'in the round'. Writers, designers and architects have variously attempted to heighten spectatorial awareness of 'self and other' by facilitating performances with a seating formation that allows the audience to observe itself alongside onstage action.³⁸ Potential for this heightened awareness presents a dichotomy in the TEY context where the arrangement I employed for previous touring EY shows and for this research, allows every child a front row seat but theoretically expands the possibility of visual and aural distractions from other spectators. In staging the performance in the round, the *mise en scène* had no 'backdrop' but being ovoid in design allowed a fluidity of on-stage movement useful to attending to each infant-parent dyad with parity. The behavioural response of the infants and the unintended effect on parent-spectators will be discussed in full in the next chapter. But here it is worth noting the practical implications of being able to seat each infant on the front row, with their adult(s) seated directly behind.

In a context where the visual acuity, colour recognition and focal length of infants is rapidly developing, a front row seat allows every infant valuable, direct access to the performance whilst their eye-sight may only support them to see a few feet away. Infants can only see as far as is necessary at their current stage of development, ie. the further they are capable to distally move from the body of the parent, the more clearly and accurately they can see (see discussion in the previous chapter). It is arguable that a clear view of the stage is less necessary for a performance led by sound rather than sight but at the root of this enquiry is a research question concerning the possible spectatorial effect of 'seeing' sound. With the exception of babes in arms, each adult is seated directly behind their own child where they are able to provide physical support and to parent without naturally falling into the eye line of their own child. Having watched several

³⁸ See for instance commentary surrounding the venues of Stephen Joseph Theatre and Manchester Royal Exchange as well as reviews of works by Tim Crouch including *The Author* (2010) and *Yellow Moon* by David Greig (2006). Though strictly in traverse, see also the Young Vic's 2016 staging of *Yerma* and the closing moments of Ariel Dorfman and Tony Kushner's *Reader* (1995).

productions where the intended infant spectators became frustrated and ‘fussy’ after struggling to see past others in the audience, I wanted to create a performance environment and research arena that afforded every infant a clear view and open sightlines. This practical application of accrued knowledge also supported several further decisions that were made to enhance the viewing process.

I have found through experience, adults are prone to draw infant’s attention to a particular aspect when sitting side by side. In seating adults behind the infant, parents are less likely to interrupt the infant’s viewing by interpolating the performance. Sitting in-the-round aims to foster a stronger sense of connection between infants and performers and in so doing shifts the balance of the triangular relationship between infant-parent-performer, which we are able to explore in the following chapters. This ‘in-the-round’ arrangement also gives easy accessibility should parents need to leave the space or retreat into the shadows to change a nappy or sooth a child overwhelmed by sensorial surprise. In reducing the elements of off-stage activity an infant can see, they may be at risk of habituation (becoming saturated by a stimulus) but equally might focus for longer periods of time without distraction. Sculptural artist and Theatre Designer Sophia Clist enabled the performance space and seating area to be accommodated within the same ovoid, soft wool floor-cloth.³⁹ The dimensions were maximized to give performers space in front and behind the audience, and to still fit the smallest of the touring venues. It was large enough to allow each infant to have an unrestricted view from the front row and for parents and other adults to sit on large cushions, directly behind. There were no overt barriers to prevent infants from crawling forward into the performance area although just in front of the infant’s seating space was a single row of pale orange dots about the size of ten pence pieces, seared into the floor-cloth at intervals of thirty-five centimetres.⁴⁰ Avoiding anything like an instruction, I intended to give a deeply

³⁹ www.sophiaclist.co.uk accessed: 1st April 2016

⁴⁰ *Nest* (De Spiegel, 2015) used a wooden barrier within their set, *MamaBabaMe* (Curious Seed, 2018) had a moulded barrier for babies to sit or stand against to watch over, *The Presents* (Katherine Morley 2011) had distinct textural differentiation to connote performance and seating areas, *Out of the Blue* (Sarah Argent, 2008) seated babies in more traditional rows but no physical barrier was used.

subtle visual suggestion that there was a flexible hinterland between the space normally populated by the audience and that of the performers. Again, unintended consequences of this design feature will be discussed in the latter chapters.

I did not seek detailed input into lighting or costume design, only wanting to ensure both would support the research objective to reduce visual stimuli, allowing the singers' bodies to become the primary focus, whilst still working with the subtlety and attention demanded by (and of) a professional touring production. I requested soft, clean lighting states and designer Ziggy Jacobs created gentle colour-wash variations at her discretion through the show.⁴¹ Given the ever-changing relationship that most young children have with darkness, and in line with tacit best-practice knowledge from the field as previously discussed, no black-outs were used. I did however want to ensure that whilst the performance area, including the three entrance / exits and the off-stage areas behind them could be fully lit, we took care that the audience were not directly lit or dazzled by the focus of any of these lamps.⁴² The audience would mostly be lit through reflected light from the performance areas (known as spill), with some soft additional fill, to ensure infants could see and be seen by performers, parents and each other. It is unlikely that spectators would have been aware of the graded differentiation in lighting between performance and seating areas but the overhead audio-visual documentation records the careful shaping Jacobs was able to achieve. As discussed in the section below, it proved challenging for the videographer whom I personally employed to assist me with documentation, to get the right light balance in 'live laboratory' conditions. Though she was able to remain inconspicuous, unfortunately some of the footage, though still usable, is dark and grainy. As a result, and although I had no expectation of specific research findings relating to the show's lighting, analysis of the video footage uncovered a fascinating relationship between infant-spectator's responses and lighting states, as the latter chapters will illustrate.

⁴¹ Lighting designer www.ziggyjacobs.com accessed: 10th March 2021

⁴² At the equivalent of 12, 4 and 8 o'clock around the ovoid performance space

Costuming followed the same visual principle, with Clist dressing all sixteen singers in a variety of pre-made, soft, grey garments that allowed ease of movement and breath, especially for floor work at infant eye height. Colour perception is limited for neonates but infants will normatively recognise a range of colours by around five months old. Several international TEY touring shows have used this specific sensory development as inspiration to create shows with a central premise of a monochrome setting, featuring slow reveals of colour.⁴³ In this context, the reason for using grey costumes against the soft blue floor-cloth was to create an even visual palette, with no one singer dressed prominently. It also created some floor to body contrast so that, whilst focal range is limited to a few inches at birth and a few feet around 6 months, all infants had assistance in being able to locate the sounding bodies in space. Clist did however add her own twist to clothing, detailing orange thread, bound over like a darning stitch to the hem or seam of one garment for each singer. It is unlikely many spectators will have noticed this attention to detail, but alongside the small orange spots on the floor-cloth, they brought the same kind of design cohesion as the tiny sounds and silences audible in the score. Any spectator could observe these darns, more visible in moments of close proximity and relative stillness, when the focal distance between performer and spectator was apposite. Barely large enough for an adult to notice in peripheral vision, it is unlikely these darns could distract an infant from an established contact (eye tracking or holding eye contact with a performer, for example). Instead, the spots and darns were offered as threads through which the infant might (re)establish a connection to the performance, should the onstage action lack stimulus according to their subjective taste. These production elements invite personal rather than collective participation, and layer the ways in which the performance environment might allow what theatre researcher-practitioner Matthew Yoxall, describes as 'a leaning in' (2016: 218).

⁴³ *I colori dell'acqua* (La Baracca, 2003), *Paperbelle*, (Frozen Charlotte, 2010) *White* (Catherine Wheels, 2010), *Kaleidoscope* (Filskit, 2018)

3.6 The Live Lab: Test criteria and data gathering

Foundational test criteria were embedded into Rissmann's composition to create aural variance piece by piece. I wanted to analyse audience responses in relation to tempi, key signature, use or omission of libretto, pausing or silences within and between pieces, and through sung-sound or somatic percussive sound. No recorded or amplified sound was used in the show. Rissmann wrote using different voice combinations, using the core team of six professional singers (three female and three male) and a chorus of ten singers in each touring region (Darlington, Manchester, Bath, Cardiff, London). These music-driven elements were then cross-referenced against choreographic choices with specific interest in instances of singers offering eye-contact, proximity to spectators, speed of locomotion and instances of stillness. A selection of these elements have been selected for detailed performance analysis in the following chapter, where I pay particular attention to the infants' responsive behaviours of gestures, eye-tracking the performers, distal or proximal locomotion in relation to the parent, infant vocality, referencing fellow spectators and the relational movements of parent-carers.

In line with TEY best practice, all spectators were individually greeted by a selection of performers in the foyer. Box office staff ensured consent forms were completed for documentation purposes. The auditorium doors were opened just five minutes before the performance began and spectators were welcomed into the space by performers. The duration of the show was approximately twenty-six minutes and each piece within the suite included particular features of the test criteria. So for example, in the opening few minutes of the show, the first piece *'Hello Hello!'* explored antiphonal work, introducing voice types, voice pairings, spatial placement of performers and levels of eye contact acceptable to the infant. Beginning with solo voices in stillness, the performers were placed at intervals surrounding the audience. Singers then knelt three feet behind the audience, to introduce voice pairings. This progressed to presenting a company of six antiphonal voices moving into the performance space in front of the audience playing to the 4-5 infants in their eye line, rather than 'working' the full audience in the round, to ensure the singers were still enough for each baby to

establish eye contact if desired. The shortest piece used in the suite was just under two minutes in duration and the longest piece was around three minutes.

As previously stated in the Preface, the live lab was presented and documented as a national touring performance and consciously reduced but did not seek to deny real life or performance variables. Rather than adopting techniques from, for example, longitudinal observations in the home, developed by psychoanalyst Esther Bick (1964), or using University-based Baby Lab black-box booths to observe individual infant-parent dyads, this research is located in public spaces to provide layers of multi-modal evidence.⁴⁴

Since performance environments seek to tailor the spectator's experience, we might describe theatre as an environment of directed variables. Participating infants are not being observed in isolation, just as Isobel Stengers' states, 'There is no identity of a practice independent of its environment... the very way we define or address a practice is part of the surroundings that produce its ethos' (2005: 187). I wanted to facilitate unobtrusive data collection in a public environment. I booked audio-visual cameras to record performances in the first and last week of the six-week tour, allowing for identification of possible spectatorial reactions influenced by the performers' familiarity with the work.⁴⁵ I placed two fixed wide-angle cameras at a height of approximately eight feet, at either side of the performance space to capture the reactions of roughly eleven dyads each, leaving space at the foot of the ovoid to accommodate approximately five dyads preferring anonymity. To ensure consistency and to enable cross-referencing between performances I wanted the fixed-point cameras to keep a constant focus during the performance at different venues and at varying times of day for example. Though the focus was spectators, the performers would also be captured. In accordance with child protection and ethics guidance, written permission was sought from all adults before entering the auditorium. In

⁴⁴ Notably Birkbeck, Goldsmith's, Cambridge, Stanford, Cornell, Infant Brain Centre, Cambridge, etc where a soundproof black-box booth typically accommodates one infant-parent dyad.

⁴⁵ Three performances were filmed at The Albany, London (October 2015) and three performances were filmed at the egg, Theatre Royal Bath (November 2015), as detailed in appendices A and B.

addition, one roving camera would capture close ups of individuals, dyads or small groups at the discretion of the camera operator. I did not stipulate which dyads the operator should focus on, only asking her to cover a good range of spectators throughout the show, and to settle on them, staying with their responses even if they became distressed or fussy. Close analysis of the footage shows the operator found this difficult to adhere to and some detailed clips of moments where habituation and reengagement might have occurred were unfortunately missed. Whilst she was able to operate three cameras and remain inconspicuous, it was challenging for the operator to film in theatre conditions.

Occasional grainy results meant that I have, with their kind permission, incorporated additional single-camera footage into this analysis from two separate performances filmed by co-producer, Dance Umbrella. The Dance Umbrella marketing department independently filmed two performances half way through the tour.⁴⁶ They were recorded using one hand held camera, which constantly roves around the space. The nature of this footage captures the movement of the performers as well as the audience's responses but the quality and detailing make it a valuable addition for analysis. It is a high quality camera and operator, though at times an unstable picture as the filmmaker moves freely around the room to capture favourable responses for marketing and documentation. In both cases, the camera operators have a tendency to pull away from infants who are showing signs of fuss, unrest or distress, again drawing attention to the need for additional training as, for research purposes, these moments are interesting and ideally would have been more fully captured. Additionally, one Go-Pro camera was installed in approximately twenty-five performances throughout the tour to film a fixed aerial view of the space, to capture corporeal and dyadic movements of the audience as a whole. All those appearing on film gave consent as detailed in my ethics application and anyone who requested anonymity was strategically seated so that faces could be obscured or offered tickets to an alternative performance time.

⁴⁶ Dance Umbrella staff filmed two performances at Stratford Circus, London as detailed in appendices A and B.

Whilst not being able to chart the fuss or distress of children alongside the onstage action and follow that through to the point at which the infant reengages is disappointing, the multiple camera angles allow me to analyse responses from a near 360° perspective. That said, it is of note that the camera operators are sensitive to children's distress and their instinct to pull away, even in a research context, is perhaps indicative as to why as yet, the field of scholarship seems reticent to consider a full range of spectatorial behaviours. Until we learn more about what we might call sensorial overload or what I later call the infant's multimodal spectatorial behaviours, the fuss and distress of an infant will remain alien and unpredictable to the practitioner. The extent to which fellow spectators or onstage action influences what we might term, the infant's 'recapture', remains of great interest to me for future research.

Parental post-show snap-shot interviews were held at all tour venues and the written data from 185 respondents was collated and uploaded to Survey Monkey after the conclusion of the tour. Parents had the option to complete the written post-show questionnaire in private and return it to the production manager or by post, to the egg (Theatre Royal, Bath). Since most parents had their hands full with an infant, they could also ask a performer to record their verbal responses whilst sitting together in the performance space. This was by far the most popular response method. The post-show period can be a fertile time of connection and interaction in any theatre context and its informality created a natural environment for snap-shot interviews. Parents felt able to let infants crawl away to explore whilst quite unprompted, the team of performers and fellow spectators provided what we might call 360 degree care.⁴⁷ Hour-long post-production audio interviews were conducted with ten members of the production team. In addition, personal director-practitioner journals were kept throughout the process but these are very functional in content relating to the labour of the rehearsal room.

⁴⁷ The collated results offer a rich resource of parental response and are included in full, in appendix C.

3.7 Analysis of the data

It is useful to remember that these data are gathered from the relational and subjective responses of tiny humans. This is a thriving world of interaction, brain growth, synapse connection and learning. Like much live performance each new show is unique, not in its structure or intention but in performative inflection. To perceive the experience, infant spectators are we assume, informed through their senses rather than habituated memory. And like any other audience they are receptively unique. Analysing evidence from this field without a possible 'control' has demanded a methodology that can describe and contextualise what Matthew Reason calls 'the doing of the audience' (2010: 171) - the response of individuals, as well as the group they sit within. What makes this different to existing audience research is that whilst these young spectators are viewing from within their own parent-led cultural capital, they themselves have yet to develop a sense of self-awareness, imagination or theory of mind (which emerges between the ages of 2-5 and continues to develop through childhood. In this context, research concerns analysis of infants who may not yet recognise themselves in a mirror and for whom any or most experiences outside the quotidian domestic routine are relatively unfamiliar. Spectators aged 0-18 months (and concomitantly perhaps parents of those at this age) are culturally participating in a way that's peculiar to their precise developmental stage and heavily influenced by their individualised sensorium and familial cultural habits. This documentation has therefore been approached for analysis with an understanding that infant behaviours are influenced by myriad familial, social, physiological and developmental influences, but also by subjective preferences.

As mentioned in chapter one I acknowledge Fletcher-Watson's (2014) article in which he cites historical performances for children aged 0-6 to create a rudimentary taxonomy of participation, but this is distinct from what I consider to be performance analysis. I have also closely read the Starcatchers 2011 short project report in which the behaviours of infant and pre-school audiences are categorised into seven responses by the research team.⁴⁸ Precise methodology

⁴⁸ 'attuned', 'absorbed', 'mirroring', 'responsive', 'interactive', 'instigative' and 'experimental' (Dunlop et al 2011: 15).

and full definitions have not been published but as with the Norwegian based Scesam research (Hovik and Nagel, 2016) the data was gathered from pre-school children as well as infants. The child's huge cognitive and physical developmental advances between the ages of 0-1 and 1-6 (Restak, 1986) determine that any existing methods, had they been in the public domain, were not appropriate for my own research context.

It was important to me that any methods adopted for the live lab could be repeated by future researchers and applied to other performance contexts involving infants. However, it is of note that the analytical precursor to this process proved to be a red herring. Enthused by meetings at the laboratories of Birkbeck Babylab and Goldsmith's Infantlab, I initially tried adopting a technique through which efficacy of controlled stimuli can be measured by limb movements, counted in ten second time bins. The small sample of data I analysed in this statistical manner reflected a frequency of movement that the video itself was already evidencing but since it was not a single source of stimulus in a controlled environment, this kind of analysis would not let me get closer to the relational detail of what was happening. Where I had hoped these statistics could help me order the constant flow of interaction, they only served to alienate me from evidence that would allow me to categorise and more deeply understand the responses. I needed to develop methods that allowed me to become more specific in examining the performance context.

I first took a holistic view of the multimodal documentation and began by repetitively viewing audio-visual footage across multiple performances, looking for patterns and themes in behaviour and response. I wanted to capture three performances from the opening of the tour (in a large venue, and accounting for singers' nerves and unfamiliarity with the audience) and three from the tour's end (in a small venue, accounting for singers' familiarity and also tour fatigue). I watched for the frequency and style of interaction between all possible combinations of spectator, noting for example styles of dyadic contact and touch, and moments of infant distress or fuss. Because the numerous dyads constantly move, I found it helpful to use a small paper cut-out frame to hold over the

monitor to help focus on individuals or small groupings. After this initial round of analysis, I created passages of thick description⁴⁹ to familiarise myself with the deeply nuanced responses of selected infant individuals, identified in the analysis according to their clothing as Red, Gingham, Ginger, Stripy etc., so as to be easily identifiable to the reader. I then opened the field of vision to record responses to specific elements of the performance, watching, for example, instances of infant eye-tracking depending on the proximity and gestures of the performers, and any prolonged responses whatever their nature. I observed the audience as a whole using aerial footage played at double speed to highlight movements and periods of any collective activity including stillness and silence. Latterly I charted the correlation between scene-to-scene lighting levels and infant's vocal responses. There is no found precedent for this method, which is 'relative' in its analysis rather than plotted on an existing scale of response, but it is recorded in such a way as to allow any future researcher to re-test the footage using the same parameters.

The secondary phase of analysis focused on the pre-determined compositional features, orchestration, tempo and pauses as detailed above. I cross-referenced moments in time across different performances and considered the precise performative language being used at that time. As well as looking for reactions to specific features of the show there were also unforeseen responses that emerged, most notably, patterns of feeding, spontaneous infant clapping, aural tracking by babes-in-arms, visual and haptic interest in the orange floor spots (as mentioned above) and distinct patterns in the communication between parent and infant.

⁴⁹ First used in the field of ethnography, 'thick description' is now a widely used technique in publications concerning experiential performance research, offering access to audience perception, and is also used as a methodological approach in child development. Short passages of thick description are used throughout this thesis, particularly to support analysis during chapter four.

This chapter describes how the context of Practice as Research enabled this enquiry to be cited within the location of experience, drawing on tacit knowledge and professional experience to develop the foundations of the research methodology. I have described how the performance environment was designed to create an infant appropriate space that simultaneously reduced the controllable performance variables. Six performances were recorded from multiple camera angles and these formed the basis for close analysis alongside personal observations from the multi venue tour. Drawing lightly on selected child development terminology, I used thick description to document and explore audience responses. Finally, I was able to cross-reference the test criteria with spectatorial behaviours, leading to the analysis I will now share, which moves towards the formation of a taxonomy of relative stillness.

Chapter Four

Analysis: Towards a working taxonomy of relative stillness

'experience is not the reception of sense impressions but a form of prospection or questioning. To have an experience is to be in an active state of finding out about the world' Clive Cazeaux, (2000: 67).

'art is not what the art is but what it does' John Dewey (1934: 3)

In preparing for this chapter, which presents the analysis of responses to *16 Singers*, I have looked afresh at the movements of infant spectators, documenting how they move, how they are *moved* and what brings them to stillness. This enquiry is not predicated on the idea that infants should sit down to watch, but rather emerges from a fascination for what brings infants to a standstill. This research asks, what is theatre doing, here? Blending overarching performance analysis and an examination of specific moments, I will now 'articulate and evidence' the enquiry (Nelson, 2016: 36), working towards a comprehensive response to my research aim to understand how infants watch theatre.

By using the live lab to observe responsive, relational and connective interactions I aim to build a deeper understanding of spectatorship. Through this work I reveal fresh perspectives on largely unspoken dyadic communication and the connective triangulation with onstage action. In so doing, this research moves *towards* populating a taxonomy of stillness, which, in this first iteration, can be described as a scale of relative movement. It offers a place to gather typical manifestations of affect, seen in the live lab and recognisable across the field of TEY. The taxonomy is not a hierarchy but a multiplicity, gathering individual, dyadic and group movements made 'in answer' to the risk, care and curiosity found here. The space occupied between 'the safety of a grown-up embrace and the irresistible drive to explore', as Gopnik articulated, is foundational for TEY, (Meltzoff and Gopnik 2004: 86) where dyadic movements are a somatic continuum of intentional positions 'back and forth'. The movements we see can be slight or demonstrative, rhythmic or fluid. The taxonomy merely helps to position stillness as a significant force within this

continuum. Given the near constant movement of infants and their parent-carers, relative stilling in any performance context may indicate connective significance from a cognitive or a theatrical perspective. I draw on selected terminology from Child Development studies to describe the effects of particular performance techniques, centring on the affect of expectancy violations and habituation, as described in the glossary (see pages 21-22). To illustrate these experiential and affective encounters, this chapter presents the analysis of four key moments from *16 Singers: Hello-hello!* the pre-show hiatus and opening scene, examining the physical effects of novelty; *Lavender*, a scene of dissensus and discomfort; *Mouth Music*, a scene of enfolded pleasure; and *Beat of the Wings*, a scene of 'music-bound' pauses sited within the score and 'theatre-bound' pauses created using the singers' physicality. I place these alongside two forms of overarching performance analysis in which I give a scene-by-scene breakdown of the performance stimuli influencing sensorial fluctuation and patterns of infant vocality. Finally, I share some of the unintended research outcomes relevant to the taxonomy, the most significant being the systematic analysis of the corporeal presence of the parent. Through cumulative effect, this chapter also gathers evidence that builds an explanatory framework for why TEY performances often override an audience's normative 'before-during-after' journey of spectatorship, offering an infant-orientated view of the developments on stage, and one that is adjacent to the infants' own stages of development.

This chapter offers a detailed analysis of spectatorial responses to performances across the *16 Singers* tour, drawing on audio-visual documentation from various venues. The chapter takes the form of written analysis, interspersed with reflective writing (in italics) that aim to directly connect the points of analysis with the experience of live performance. In order to engage with the chapter, it may be helpful for readers to cross reference to the full audio-visual recordings of the performance and when referenced, the numbered extracts, shown as [Clip 4.1.1] for example, to marry with the particular written sections of this chapter in which they are referenced. It may also be helpful to review appendices A and B, where full details of tour dates and venues are presented, alongside the collated results of the parent-carer post-show questionnaire.

4.1 Hello-hello! The pre-show hiatus and the opening moments

As the last few infant-parent dyads enter the space and settle onto cushions, the performers gently mirror parents in slowing down and coming to stillness. By kneeling down a few feet behind the audience, the performers create the third of three concentric circles (infants, parents, performers), with infants sitting closest to the playing space. In this pre-show hiatus, parents hold eye contact with their baby or the child next to them, or if they've already positioned their infant to face the playing space, they look over the top of their own baby's head to the dyads in front of them. Since it is well known that infant ocular capacity is still rapidly developing at this stage it's unsurprising that very few infants look across the playing space towards the spectators sitting opposite. Instead, infants variously look at the things closest to them; frequently that's one another, their own limbs and their parent, sometimes also to the adult next to them or the small painted spots on the floorcloth. Many maintain some kind of physical contact with their parent even if they show a strong curiosity for whatever else they are looking at. There's a steady, buoyant energy as parents support, settle and position, and infants enquire and explore.

Low levels of chatter from infants and parents continue as the lighting state gradually brightens over thirty seconds. Without announcement, the performers sing a soft, lush, greeting: "hello, hello, hello, hello, you're welcome". Soprano 1 kneels up and begins to hum two short lines of unaccompanied melody: she is gradually joined by all sixteen singers as harmonies cascade across female and male voices in a warm, welcoming four-bar phrase written to envelop the room. The singers face inwards so they can see each other and the audience. Some parents smile without moving much; others look down at their baby for a reaction or across the space to the singers they can see ahead of them.

This first sung phrase lasts around nineteen seconds but well within this time most spectators respond, either to the sound or to the actions of others, by shifting from a continuum of steady limb movements and head turns to a collective calm, manifesting in significantly less movement in infants and adults.

No less present or purposeful, the focus has changed from self-possessed, dyadic and social to singular, observant and watchful. Despite this dynamic spectatorial change there is little spectacular to see: the playing space remains empty and the performers continue to kneel. Aurality has led this stilled response. *16 Singers* was created with the intention of encouraging spectators to seek sound: within a matter of moments the listening capability of our youngest spectators has affected a vivid and repeatable corporeal response. An extract of audio-visual documentation from Performance 4 at the Albany Theatre, Deptford has been provided to help illustrate [Clip 4.1.1].

When video documentation is played at double speed, this first corporeal shift becomes even clearer as infants' limbs drop and head movements cease. Additionally, though, we see adults take marginally longer to 'still' than infants, and the possible reasons for this are explored in section 4.4 below. With only a couple of exceptions, infants initially look towards the centre of the space or across it. This may be because parents have positioned infants in this direction, or that they have chosen to sit this way themselves. It's not until the end of the first sung phrase that infants begin to look behind them, peering over their parents' shoulder, having aurally located the sound source. Once found, nearly all those who have turned around engage in the first moments of prolonged eye contact with the singers closest to them. Alongside this small, searching gesture we also see the first shift in parental attention as adult eye contact moves between baby and performer, observing the connection created between their own infant and a performer-adult they have more than likely never seen before.

Here I am introducing a commentary on the interplay between the intersubjective dyadic experience and the moments when a visceral performer-spectator connection is made, raising questions about subjective connection. The novelty of the playing space is a potentially dominant factor in the early moments of the performance experience, creating sensory change in its own right. Nevertheless, without announcement or overt theatrical indication, infants here appear to recognise the beginning of the performance and respond attentively to the minimally altered conditions. The senses of novelty and

familiarity significantly affect how we each use past experience to navigate and categorise our quotidian and extraordinary encounters. '[B]ehaviour', Gibson reminds us, 'is controlled by perception' (1979: 223). As discussed in chapter three, daily experience strongly influences how infants perceive their physical and social surroundings, guided by the repetition that leads to familiarity and interruptions that bring surprise, both building new knowledge.

Most theatre-goers over the age of six will attend performances with a strong sense of theory of mind and the ability to engage in the conceit of entertainment, anticipating that those 'in the know' will deliver a performance for those held 'in the dark'. As such, an older child or adult's experience of performance occurs within a time-bound 'before-during-after' arc of expectation. For those yet to develop a theory of mind or a sense of mindful expectation, this cannot yet be the case. The process of analysis allows me to consider more deeply whether, being bound by time and cultural expectation, the developmentally particular cognitive continuum from which infants observe and experience these encounters sits hand-in-hand with the dyadic relationship. Though speculatively I might suggest the attachment style of the dyad is one of the most significant aspects to influence the infant's spectatorial connection, as a practitioner I would nevertheless assert that this is distinctly different to the attraction of 'onstage' stimuli, which piques and sustains infant attention, implicitly suggesting parental influence could be temporarily superseded.

It is assumed within the live lab that infants are capable of responding independently, and that their mode of individual capability will determine movement choices, which, in turn, will help to populate a proposed taxonomy of relative stillness. A secondary influential factor here is the child's capacity for distal proximity from the parent. Whilst adults who infrequently engage with theatre might be influenced by their conceptual view of narrative, spectacle, immersion or marketing message, infants' can only view events from their current developmental stage and attend to action from their own burgeoning familiar cultural habitus, not yet having memories to build a framework of cultural expectation and reward.

Where for poststructuralists the *word* holds a presence, it is when relative *stillness* or *silence* falls here that capability and presence become tangible and observable.

4.1.2 How infants enter the world of performance

There's a full house of twenty-eight infants and thirty-three parents at the 2pm performance at the Albany Theatre, Deptford on 15th October 2015. As before, observational analysis begins a few minutes before the performance starts.

There are nine infants seated between the 8 o'clock and 12 o'clock entrances (both other sections of the seating area are also at capacity). Of the nine infants who are the focus of this description (selected because of the clearest camera angles), two at the far-left side of the row are around three months old; one of these is breast-feeding and the other, too little to support herself is leaning deeply into her mother. The five infants in the middle of the row are of similar stage, at around eight months, and are tentatively standing or sitting directly in front of their mothers. Two at the right-hand end are approximately 6 months old and have attended with two adults each. They are sitting on the floor, nestled in the legs of their parent-carers. As requested during the TEY best-practice pre-show foyer greeting, none of the nine have toys or food with them.

From the moment she is placed on the floorcloth, 'Red' is watchful and very still in her body. She observes people sitting close to her but also gazes across the playing space, at the edges of her focal capacity. After one minute she takes an interest in the small dots painted on the floorcloth. They are the size of 10p pieces and painted at thirty-five centimetre intervals to intimate a boundary between seating area and playing space. Her Mum leans down to speak to her as she stretches towards the dots and it seems to interrupt her thoughts. She looks round at the dyad to her left, just as her neighbour, 'Grey', is reaching out to touch her from her right, but she is unaware of him. Two infants off-camera begin to cry. Red looks down at her own dress and her thoughts are interrupted by 'Purple', the infant to her left, who kneels down to come face to face with her. Purple sits back but then leans forward to touch her again actively seeking engagement. The final few dyads arrive and are moving round the outside of the space to be seated but Red and all other infants in this block

seem unaware of them. Grey reaches out to Red again during this pre-show hiatus; Red doesn't respond and instead glances at the dyad to her left, places a hand on her dress and moves it up and down for a few seconds.

These audience behaviours are not so different from any other pre-show 'hiatus'. To help us better understand the sensorial journey of the infant, this moment could also be articulated as *an event distinct in time and space in which there is a re-positioning of self and others in a new, novel or distinct social arena*. There might be a perceived pause in the proceedings for adults attending without children, but it is less likely for parents bringing infants into the theatre since parental responsibility rarely slackens in a novel space. Despite not knowing exactly how this experience will unfold, parents will likely expect a 'directed' change once everyone is seated and the performance has begun. Infants, meanwhile, might appear to be 'waiting', but it is questionable whether, in these moments of theatrical hiatus, they can be aware that something is about to begin. Perhaps for them the experience has already begun. Expectation or anticipation in the context of one-to-one peek-a-boo is palpable, taking over the whole body (Stifter & Moyer 1991, Parrott & Gleitman 1988, Stern 1990), and this should be viewed alongside, for instance, the anticipation in a hungry three-month-old who is seen to quiet when approached by his mother (Stern, 1990: 40). I shall continue to expand on the question of waiting and pausing later in this chapter but as we now look in more detail at the ebb and flow of spectatorial movements, I wish to propose that these 'whole body' behaviours, recognised within the context of familial expectation, can be mapped onto and claimed for use in this shared public space.

To receive this listening experience sitting in-the-round is to be aurally surrounded. It is noted often in responses to the post-show parental questionnaire (see appendix C, particularly Questions 22, 26 and 13). Since the voices closest to each infant are situated behind them, as are their parents, this 'directed' environment was created to encourage infants to use their own spectatorial instinct, not led by props or parental prompts but manifesting in their physical posture or corporeal response: whether to turn and look at the voices closest (eye following where ear naturally

leads) or hypothetically letting the ears remain the dominant receptors, which might manifest through a stillness in the body or looking straight ahead.

Independent physical responses could also be interpreted as a widening of the spectatorial gaze, taking advantage of broad and largely unrestricted sightlines, but this interpretation must be interrogated in the context of under-developed eyesight in some of the youngest spectators' and relatively precocious aural capabilities. Regardless of age, we share a universal *inability* to stop sounds in the way we might choose to block visual stimulus, by closing our eyes. Auditory reception and the internal vestibular compass governing physical balance is fundamental to how infants assimilate surroundings, physically *stretch* to locate sounds, or communicate their intentions, depending on their need for parental support. Directorially the opening piece *Hello hello!* attempts to give a sense of space to allow this kind of calibration and simultaneously communicate a sense of the care afforded in this environment. Each singer is embodying the nature of the show, revealing the musical oeuvre, generously giving eye contact to infants and parent-carers, and modelling a locomotive pace at which most infants can comfortably eye-track the singers. Implicitly it helps foster the expectation that this environment will balance risk and care without sensorial over-stimulation or overt haptic interaction.

Analysis of spectatorial behaviours in the opening few minutes already reveals a distinction between *child*-led and *parent*-led dyadic movements in relation to on-stage action. I observe through a lens of perceived tension (for the infant) between the safety of long-term parental attachment and the novelty of short-term performer fascination. Footage taken during Performance 4 at the Albany Theatre shows the corporeal shift from relative multi-focused mobility to a collective sense of occasion to be quicker in infants than in their adult carers.

[Clip 4.1.2]

In the minutes preceding the beginning of the show, both the inner row of infants and the outer row of adults are almost constantly moving. The majority of infants respond to the opening bars of the piece with a slowing or stilling of limbs, and whilst the adults do settle, they shift in their seat, arrange clothing, stroke their

infant's head, check phones are off, demonstrably seek out the sound-source or look at the response of infants around them. Some may not be present as spectators of the onstage action, as much as spectators of the affect of action. They observe infant spectators and meet the eyes of other parents doing the same, sharing the moment. They are in the hinterland between observing as a parent and observing as a spectator fuelled by the infant spectators' shift in attention.

Adults here can, but may not, shift from observing real life events watchfully to acknowledging a directed environment in which real life events continue to occur alongside and in response to the directed and engaging actions of performers. This compound interest which, as discussed later, can develop into 'enfolded pleasure' during the show, seems to stem from a renewal, focus or shift in spectatorial registration. Something of the magic of this theatrical context has become as dominant as the active thread of parenting – an offshoot, perhaps, from the connective thread between performer and infant, influencing the relationship between fellow spectators. To clarify how this sense of shared spectatorship can emerge and mature during the performance, I have chosen to include a short extract here taken from a piece that begins twelve minutes into the show. This extract, from Performance 52, filmed at the egg, Theatre Royal Bath demonstrates the enfolded pleasure of infants and parent-carers during a piece called '*Mouth Music*'. [Clip 4.1.3 - Enfolded pleasure].

4.2 LAVENDER: a scene of dissensus

Around eighteen minutes in, all sixteen singers enter the playing space to create an inward facing circle. The lighting state lowers to the show's darkest level and after a moment, the singers lie down, resting their heads nearest the spectators – supine and within easy reach of two or three infants each. There is a momentary pause, both somatic and aural, before they sing. In some

performances audiences respond with their own lull, a sign perhaps of learnt expectancy, (seven scenes in) or, of mirroring the performers' pause.⁵⁰

This small moment of hiatus is particularly fascinating because of the widespread disengagement that then rapidly occurs, as I shall now describe:

Voice by voice the performers repeat the same phrase, imbricating entries until all sixteen are singing together. They remain supine throughout this piece, creating a slow motion ripple effect with simple arm-ography. Though each singer is close by, there is purposefully little opportunity for infant-performer eye contact unless infants cross the flimsy demarcation between the zones of seating and performance to seek connection themselves. Immediately one or two babies crawl forward. Perhaps they interpret the more passive occupation of the playing space as an opportunity to explore while the singers remain stationary. Whether or not these lurches forward exemplify babies' drive for social or proxemic connection, parents restrict them, catching their limbs or a hem of clothing to prevent them moving further into the space. Other infants begin to flop, squirm or look to other spectators. Most parents present a neutral expression, trying perhaps to stay connected. The music is not easy to listen to and difficult to execute. Some parents step away from the space, moving their infants into the darkness of the auditorium – perhaps to distract the infant from their discomfort or to prevent the infant from distracting others. The youngest babies seem least perturbed, continuing to watch or look around, though across the tour a high number of younger infants request or are given breast milk.

Lavender was written for sixteen independently moving vocal lines, singing open vowel sounds (and the word *Lavender*) at a relatively slow tempo of 56 bpm. Performers lay in a circle formation - faces not far from the infants - singing sustained phrases to create layered chords, rather than a hum-able tune. The

⁵⁰ Video documentation checked against all filmed performances shows a lull in around two thirds of performances. An example of the comparisons recorded in note form during analysis: Bath GoPro 1 - yes. GoPro 2 - mostly but already quiet. GoPro 3 yes but already quiet. Ldn GoPro 1 - Noise increases in the gap. Ldn GoPro 2 - quiet after previous piece, and then increases. Z Arts GoPro0180. St David's Hall only several infants present but silent.

arm-ography was slow and sustained, making it easy to eye-track, and layered to echo the musical structure, creating undulating shapes from collective movement. I intended that watching the mechanics of sound production in close proximity would create intrigue. Many adults attending without children remarked on its beauty. Adults attending with infants, less so!

I hypothesised that this piece could induce a spectrum of response behaviours, largely due to the lack of available eye contact and it duly became a rich source from which to study disengagement and the boundaries of infant tolerance, a topic seldom broached in scholarship or practice. If the definition of 'attention' holds an etymological sense of stretch, the research environment tested it in extremis here. *Lavender* commonly provoked high levels of infant vocalisations and an increase of limb and head movements, suggesting a common struggle to find focus. Parental movements increase primarily as a response to the physical demands of unsettled infants but also from a possible sense of discomfort with the material or its effects on other spectators. Some infants do watch the action, but most become floppy, lack a sense of balance and rely heavily on physical support from their parent. Rapidly occurring in most performance, infants lose what we might think of as an internal focus in the body, becoming restless and fussy. 'Balance', child psychologist Goddard-Blythe suggests, 'is not something we automatically have; it is something that we do (2005:13), and these infants are no longer 'doing' balance. Many sway from side to side colliding into their parent. Some wriggle down to lie on the floor. Some look at their nearest neighbour, (asking for help) repeatedly crawl forward (restrained by parents) or twist round to their parent, glancing back at the singers (seeking focus). Many babies display pre-feeding cues, request milk or are fed to pacify, whilst others cuddle in.⁵¹ Footage from the aerial camera gives a clear a view of the distal and proximal movements, whilst also giving a good indication of the high infant vocality.

⁵¹ Anecdotally my own infant daughter asked for milk when she felt socially overwhelmed in public settings. Mothers are often stealthy at breastfeeding and it was one of the singers who drew my attention to how often she saw infants feeding during *Lavender*.

In multiple performances, parent-carers instinctively respond by turning infants to face them. Others point to the white geodesic structure suspended above the space or to the pattern of rising and falling arms. Some parents offer a drink or encourage infants to bounce up and down. Others get up to stand just behind the seating area, holding the baby to watch from a higher angle or to try to settle them. There is much movement in this darkened lighting state and against the serene calm of choral music it feels chaotic and uncomfortable. Some dyads do watch the performers, for most, their viewing patterns are best described as active.

At every touring venue and at all performance times, the level of crying reliably increased during *Lavender*. Infants variously sought 'rest' or needed to pause in some way, moving away from the playing space – either in micro movements or needing locomotion - to reconnect with their parent. In returning to a dyadic proximal place of safety I suggest that they created their own interval, especially when asking for 'refreshment'. At the egg, Theatre Royal in Bath - a venue where it is difficult to move away from the performance space without leaving the auditorium - audience numbers were lower and some infants chose to lie down. This could be interpreted as an imitative act, social discomfort or an indication of fatigue. The slow and sequential nature of thirty-two individually moving arms means spectators had a complex visual picture to decode. Despite the slow tempo, there was too much (or not enough) for the meaning-making infant to process. Eye contact with performers was largely unavailable, it had the darkest lighting state and the music is not joyful or rhythmic.

While all these factors qualify as expectancy violations because they differ from factors of the preceding piece, as detailed in section 4.5, the changes did not provide the stimulus to capture infants' curiosity. It appears that the 'invitation to participate' was unclear because performance conditions created overwhelm by not offering punctuation points to capture or recapture infants' gaze. It didn't appear that infants habituated to the stimulus over time as with other scenes, but rather that the stimulus repelled them or they habituated to the stimulus

quickly because very little changed. [Clip 4.2.1 – *Lavender*, an aerial view] and [Clip 4.2.2 – *Lavender*, close ups].⁵²

Additionally, spectators were denied the opportunity to watch the connections between singers, since they were also unable to hold eye contact with each other. There's significance here in understanding how infants watch social behaviour as part of a spectrum of social participation. Spectators of theatre commonly derive pleasure from watching the connection between performers. Here, until *Lavender*, the singers were directed to be generous with their eye contact both with each other, infants and parent-carers. Since infants are happy to observe as part of their vocabulary of interaction, this is how, in part, they absorb their cultural habitus in the quotidian. Gathering these factors together, when eye contact was withdrawn, not just from infants but also from infant's ability to watch eye contact between others, these expert meaning-makers may have felt the loss quite keenly, especially in light of the challenging performance conditions.

My role as director and researcher was most conflicted here. Had this scene not been part of the live lab I would have made modifications. As a researcher, I could see that these conditions were producing specific and consistent results with strong instances of disengagement across the age groups.⁵³ This is the seventh of twelve pieces, and at every venue, the audience demonstrates an aspect of spectatorship that is difficult to define - infants are responding subjectively but neither are they reacting independently of their parent-carers. The need for support is clearly strong. Even when crawling away, it might only be to request *rescue*. Though adults might assume infants *require* parental intervention, it might be that infants are self-regulating their discomfort in *seeking* intervention, and this dyadic tension manifests as proximal and distal positioning and repositioning in the space. While infants do intermittently show

⁵² This extract begins in the theatre-bound pause before *Lavender* begins. The singers cannot be seen.

⁵³ It was also the case that the ten community singers at each venue had different levels of performance experience and because of timescales on tour, were rehearsed in a very short time. This may have affected the confidence with which they were able to execute this scene.

interest in the *mise en scene*, the audience as a group, displays what we might call enfolded or compounded discomfort. Instances of enfolded discomfort are a visceral reminder of how physical parenting can be, particularly in a public place where external and personal expectations collide.

Significant dyadic responses to *Lavender* manifest as what we might call the somatic continuum of the group, where discomfort appears singular, in that the infant's feelings are deeply personal but also become plural, with simultaneity across the room. They appear to be experiencing the same discomfort at the same time although in contrast there is momentary hiatus shared between performers and audience, created *by* the audience, when the singers first enter and pause. Under different conditions, it seems spectators are doing the same thing, at the same time. Where a slower or mindful pace of action positively supports infant cognition, we might question whether too slow or subtle a change of stimulus presents an unwelcome decoding puzzle. If infants cannot easily detect change, the seeming continuation of content may elicit fussy behaviour because it extends beyond the normative span of attention. The dynamics of change may then influence infants' modes of attention, particularly if a continuous environment such as *Lavender* does not yield new interest or give back the rewards of social interaction.

In summary, during *Lavender* infants consistently display the loss of internal balance or somatic focus, lurching forward, lying down or breast-feeding, any of which could be taken as a means to self-regulate this scene of dissensus. Infants' locomotive explorations are often followed by a complementary parental move to ensure infant safety or to retrieve them. Alternatively, from a place of relative stillness, parent-carers provide an anchor point to which the infant can return, or withdraw into the shadows to watch from stillness there, giving infants a broader perspective on the event. Parent-carers *receive* disquiet to *provide* comfort through bouncing, holding or feeding, during which the infant may still attempt to connect to the performance. At points such as this, watching the performance whilst also seeking comfort, we see the evident struggle between the need for safety and the allure of novel stimulus.

4.3 Understanding instances of infant vocality: Scene by scene analysis of performance stimuli

Any systematic consideration of spectatorial responses will be coloured by myriad effects of pre-performance variables. These are often factors that happen *to* a child.⁵⁴ Additionally, broad-spectrum analysis of TEY audiences reveals strong prevalence for parent-carers to determine the movements of infants during performance, as outlined in section 4.4. As a result of this, in attempting to establish a balanced framework of responses, in this section I examine infants' vocality as a source of *infant-led* response. Vocal expression is not as dependent on the advanced muscular development that precludes neonates and younger infants from engaging in some visual or haptic interactions. Adopting a creative methodology that centres the voice shifts focus away from the predominance of the visual and allows aural stimulation and vocal response to become a stronger feature of the analysis. As discussed in the methodology chapter this is as far as I know a new method but devised to be fully repeatable in other performance contexts.

It is not possible to suggest why individuals chose to make sound and what those sounds meant, and reasons to move are similarly personal and multifarious – 'the equipment for feeling is anatomically the same as the equipment for doing' (Gibson, 1968: 99). But in paying attention to emergent patterns of vocality I have been able to identify trends of response according to on-stage actions. Whilst this analytic lens appears to move away from a consideration for stillness, the territory remains constant given that physically all sound begins in movement and 'behaviour is controlled by perception', as Gibson also stated (1979: 223). This thread, which understands stillness in a spectator as a function of movement (and, potentially, of infant *development*), is central to the overall thesis contribution, and will be summarised in the concluding chapter.

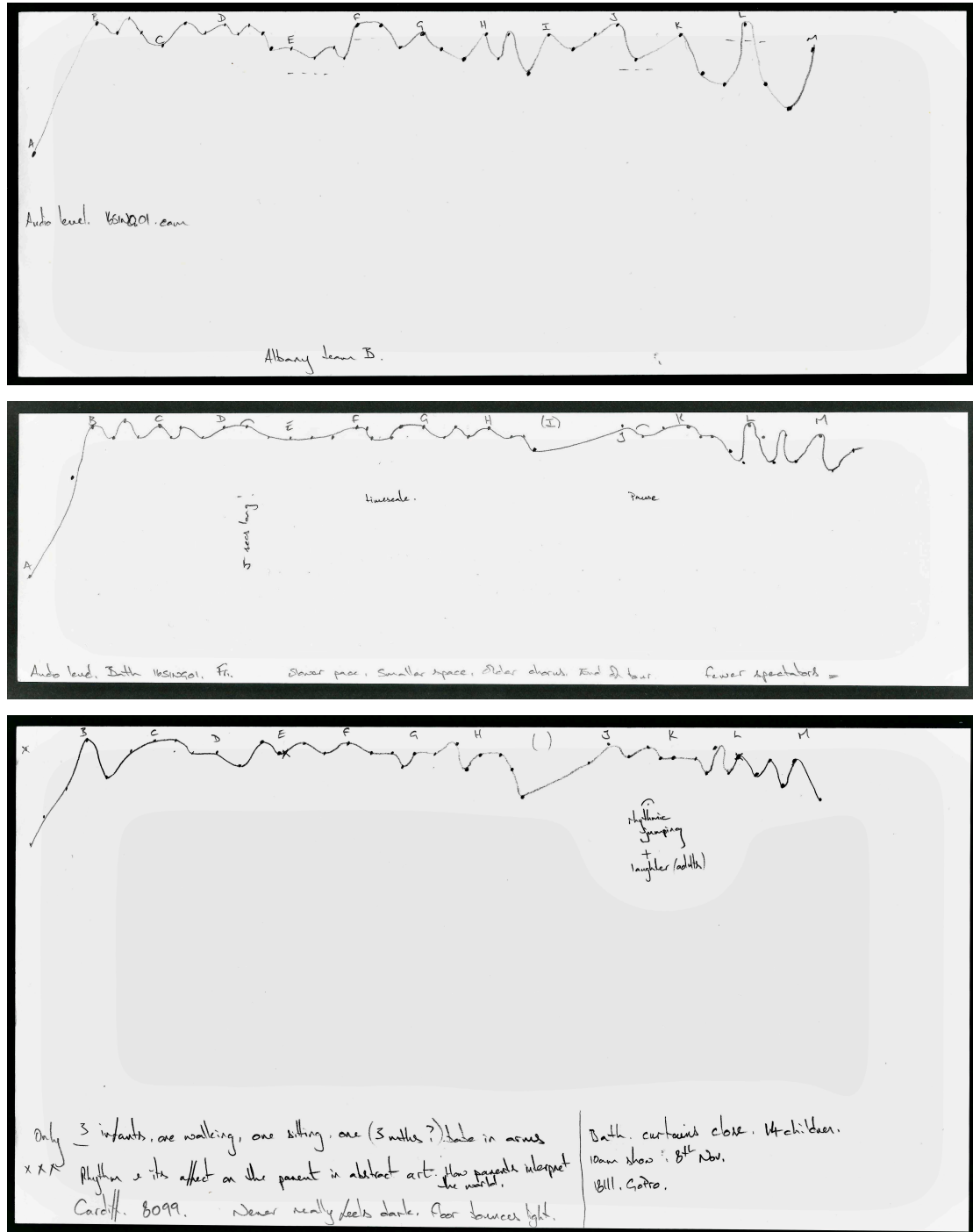
⁵⁴ Journeying to the theatre, ease of pre-show facilities, attending as an independent dyad or in a small group of people familiar to one another, dyadic experience of social contexts, auditorium temperature added to states of tiredness, hunger and developmental capabilities. Parental responses in Appendix C offer rich supporting evidence and further detail.

I began analysis by plotting the relative levels of scene-by-scene vocal responses using three separate performances and venues. Vocalisations were taken to mean babbles, squeals and cries: the fewer infants to be simultaneously vocalising, the lower the 'score'.⁵⁵ No judgment was applied to the urgency of the sound, though the term 'responses' is not without bias. Some vocalisations might be an affective response, whereas others may be unrelated to the content if not the context of the performance. I have also accounted for infant coughs and clapping. A 'safety' marker, which allowed me to develop consistent documentation of responses scene-to-scene and show-to-show emerges at the end of some sung phrases, when a breath is taken and 'silence' can momentarily be heard. Listening to these periods of 'daylight' helps indicate whether infant vocalisations were being made during the preceding phrase but could not be detected over the singers' sounds. Due to the differences in sound frequency and rhythm, it has not been difficult to detect infants' responses. It is also possible to use visual analysis to help confirm this.

Viewed together, data illustrates similar patterns of vocalicity emerging in each performance. Perhaps most significantly, there is a consistent decrease in infant vocalisations as each new scene begins. These periods of relative silence are commonly followed by a steady increase in vocalisations but not in every scene and not at the same rate of increase. Some scenes induce significantly higher levels of vocal activity and I present the conditions that accommodate these differences in the following section. It is useful to note that in plotting the scene-to-scene response levels, assimilation time has been given to allow for latency due to slower cognitive processing at this age. Therefore the 'start' of each piece has been taken as the end of the first musical phrase, not the first note sung. The transitions between each scene were momentary and being merely practical in purpose and unsung, only ambient sound was produced at these times. Movement during scene changes, always performed in silence, generally prevented singers from maintaining eye contact with spectators. Lighting states only changed once each new piece had begun and always emerged from the

⁵⁵ NB with few exceptions, adult spectators did not vocalise at detectable levels during this documentation.

preceding state.⁵⁶ The graphs in Figures 2, 3, 4 and 5 illustrate how the plotting methodology (using tracing paper) was used to enable the fluctuations in vocality to be compared when overlain. In this way I was able to examine emergent scene to scene trends.



Figures 2, 3 and 4

⁵⁶ Strongly related to the holistic scenographic design choices made in this field, for reasons of safety and as an extension of the common sensitivities influenced by infants' sensory processing, it is extremely rare for black outs to be used during TEY performances.

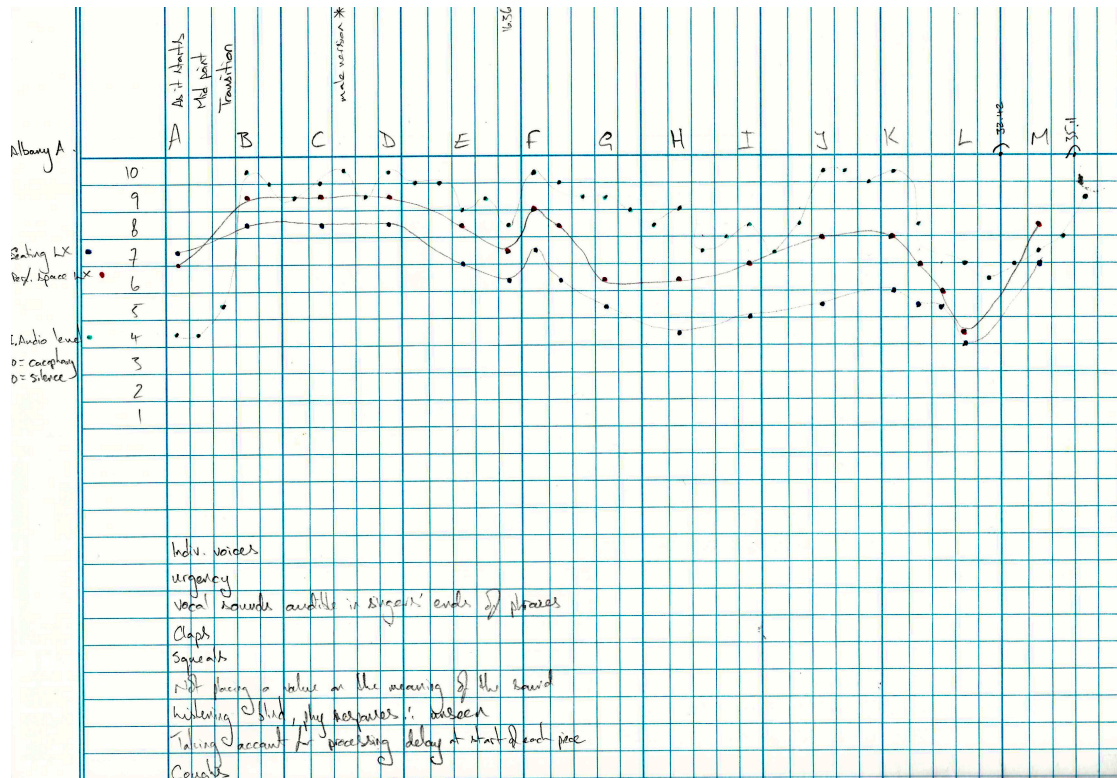


Figure 5

These graphs intend to show a record of the audio-only documentation used to plot relative levels of vocal response from scenes A to M using recordings from different performances against relative lighting levels.⁵⁷ Analysis enables us to see strong trends in scene-to-scene vocal response regardless of day, date or venue and some correlation between light levels and reduced vocal response. To contextualise these observations and identify correlative performance factors, I have cross-referenced the results with the following visual and musical factors from each of the twelve pieces used:

- Orchestration -whether scored for 6 singers or the full cast of 16
- Tempo of each piece
- Chronological position in the show - expressed in minutes
- Lighting levels -including the differentiation between lighting in seating and performance areas

⁵⁷ Plot of infant vocalicity cross referencing Albany B, St. David's Hall, Cardiff and egg, Bath.

- Analysis of key signatures became inadmissible since the unaccompanied singers frequently drop pitch, but this would be a most interesting inquiry for ongoing research.

After compiling the data I was able to determine whether the start of each new piece was likely to create sensorial surprise, or to borrow from Child Development terminology, an expectancy violation, caused by significant changes in stimuli from the preceding scene. Working from the tacit principle that babies can efficiently communicate their needs, analysing these factors has allowed me to consider whether certain types of stimulus or stimulus change correlate to particular levels of infant vocalisation.

The twelve scenes have been coded chronologically A to M. Section A represents the settling period between the auditorium doors opening and the performance beginning. The title of each sung scene is as follows:

- A Settling period
- B Hello hello!
- C Here are my bees
- D Beat of the Wings
- E Hundred Perfumes of the Wind
- F Hands Free
- G Flowers
- H Lavender
- I Honey
- J Mouth Music
- K Virgil's bees
- L Larvae
- M Percy's Dance

By viewing the fluctuations in infant vocality scene-by-scene and cross-referencing them with the performance factors used in each scene, I have been able to examine where particular trends emerged, and to interpret these results

within the framework of relative stillness. Unsurprisingly, the vocal responses made in some scenes did not follow any pattern. Scenes 'C', 'G', 'I', and 'M' showed no particular vocal trends and this alone could be interpreted as a trend of inconsistency. However, having watched performances in almost every tour venue, I recognised that certain scenes were repeatedly eliciting the same kind of responses.

Through the method of vocal analysis, it became evident that Scenes 'E', 'H', 'K', and 'L', all provoked higher levels of vocality.⁵⁸ I have summarised the commonalities of performance factor in these scenes, for inclusion here. They employed: lower lighting levels; slower tempi, often significantly reducing in speed from the preceding scene; significantly slower choreographed movement, with performers sitting or lying down for extended periods; each scene transition can be interpreted as a distinct change or violation of expectancy. The nature of the sensory interruption caused by a shift in stimulus, whether visual, aural or social, has a distinct relationship to the factors mentioned above, ie. reducing in speed, becoming darker, or reduced infant-performer contact. Three of these four scenes appear in the latter half of the show. When more infants vocalise, more frequently, as with these scenes, it is also possible to see higher levels of limb, torso and head movements in both infants and adults. The results of this finding have been more fully presented in section 4.2 using scene H, *Lavender*.

Changes of performance stimuli that appear to have a causal relationship with higher and more frequent instances of vocal response, have been highlighted

⁵⁸ As an illustration of my 'workings out' here, charting how on-stage conditions had changed from the previous scene, I noted that

Scene D to E: there were still 6 singers on stage, a decreased tempo (76 to 50bpm), locomotive movement less, stillness of performers increased, lighting levels slightly decrease, no lyrics in song;

Scene G to H: previously 6, now 16 singers on stage, consistent tempo (54 to 56), reduced eye contact between performers and spectators, lighting levels increase slightly, 'Lavender' used as the only lyric;

Scene J to K: still 6 performers on stage, vastly decreased tempo (125 down to 52), performers seated, lighting level consistent, lyrics used;

Scene K to L: previously 6 now 16 performers, increased tempo (52 up to 84), all performers lying down but maintaining good eye contact, lighting levels reduce to almost their lowest, lyrics used.

through identifying what infants may read as an expectancy violation when the conditions of performance are altered. I shall now progress to explore how it is also possible to see a trend of response occurring after what I assumed to be a form of expectancy violation, when the change in performance conditions dramatically *reduces* vocalisations and corporeal movements, so that the impression of relative stillness and silence becomes evident.

Infants respond to scenes 'B', 'D', 'F' and 'J' with infrequent or lower levels of vocal responses. These are often accompanied with what appears to be more purposeful and less frequent limb movements and strong instances of eye tracking and eye contact with performers. The commonalities seen between these scenes are: slow or pronounced locomotion - often running counter to higher tempi music; a predominance of six rather than sixteen singers onstage; brighter states of lighting in the playing space and seating area. Three of these four pieces appear in the first half of the performance and each piece is spaced approximately five minutes apart. Instances of low audience vocalisation are examined in detail in sections 4.1 and 4.5, using scene B (*Hello hello!*) and J (*Mouth Music*). Of note, as analysis continues, is that each of these four pieces is distinctly different from the one it follows, inferring that the close attention of infants is drawn by the expectancy violation triggered by the change in performance stimulus. However, of greater interest perhaps is that this close attention is not only triggered by the surprise of the scene change but also *retained* by the conditions of the new scene, causing the outward appearance of relative stillness alongside the relative silences as identified in these four scenes.

Here we turn back to consider the dyadic view, and the parent-carer's reaction to the performance material. The infant may understand, in part that parental engagement has shifted if movement in their peripheral vision has reduced. These conditions may reveal something of an infant's state-of-consciousness, a theoretical infant dichotomy, that being less distracted by fellow spectators, and more aware of the work on stage, the work of the stage draws the spectator's awareness (or modified lantern consciousness) to the collective moment. For infants, but perhaps elsewhere too, some spectatorial reactions are 'shared'

through their simultaneity as we see during *Lavender*, some are shared *between* spectators through direct eye contact and facial expression, and others appear to emerge, as here, when the stillness of others encourages the stillness of 'me'. Given the propensity for infants to imitate the actions they see, they themselves may influence not just other infants but adults here present too.

Data across this part of the analysis also show a pattern of fewer vocal responses during scene changes, which due to the omission of props or set (except for the infrequent use of a flexible geodesic structure) constitute the movement of bodies around the outside of the seating area. Instances of vocalisation reduce just before or at the start of each new piece, so we can see a double peak of low vocalisations during these 'scene-change' transitions - one correlating with the scene change and one during assimilation to the music starting and a new piece beginning. Overall, it is possible to see and hear that the start of each scene elicits lower levels of vocalisations, with the exception of D in Cardiff, also E, K, G in Bath, where the levels are lower overall and remain consistent with preceding scenes.⁵⁹ Amidst what I suggest is increasing infant fatigue and/or environmental habituation, vocalisations become steadily higher during the final four scenes. The momentary lulls in vocal sounds (as scenes I, J, K, L and M begin) suggest infants *are* still registering moments of change and remain connected to the shape of the performance, but where sounds of singers or their actions previously affected *lower levels of* vocalisation, in the final four scenes it is the short periods of *not-singing, theatre-bound pauses* that bring a momentary lull.

While a slower performance pacing is standard practice in TEY, detailed discussion around the notion of pausing or infants' scene-to-scene expectation is far less common.⁶⁰ Furthermore, when considering the effects of scene changes or transitions, this work allows tentative consideration for whether *distinct* changes of stimuli may cause an expectancy violation to be more immediately

⁵⁹ St David's Hall, Cardiff and egg, Theatre Royal, Bath

⁶⁰ The most common use in domestic settings is the conversational pause, a technique known as serve and return, as defined on page 64, which encourages infants' proto conversation. Infants rarely 'talk' into gaps left in performance at this early age.

'felt', whereas subtler or slow-moving change may need to be *'read'*. If so, the change could go unnoticed by younger infants, thus delaying any renewed interest and a new phase of attention.

What this suggests for ongoing practical research is that - directorially - introducing new stimuli creates opportunities to reengage the infant spectator, but managing change also risks overstimulation or dissolving strong connections already established. The infant can naturally engage with a new stimulus at their own pace in the quotidian, but here the duration of each piece must be balanced with the potential an infant might find. Too frequent a change would be likely to disturb the flow of habituation and expectancy violation recapture, but the timings themselves are likely to change depending on the stimulus.

What draws an infant's attention is of course the detailed subject of this research and determined why I reduced or muted variables employed in the live lab. It is helpful to consider whether certain changes in stimulus have the power to eclipse others in terms of spectatorial affect. Where conditions change but audience behaviours remain constant it becomes possible to define the threshold for what infants recognise as 'change'. For instance, we can see lower light levels reliably increase vocalisations and fussy behaviour, whereas the effect of a piece's slow tempo seems to depend on the factors it is paired with. Sustained eye contact might better influence spectatorial connection than changes in personnel or tempi but it's difficult to advance this idea without say, specialist eye tracking technology and cross-referencing results from wearable technologies measuring brain activity, heart rate, blood flow, oxygen saturation or perspiration. The potential to advance understanding of spectatorial, dyadic and triadic responses using non-invasive technologies while watching performance is perhaps the most exciting of the various post-doctoral opportunities opened up by this research.

4.4 The corporeal presence of the parent-spectator creates a lens through which the infant's view of performance can become modified

This section examines the movements and vocal responses of infants in relation to expectancy violations, which – through analysis – revealed the parents' own corporeal presence as determining a lens through which infants watch performance. In a departure from previous TEY studies, this research understands parental movements as contextualising the infants' own spectrum of response. By separating parental movements into distinct categories, it became possible to examine the implication of constant and care-motivated shifts between what I term interpolation, intervention, interruption and companionship, and how each manifests to affect responsive infant behaviours. The careful categorisation of parental movements and the effect of, for instance, interrupting or affirming the child's natural curiosity, has helped to define a new working theory of cyclic viewing behaviours (presented over the course of this chapter). Initially, associated and responsive movements can be used to colour an understanding of relative stillness by referencing the dyadic relationship of infant-parent and the triadic relationship of infant-parent-performer. In turn it is possible to examine how the influence of parental movements and on-stage actions work together in the infant's viewing experience. The broader implications for challenging what an intersubjective viewing experience can be in the TEY arena are explored further in the concluding chapter.

With a clearer understanding of how parents frame the performance it becomes easier to interrogate the periods of seeming synchronicity where infants and adults respond in similar ways at similar times. Synchronous movements in adults have been observed to repeatedly occur over multiple shows, suggesting certain performance conditions influence the adult spectator, whose movements then colour the infant's view in turn. Analysis of parents' corporeal presence also contributes to the initial stages of examining the extent to which on-stage action could become the most influential factor to affect the somatic response of the infant. Here again, I am exploring the balance between the child's curiosity and their need for assurance. While this might more naturally apply to infants who

have become confidently mobile, there is also interest in the first stages of independent distal movement, since parents often report their infants perform new actions while watching theatre. This, then, is a key point of transition in the theory of infant spectatorship emerging here, indicating that spectatorship is not simply dyadic (involving performer and viewer), but also triadic – involving performer, infant and parent-carer. Aged around five and a half months, infants have been found to look at their carers 13.5% of the time during periods of play, while parents look at their infants 83% of the time. Only infrequent parallel attention on objects would be anticipated at this age (Niedzwiecka, Ramotowska and Tomalski, 2018). Parallel attention and action with objects is likely to emerge around 9-10 months, with the norms of developmental expectation for joint attention ‘checking-back’ to the parent emerging around 12-14 months.⁶¹ The performance environment may, it seems, be able to provoke developmentally precocious connections.

To explore this further, let us now turn to more closely observing the actions of parent-carers in the context of performance. Motivated by an infant’s physiological need or by on-stage action, for example, the intention-led movements of parent-carers can be helpfully categorised by: ‘Intervention’ (safety and comfort), ‘Interpolation’ (forced engagement), ‘Interruption’ (‘fussy’ parenting) and ‘Companionship’ (mutual viewing). I will now proceed to justify these groupings by interpreting the actions observed.

Intervention: (according to physiological need and safety) The parent intervenes to provide nourishment or physical support. They enable the infant to view or track the action by assisting them to stand, or gaze eye to eye with performers. They will offer eye contact if the infant seeks assurance or reposition them - most frequently - moving them closer to the parent-carer’s body. The movement of drawing them ‘closer’ can also occur when the child edges towards the performers or into the space (even if assurance has been given that infants are welcome in the space). Performers are trained to work around infants entering

⁶¹ Even with physical proximity or sustained touch, a child may ‘check back’ to the parent-carer for assurance, to ensure they are looking at the same thing and/or to ‘share’ what they have seen.

the space but parents will often intervene first. This category strongly applies to parents with the youngest age of infant (approx. 0-4 months), since greater physical support is required and the infant is less curious or able to travel away from the body of the parent. But it also applies to parents with the oldest age of infant (approx. 14-18 months), where physical confidence encourages their burgeoning curiosity for spatial and social exploration.

Interpolation: (forcing engagement with the performance according to the parents' own cultural habitus). This form of movement manifests as rhythmic limb tapping, rocking the child in time to music or clapping the hands of the infant together. Parents might describe or point to specific performance actions if the infant happens to be looking at something the adult considers to be non-performative, for instance, a scenographic or technical detail. This category is less likely to apply to the youngest age of spectator (approx. 0-4 months) since the adult's instinct to interpolate surroundings increases with the infant's visual and muscular capacity, concomitant with the development of 'joint attention' which normatively emerges around the age of 9-10 months.

Interruption / performance violation: (fussy parental behaviours unrelated to the performance, with a strong crossover to the idea of 'performed parenting'). This could be seen as an indicator of mistrust or unfamiliarity with the performance context, and can manifest as offering toys or food during the performance, physically pulling the infant away during an engagement with a performer or performance element, pulling faces, kissing or stroking the infant, or moving infant limbs in a variety of ways even though the infant has come to stillness and appears, to the external observer, to be watching intently. It is possible to witness this kind of interaction with all ages of infant-spectator.

Companionship: (close to a mutual or intersubjective viewing experience). Forms of companionship often manifest in stillness or very small movements in both infants and adults, suggesting mutual viewing, where both infants and parents become strongly engaged with the performance conditions, though not necessarily for the same reasons or in the same way. The following sub-

categories offer a clearer definition: *Companionship i*: Manifesting as infants' relative stillness, which garners parental fascination. Parents carefully watch their own or other infants engage with the performance. Movements, if any, are most likely to be parental head-turns to share the moment with other adults – as with any spectatorial experience when we seek to share a moment with fellow spectators. Reminiscent of some immersive theatre experiences, the dyadic infant-performer connection is witnessed by the parent from *inside* the spectatorial frame – observing with pleasure, the engagement of other spectators as part of the performance action. *Companionship ii*: Manifesting as mutual stillness during shared infant-parent engagement with the action. This might include prolonged eye contact with performers. When this form of companionship becomes the mode of viewing, parental movement reduces and on-stage action arguably becomes the dominant influence, if only temporarily. Manifesting in stillness - particularly in the limbs of spectators and close eye-tracking, this appears to be equilaterally triadic (between infant-performer-parent). Having established a connection from *inside* the spectatorial frame, here we could argue that the adult is attending more dominantly as a spectator than as a parent.

4.4.2 Infants' movement towards parent-carers

In comparison to the parent-led instances categorised above, instances when infants overtly move towards their parents are far less frequent. Infants seem content to observe the action without self-led interruption or the need to seek demonstrative intervention. This may have implications for understanding how the processes of meaning-making occurs in a novel environment. It is possible to generalise that when infants do move toward their parents (and on occasion other adults) this is for: *Assurance*, displaying sensory-related distress or physical need, which marries up with the parental code of 'Intervention'; *Attachment*, seeking touch or comfort whilst maintaining good eye contact with the performance, which marries with 'Companionship i', as described above and *Triadic joint attention*, sharing the experience by momentarily turning away from the performance to look at the parent-carer to 'say', "Wow" or "Can you see

what I see?" As stated above this is exciting to consider, given the norms of developmental expectation are for 'check-back' to begin to occur around 12 months. It may be that the performance environment can provoke developmentally precocious connections and social drive stimulating what, in broader spectatorship scholarship, we might define as peer-to-peer interaction and influence. Infants also look to their peers before and during performance, and though the reasons for this are hard to define, it is clear that many infants hold a fascination for looking at other infants, which here we can define as socially driven infant-led dyadic attention. Any of the preceding categories of movement could be read as self-regulating whereby infants assert their tolerance for a sensory stimulus by looking away and seeking rest or new engagement. As previously mentioned, this also occurs in domestic environments when an infant finds stimulus too intense they will turn their head away. Infant-led joint attention is also applicable – performance related or/and socially driven - infants look towards one another, sharing a moment as adult spectators might, before looking back to watch the performance. It is as if they are seeking an acknowledgement of the object of focus for the joint attention.

Additionally, there are a handful of instances of infant clapping, which occasionally stimulate an imitative response amongst other infants. Further research would undoubtedly reveal significant factors of interest here but most instances appear as a spontaneous personal response, marking a moment of connection for the infant rather than as a result of action the parent has instigated. Given the cultural transaction it signifies, infant clapping is presumed to be a taught behaviour rather than a reflexive skill, since parents most frequently proffer clapping at times of happiness or achievement. I have witnessed infants clap when they know something has finished – for example, at the end of a song or a mealtime. On several occasions I have seen overly long performances for the very young at which infants have clapped as if to hasten the end! The infant's independent application of clapping during these performances seems tantamount to applause, even when the instances occur *during* rather than *after* the conclusion of a piece: it appears they are expressing pleasure. This phenomenon warrants further research since broader scholarship concerning

applause is scant, with the notable exception of Kershaw (2001) and the instances captured here, though indicative of spectatorial connection, are too infrequent for a pattern to be discerned.

[Clip 4.4.5 and Clip 4.4.6].

4.5 Mouth Music: If spectatorial stillness is more likely to occur after an expectancy violation, are there particular conditions that prolong the affect of a violation?

Twenty-one minutes into the twenty-eight minute show spectators have experienced a lengthy period of novel sensations and are displaying signs of fatigue.⁶² There is a brief hiatus before Mouth Music begins and documentation at every venue shows an audience that has become scattered. The object of each infant's gaze is hugely varied. Levels of infant vocalisation vary venue to venue but almost everywhere parents are working hard to (re)engage their infants with the performance. Some have crawled away from their parent whilst others lean in heavily. To look at specifics we'll revisit the characters we first meet in the opening moments of the show at the Albany. Our two youngest babies, only two or three months old, both have a very direct gaze and unlike any other spectators, are cuddled in and watch contentedly without much movement at all (although one may be in a heavy milk-funk after feeding through the previous scenes).

Gingham, aged around 10 months is carried in her mother's arms while they stand up to watch – Gingham has been sucking her finger but removes it to point to a singer who is moving a thin black rope on the darkened edge of the playing space. She wants to share this detail with her mum, who then affirms her observation by also pointing to the rope.⁶³ Adventure boy has crawled a few paces to look at the young babies to his right but they aren't aware of him.

⁶² Having observed many performances, across diverse cultural settings, it appears to be widely accepted that approximately 30 minutes is a sensible performance duration to comfortably complement the needs of 0-18 month olds. The exception to this is the durational performance where dyads may come and go as they please.

⁶³ This is a good example of jointly attending, or joint attention

Red has been playing with her cardigan but is looking up at the action again. Ginger and her mother have disappeared from the seating area, perhaps for a nappy change. Stripy has been concentratedly wobbling on all fours observing her hands on the floorcloth. Tabitha is watching the action cuddled in the arms of her father who has moved her rhythmically throughout the show. The final infant here is breastfeeding. This individualised agenda is replicated around the auditorium and gives a strong indication that the current material has not sustained the attention.

Within eight seconds of Mouth Music beginning every infant has connected back to the action with strong eye contact. Most become still, ceasing limb movements while they eye-track singers moving in small groups across the space. An infant in the third seating area breaks off from breastfeeding to look up at a male singer. Adults variously check their babies, watch the action or watch other infants observing the action. Infants remain focused on the performers and seldom check-back to their parents. The angles and coverage of video documentation are limited but it seems that during this piece infants don't always watch the performer(s) closest to them. They are tracking performers across the playing space at the limit of their presumed ocular capacity. The singers traverse the space in pairs, which might make it easier for infants to track a larger target and when the singers pause at each exit, infants and adults are highly attentive to them. The only exceptions (again) are the two youngest babies who now gaze at each other, possibly because reduced ocular capacity or lack of head control prevents them from easily tracking locomotive movement or initiating a change of position. It is of some interest that their ears face the playing space in the way a partially sighted infant (around 7 months old) also followed the action at a performance in Bath. One or two adults bounce or pat their children rhythmically here but far fewer than in other scenes.

The unique developmental capabilities and cultural capital of each infant make it particularly significant when a scene simultaneously 'captures' so many spectators. A focused response seems especially remarkable during the latter

half of a performance when the contextual aspect of novelty has subsided and hunger or fatigue may be emerging. Across the tour, *Mouth Music* consistently demonstrates the capture and retention of infant spectators' with 'whole body' attention. Limbs appear forgotten and the spectatorial connective thread feels perfectly taut. No fussy behaviour is evident and we see high levels of eye tracking in both infants and parents, with only infrequent instances of vocalisations. The collective sense here is alert and still, connoting a mutual sense of interest, connection, attention and a shared subjectivity, not just between several dyads but also across the room.

Infants rarely 'check-back' to look at their parent, and neither do parents feel inclined to interpolate or intervene by gesticulating or moving the infant. This shared stillness creates the sense that spectators are confident in their independent relationship with the stage. But it is the relative and prolonged stillness that creates a strong sense of the shared collective activity – particularly at this point in the performance where the presence of others and the general context has likely become habituated, (or widely accepted). The sense of triangulation, where infant, performer and parent seem equally aware of one another is not evident here. There is a sense of companionship now, alone together.

As detailed in section 4.3 the conditions of *Mouth Music* cause a strong expectancy violation from the preceding scene. Whether it is the expectancy violation itself or the material used to cause it, it is rare for infants to come to relative stillness and it seems unlikely to last if the conditions do not engage the spectator. When fellow spectators become distracted, their movement often becomes a stimulus for others, as evidenced during *Lavender* and described in section 4.2. Here, there is an accumulation of focus caused by the expectancy violation and the scene's content, but the influence of fellow spectators should also be considered. The extract of audience response I have described can be seen within the full performance [1.2] beginning at 25.30 minutes, but a clear view of the same moment in an alternative performance can be seen in Clip [4.5.1 – Overview, stillness in relation to expectancy violations]. I have also

included a further brief extract to show the reactions of two infants around four months old, to the same material [Clip 4.5.2 – Close up, stillness].

The three scenes preceding *Mouth Music* challenged the infant to sustain close attention, in part because of the complexity of composition. Additionally, I realise now the accompanying stage pictures required too much decoding. Whilst the novelty of one slow moving scene using the geodesic sculpture might have been tolerable, the repetition of pieces with such a complex visual picture and a slower tempo left infants without a literal and theatrical sense of focus. The percussive delivery and angular movement of *Mouth Music* provides a strong expectancy violation and a significant shift in energy. Singers playfully attempt to embody the shape of the sounds they are making. Infants rapidly reapply their attention. The playful nature of delivery could have given rise to imitation or laughter: gestural imitation can be a product of social engagement but does not feature here. Despite the slow speed of locomotion, the percussive hand and arm movements are perhaps too rapid for an infant to process and then imitate. The use of vocally percussive sounds and the overt elision of gesture and sound-creation causes a strong expectancy violation. Movement and sound align, enabling the audience, in part, to 'see sound' - even if the style of movement is unusual and demands some problem-solving to reconcile with everyday movement to make meaning – spectators of all ages pay close attention, seldom moving themselves.

Documentation from four scenes (B, D, F and J) demonstrates the dynamic audience responses to these moments linked to expectancy violations but I have used *Mouth Music*, because at twenty-one minutes in, infants have become familiar with the spatial and social context. They are more likely to become fussy not just through habituation but because novel sensory experiences in performance have fatigued them. It might be that the effect of expectancy violations last longer if infants have become habituated to contextual stimuli or have simply missed a nap or a feed because of the performance. To contextualise the impact of infants *connecting* with the work for twenty-one minutes until this point, the normative expectation in the quotidian is for 2-3 minutes close

concentration per year of age. Twenty-one minutes is a long time to engage with the same broad stimulus, particularly when for research purposes I resisted the use of 'theatrical' costuming or eye-catching props. Of course, infants do not maintain the same engagement *style* or close sense of connection throughout, although I have seen shows where infants sit agog and do not seem to blink (as described in the Preface to this thesis). Analysis of the live lab reveals that infant attention, and perhaps that of the parent, is cyclic and modal. With relatively few controlled variables the live lab stimuli continues to re-engage the spectator. At stake here is a question concerning how the performance environment might alter the way in which an infant attends, particularly after a noticeable change in conditions. What is theatre doing, here?

We have consistently seen through this show, how spectatorial stillness is likely to occur after an expectancy violation. The conditions of the scene become influential as to whether the interest generated is then sustained. Having drawn on much reduced stimuli to create this performance, there are also only several attempts to cause a violation mid-scene, suggesting it is the *loss* of sound and/or the loss of infant-performer eye contact, not the loss of movement that creates the violation, since performers do mostly continue to move through scene changes, which in themselves cause a peak of close attention. The energy and material of the new scene then provide a new point of focus, which is judged on its own merit.

Whether the relative silence of the theatre-bound scene-change allows the infant a moment of *rest*, rather than *surprise* will be explored in the following section. In 1997 I heard theatre director Peter Stein justify the ten-minute silence at the beginning of his German language production of Chekhov's *The Cherry Orchard*,⁶⁴ saying, roughly, "The whole play sits within these moments of silence. This is where the audience meets the characters. They have a chance to watch them breathe and 'be' before anyone says anything at all and in so doing, build a

⁶⁴ I was attending a post-show discussion after seeing the production at Edinburgh International Festival. www.independent.co.uk/life-style/edinburgh-festival-97-reviews-1247915 accessed: 4th March 2022

relationship through the silence.” It does not feel so very different for infant spectators, who appear drawn to make meaning when they encounter pause and are offered the chance to wonder, as the work of the live lab also does, what it is that happens, when nothing is apparently happening.

4.6 Beat of the Wings: the influence of pauses and pausing

This final section of analysis attends to pauses in the rhythm of a performance, and here I argue that these are significant to understanding how infants engage with theatre. Pauses are to date a neglected area of early years performance research but offer a rich test site to examine the relationship between infant spectators and onstage action, and as I will go on to describe, were strategically placed through the live lab to help to bring a fresh perspective to understanding acts of participation in performance. *16 Singers* was a live public event so the pauses, both music-bound and theatre-bound, were never stretched beyond reasonable limit. Despite this, one unintended thirteen-second pause yielded a tremendous response, and this is considered in the final section of the chapter.

I became tangled whilst trying to describe the actions of a pause but in steadily articulating these thoughts was reminded that in the broadest sense, this work, and the infant’s world, can be contextualised by sense-making and particularly sense-making that emerges from the act of listening. Since the horizon of hearing extends beyond the visual field, aural meaning-making has the potential to reveal alternative perspectives on participation in the theatre. If infants’ knowledge acquisition strengthens their growing sense of expectation in how the world works, the live lab enabled me to question how ‘pausing’ in aural and visual ways might effect spectatorial responses. Could enough be learnt about this environment by the infant *during* the show to influence a sense of expectation during a pause? In this performance context, might infants demonstrate an expectation that something performative would follow a pause or would they assume the stimulus had ceased and the performance ended? This question seems to get to the heart of what theatricality might mean, and what it could affect in the world of the infant. Finally, I wish to consider more broadly whether

pausing is something infants aged 0-18 months are capable of, or if moments of suspension are perceived differently at this age?

I became curious to examine how arousal through novel stimulus might alter an infant's perception of time. Since we each experience the passing of time subjectively, how I approach spectatorial reactions to pauses in the live lab requires caution. It is possible that when some spectators engage deeply with a performance they become less aware of time passing. My supposition is that infant spectators become less aware of the *effects* of time passing since there were multiple reported instances of infants missing a regular milk feed, snack or nap time because they were engrossed in the show. How infants read, experience and respond to pauses, as small pockets of time, is likely to be different to the experience of an adult, given their relationship to time is similarly personal. This discrepancy is what led to an examination of the minutiae of pausing during performance, as a means to understanding the types of connection an infant has to the action.

As a short introduction to the ways in which infants seek stimulus during music-bound pausing, I briefly turn to '*Hands Free*' an extract from the live lab involving all sixteen singers. It offers very directed points of focus to attract the audience for the first minute of the piece and then presents a choice of where to look for a further 30 seconds. It is of course the case that infants will look wherever they please but the live lab was constructed as a test site to observe the influence of onstage material. This piece is also a good example of how expectancy violations can cause stillness. I have included a second clip with the same film in double speed to accentuate how spectatorial limb movements substantially decrease. Again, I would encourage multiple viewings of this short piece of audio-visual material to be able to watch each area of the audience and their reactions. [Clip 4.6.1] and [Clip 4.6.2 – double speed without sound].

Underpinning my curiosity about pauses are three long-standing theories that inform our understanding of social play and cognitive development, all of which speak to stillness. The first is the influential 'still face' experiment conducted by

Tronick et al (1978: pp.1-13), and concerns social interaction and the reactions of infants after sudden 'pausing' of a mother's facial expressions. Second, theories to emerge around the familiar 'pause and go' interactions of Peek-a-boo (see for example Stern 1977/2002: 35) which theorise an infant's growing understanding of object permanence through that ubiquitous happy interplay of facial hide and reveal. Finally, Alison Gopnik's theory of lantern consciousness (2009: 130), referenced on page 21 of the glossary, which, as previously discussed, illuminates the infant's attentional modes of knowledge acquisition. Gopnik proposes that infants maintain a broad awareness and hyper-alert state of the kind tourists adopt in unfamiliar territories abroad. As previously discussed, this level of awareness results in easy distraction, a voracious appetite for new stimuli and frequent fatigue, all of which contribute to normatively short periods of concentration.

An infant's understanding of social cues develops rapidly from birth.⁶⁵ Much has been written of this but anecdotally for instance, towards the end of my own conversations with other adults, at 18 months old my daughter would suddenly say 'bye-bye', and 'see (you) soon'. She sensed the interaction was coming to an end and like any infant, read body language, responded to certain vocabularies and intervened before anyone had actually said goodbye. These expert meaning-makers are learning by self-led exploration in the context of social reactions. They seek eye contact and imitate facial expressions from their earliest days (Meltzoff, 1970) and are constantly reading for cues, (Donnelly & Kidd, 2021) particularly from peers (Keenan & Evans, 2009) so it is assumed they are still reading for social signals in the theatre too. Infants seek to make meaning by logically connecting what they already understand, to new and novel stimulus. I initially became curious to discover whether this mode of acquisitive attention would be influential in infants' interpretation of whether a performance was carrying on or ending. Might infants sense the end of the 'conversation' here too and if so, how would that manifest?

⁶⁵ See for instance Stern, *Diary of a Baby* (1990) and *The First Relationship* (1977)

I embedded two types of pause in the live lab. Music-bound pauses occurred *within* a piece of music, where most were momentary, accompanied by a lack of movement and used to create playful suspensions or heighten silences with stillness. I also observed responses to theatre-bound pauses occurring *between* two pieces. These were of varying lengths, at times only a momentary transition and at others around ten seconds long, during which on-stage ‘business’ was carried out. I have referenced theatre-bound pauses in some detail within the analysis of vocality in section 4.3, so here I focus more specifically on responses to music-bound pause. As an example, the extract here, from Performance 32 at Stratford Circus, gives an indication of how differently infants might respond and where they look when the action has paused. [Clip 4.6.3]

I have given consideration to how infants might perceive moments of suspension if the notion of pausing or waiting is conceptually prohibitive at this age. I argue that the way in which infants experience and interpret a pause could be, for instance, an interruption (from something pleasurable); a space (to absorb the events); a clearing (to enter); a gap (with something lacking); or might they *sense* pauses as a lull (in energy or responsive vocalisations); a hiatus (during which others wait too), or in retrospect, feel the pause as an interval, once the stimulus begins again. This spectrum of response leads to a question of whether infants recognise a pause with an affect of its own, or if pauses are experienced as an absence of something else. We might also question whether the infant’s articulation of a pause is related to the style of attachment they have formed with the performance stimulus, dependent on their feel for the material and the response of their parent.

Whilst I investigate possibilities from the infant’s perspective, this analysis also helps to interpret the dual track experiences of the child and the parent-carer. As with other aspects of the analysis I have been careful not to assume meaning on the infants’ behalf, but the following section does attempt to interpret behaviours as a way of understanding how the pause is read or felt. Preliminary analysis of the documentation allows me to propose that during a pause, infants can respond in one of several ways, firstly with an *unremarkable continuation* of

attention, reading pauses as all-but invisible and continuing to watch (or not watch) with no outward indication a pause has occurred. Alternatively, infants recognise a pause and engage in it as just another performed activity which – drawing attention akin to peek-a-boo – generates a sense of expectation that something performative will emerge from the pause. During this kind of *remarkable continuation* infants may retain the same direction of gaze, maintaining a connection with a particular performer, sometimes even if that performer has moved beyond the infant’s presumed ocular capacity. It’s also possible that whilst maintaining a strong connection during the action of pause, infants will scan the performance space to ‘seek out’ the next point of stimulus. However, this can sometimes turn into a *temporary or sustained distraction* if the connection is interrupted by a fellow spectator’s reaction as they clap or call *into* the pause with their own engaged response.

Close observation in person shows that pauses can also be interpreted as a welcome rest. Taken as a natural opportunity to seek out new contextual stimulus, some reactions appear to be accepting of the fact that the pause occurs at a good time for the action to cease. The final alternative here is that ceasing onstage activity is felt as an *uncomfortable discontinuation* and can cause disappointment or discomfort, which manifests as an increase in limb and head movements or even fussy behaviour. In turn, this can lead to a pause serving as a reminder to reconnect with parent-carers, either from the point of view of salving discomfort through closer dyadic contact, or as a *welcome reconnection*, contentedly seeking out their adult to say ‘That interesting thing has stopped happening, what shall we do now?’

With a strong interest in the nuanced functions of pausing in theatre for infants, and how pauses might prolong or deepen engagement in a theatrical experience – creating an expectation that there will be more - I move on here to examine an instance of pausing in which we see a *remarkable continuation* of connection. Here I reflect on a music-bound pause that created the opportunity for an infant around 12-13 months old to communicate directly with the stage and articulate her expectations.

4.7 Remarkable continuation: *Stripy* helps *Blue* ask for ‘more’

It's good practice to leave space when communicating with infants, to encourage their response and create conversational connection (Donnelly & Kidd 2021: 609). Creating this bidirectional space helps develop turn-taking, vocabulary growth and social skills, and these ideas sit at the heart of Trevarthen and Malloch's theories of 'communicative musicality' (2007). Creating space for the student's voice is a fundamental principle in facilitating learning for all ages. It takes patience though, to pause and wait until an infant has 'spoken'. Being mindful of this led me to consider the value of pausing within performance and whether leaving silence within the performance structure might help foster a strong sense of spectatorship, even in the youngest.

Stripy, is one of the most determined infants we meet on tour. She's been 'testing the boundaries' with her mother since arriving in the auditorium and has just crawled into the playing space for the sixth time in six minutes. The singers are relaxed about this. Undeterred by the presence of moving singers, she launches between Amanda's legs and crawls forward. Richard is unaware that he is stepping backwards towards her so Nick and Hettie both stretch out an arm to warn him. They continue singing and after a brief hiatus move gracefully round the infant to reach their intended positions for a music-bound and choreographed group pause at the top of the space. Hettie simultaneously returns Stripy to her mother. While the singers are a little nervy because this is their first official performance, they negotiate the moment calmly. The audience seems calm too. All but two infants continue to watch the action and though Stripy has momentarily become part of the action, most spectators remain stilled and focused on the performers. Returning Stripy has elongated a pre-existing music-bound pause and from this, something particularly remarkable emerges. The pause begins...

The singers' group pause is held as intended, with the performers' bodies intermingled and stationary. They use head and upper torso movements to maintain performer-infant eye contact and although most spectators stay connected and physically stilled during Stripy's return, the singers work hard to reassert themselves. Nick in particular looks like he is trying to conjure the babies

back into his sphere. There's a relative stillness and silence through the space. Performers and infants watch each other. The pause continues...

The singers playfully raise their eyebrows and without sound or much movement create a peek-a-boo dynamic. It is met with continued attention. At the start of this pause, the tape shows every infant here is watching a performer – even the youngest two, around three months old are eye-tracking Hettie as she moves past them. This in itself seems worthy of note and is one of various times that this quality of deep and shared collection attention occurs throughout the auditorium. When things go 'wrong' on stage there's a frisson with the audience and somehow that is shared here too. There is near silence and stillness as the seconds pass, until two infants call out, one of whom is being restrained by her mother, so it's possible to imagine her annoyance rather than disinterest. Neither call disturbs the majority of dyads whose corporeal presence remains still, and consistent with the previous few minutes. Over thirteen seconds of silence, infants and adults collectively demonstrate a direct and continuous connection to the performance.

There is understandable concern, at this early stage of the tour, that if infants lose interest or parents lose confidence during the performance they may be difficult to reengage. What becomes clear across the tour is that when infants struggle to connect to some scenes in the performance, they renew their interest generously, either in the lull of a scene-to scene transition or at the start of the following scene. This speaks directly to the developmental influence on a before-during-after arc of spectatorship, and the dominance of the infant's 'present tense'. An indicative measure of scene-to-scene vocal responses can be seen in section 4.3. How long close attention can be sustained is a rich question running through this analysis. Choosing where to 'focus' is of course limited by ocular development – infants can see as far as they need to at that developmental time – but broader metaphorical questions concerning 'focus' as an attentional choice, particularly in the context of theatre, are also influenced by aural awareness. Distinct then is the means by which infants attend and the senses they use to focus. Does this thirteen second pause demonstrate what waiting looks like? Do spectators watch this pause because the thing that is happening is already

interesting enough (an instance of ‘remarkable continuation’ as described in section 4.6) or do they wait because they want to know what happens next (an instance of ‘remarkable shift’)? Typically at this point in the show the singers pause for between 5-8 seconds but returning Stripy elongates the moment to thirteen seconds.⁶⁶ By instinct perhaps, the singers revert to holding the normal six second pause once Hettie has returned to her position.

Applying the proposed categorisation of pauses, we see infants displaying several response types. One infant around 9 months old turns in a full circle, making eye contact with both parents before turning back to the performers. An infant at the 3 o’clock position launches forward and momentarily draws the attention of one or two others but for most, the pause and the observation of the pause continues. Into this ‘clearing’ and the sense of space that often accompanies near silence, comes an infant’s remarkable request for ‘more’, as I shall now describe.

Blue is a confident new walker around 12-13 months old. She has eye-tracked the action to this point and regularly ‘checks-back’ to her parents, sharing the experience with them. As ‘Bees’ is coming to an end, she imitates the singers’ choreography pointing up towards the sky. Her mother smiles at her and nods, saying ‘Up, up.’ It’s unclear whether Blue is repeating what another adult has said, (echolalia) or is independently saying ‘up’ but she has pointed to the ceiling as the singers have done and in response, her mother has added words to confirm her interpretation of the action. This in itself is a rare instance of imitation in performances for 0-18 month olds.

As ‘Beat of the Wings’ begins, Blue gives prolonged eye contact to the three male singers in the entrance/exit closest to her. She eye-tracks Richard and Hettie as they move past, making the bee shape with her own fingers again. She turns to check with her mother and twists to her feet. Blue rhythmically pats the floor then claps her hands, checking-back to get eye contact with her mother again before

⁶⁶ Other performances at the Albany Theatre lasted around five seconds, the longest pause at the egg, lasted for eight seconds.

looking directly at the group of singers as Hettie returns Stripy and they begin the thirteen second pause. She is standing, in this collective silence, beyond the threshold of seating and within the playing space: she sways forward and follows Hettie with her gaze. She glances at Nick, takes a brief look at her fellow spectators across the circle and then looks back towards Nick. As the seconds tick, it remains all but silent. Using both hands, she signs 'more' ten times in quick succession. She is asking Nick for more. Her mother triangulates the moment, watching the performers, and watching Blue watch them, she mouths 'more' to herself and smiles. And then Blue waits. She maintains her gaze. When the action begins again Blue doesn't look away: she takes three further steps towards the singers and maintains her focus as the next five second pause begins.

Blue is able to articulate her thoughts.⁶⁷ The baby-sign for 'more' is commonly used in the familial context of milk, food or a favourite story with a primary care giver. Here Blue gesticulates to the singers not to her mother and appears cognisant that they are active agents in this experience together – she asks *the singers* for more. The conditions allow Blue to participate in her own urgent proto-verbal conversation with the stage – reminiscent of pre-schoolers who, at the end of a show, call out into the silence “again”, the impulse to express an opinion is entirely her own.

Having previously used check-backs and physical contact to maintain connection with her parents, Blue now stands independently in the space. There is nothing to suggest her parents need mediate this moment. If we widen the lens, the recognisable stillness and corporeal efficiency that comes with deep concentration can be seen throughout the auditorium, and it manifests in two ways due to dyadic proximity. There is close (proximal) physicality in most dyads: they are entangled, watching together. They display minimal limb

⁶⁷ Had I not been attending 'Sing and Sign' classes with my daughter, I would not have been able to interpret Blue's gesture. The 'more' sign is one of the first babies are encouraged to learn and is quite distinctive. I intended to ask my class leader to watch the clip to ensure I wasn't reading something in, but it is also possible to see Blue's mother mouthing 'more' after watching her daughter sign it.

movements and while most infants hold eye contact with the singers, many adults watch the return of Stripy and then look back to the singers, mirroring their infants' gaze. That Blue and her parents are the exception, placed a few feet apart, prompts me to reconsider an earlier question as to whether these shared moments of deep attention can be interpreted as subjective and dyadic rather than intersubjective. The distal or proximal dyadic position effects a growing understanding of how moments of pause are *shared* - especially when we consider the possible interpretations of how an infant *experiences* a pause – as an interval, a gap, a hiatus, or an interruption. If these moments of pause can be termed intersubjective, they are for the majority here, the micro-movements of physical manipulation and influence, which come as an extension of the dyads - literally and emotionally - moving one another before, during and after the point of connection that caused the stillness to occur. In Blue's case, any intersubjectivity seems reliant upon the quality and frequency of check-back leading up to the pause in question. But for most dyads, it seems that these thirteen seconds of stilling are 'collectively shared' rather than 'individually mediated' [Clip 4.7.1] and [Clip 4.7.2].⁶⁸

Just ten minutes later, during *Lavender*, the performance conditions create a shared or *synchronous restlessness* and the need for individual mediation. There is a very real need for parental intervention when infants, including Blue, seek support because they struggle to find a satisfactory point of connection during the action of *Lavender*. Here though, during *Mouth Music* and Blue's remarkable articulation, there is a different kind of relative synchronicity, again, not just between infant and parent but from dyad to dyad, suggesting that the spectators are now attending with *synchronous attention*. Nevertheless, the distinction here is that regardless of dyadic proximity or the contours of somatic continuum, any stilling appears to be largely infant-led.

⁶⁸ 'Blue' has blonde hair and is wearing a blue and white patterned dress and a white triangular bib. She is close to the centre of the screen until just before the moment of pause. Once the camera operator moves, she can be seen on the left-hand side of the screen. I would recommend watching this clip more than once to absorb all that is happening. It is of great sadness, given this tremendous moment of connection, that an usher from the venue asks Blue's parents to remove her from where she was standing. The performers were able to work around infants who wanted to move closer to the action.

4.8 Conclusion: Horizons of attention

This chapter has presented a detailed analysis of spectatorial responses to performance, using the live lab *16 Singers* tour to examine novelty, dissensus, infant vocalisations, parental interventions, stillness and pauses. As cumulative effect, by gathering responsive movements to form a taxonomy of relative stillness, it becomes possible to see that when performance conditions meet the needs of the infant, it is the infant themselves who establishes the point of spectatorial connection and decides how to respond. This in itself feels like a maturing of the widely held belief that infants are capable learners. Any parental 'readiness' to engage with the performance cannot *in itself* be the reason why an infant establishes or sustains connection with on-stage action. Equally, the way in which a parent-carer finds a connection with the performance is largely influenced by how infants settle (or do not settle) into a connection with the action. And yet, we see spectatorial connections established with ease, multiple times during a performance. To glance back, it is in the opening moments of *Hello hello!* we first see how efficiently infants assume the role of spectator - often with an immediate stilling in the limbs, torso and head - even before the source of those first sounds have been located.

By looking afresh at the movements of infant spectators, documenting how they move, how they are *moved* and what brings them to stillness, this analysis has been able to reveal fresh perspectives on largely unspoken dyadic communication and the connective triangulation with onstage action. While the effect of expectancy violations caused by the start of each new scene reliably and repeatedly creates physical stilling in infants, it has also been possible to show that some music-bound pauses have similar currency. When we consider this assertion against the unique 'constants and variables' of each infant and performance space, it becomes clear that the structure of stimuli in relation to pausing is highly significant. Here and throughout the show infants seem comfortable to process the violation of expectancy caused by longer pauses. There is, evidently, a huge difference between action occurring slowly enough to process, but not so slow as to lack a sense of invitation. Despite the risk to

connection, the relative stillness and silence found here proves the efficacy of offering extended space to facilitate the spectators' eagerness for more.

The pause into which Blue thinks and then speaks "more", exposes an aural 'clearing' in which it is possible to observe a spectrum of responses that help to structure the taxonomy of stillness proposed and illustrated through this chapter. The inclusion of pauses has enabled a clear analytic view of the audience, revealing their many forms of action and activation. While Blue is able to verbalise her feelings, for the majority here, it is through shared watchfulness, eye contact, a lack of limb movements and reduced fussy vocalisation that this audience (and subsequent audiences) demonstrate a sustained connection with the stage. During-music-bound pauses spectators largely continue to watch for more. The exception to this assertion is that infants below a particular age or developmental threshold appear to behave slightly differently. In the context of the live lab, pauses produce a dominance of somatic stilling and sustained infant-performer eye contact. From this, I can confidently assert that pausing significantly encourages infant-led manifestations of connection. Context, duration, timing and intention each have distinct influence but despite the infants' normative physical continuum - unless at times of rest, deep play or feeding - the affect of pauses and pausing is, as repeatedly seen on tour, generative of rich connection.

How each infant perceives a pause has onward significance too. It is comfortable to counter the suggestion that pauses are just part of the performance and not a void to be disregarded - despite their being stationary the singers do still seek to maintain a connection with the spectator. It is not the same territory as Tronick's provocative still face experiment (1978). Pauses here are included with the same intention as in the 'clearing' one gives when talking to an infant, leaving space for a response and inviting participation on their own terms. The offer might be met with indifference or eager connection but this is true of all stage-to-auditorium interaction. In the concluding chapter I will elaborate on what these findings mean for a new understanding of how babies watch theatre.

Using examples from the live lab, we have seen how infants act as satellites, absorbing and transmitting the performance affect. While the act of watching appears dyadic, the somatic response is most often infant-led. This phenomenon is not a declaration of infants' independence so much as the freedom to respond independently as a natural extension of parental presence. When the infant-performer connective thread is palpable and brings parents to a 'stand still', the pleasure of the child and the adult-carer becomes enfolded, one finding happiness influenced by the actions of the other. In strongly connecting to the on-stage material, in a temporary form of attachment, infants allow adults to view the encounter through the lens of spectator as well as that of parent-carer. Despite the seeming dominance of the parental moves of interpolation or intervention, this is an infant-led phenomenon. It is the infant that brings the parent-carer to a place of *triadic* spectatorship. The musical and physical structure of this performance affords each spectator choice as to where to look, based on their ocular capacity and positioning in the space. We have been able to see therefore that when the content challenges the parents' own expectations or they register the infants' deepening attention, their physicality changes too. When parent-carers habituate to the broader context of the show they may sit politely or 'parent' but in certain conditions this mode of viewing changes. Using specific examples of dyadic connection and disconnection, this chapter has demonstrated how parents can become spectators in their own right.

As established through the course of this chapter, the immediacy of an infant's stilled, relaxed, embodied listening is in part related to the scene-to-scene changes of stimulus causing expectancy violations which, at different rates of intensity, may also bring the parent-carer into closer connection with the aesthetic 'offer'. While infants largely lead the process of their own spectatorship, parent-carers will encounter a viewing experience through the journey of their infant, and the responses of fellow spectators. First and foremost, adults provide care through '*Intervention*', as described in section 4.4 perhaps at times '*Interpolating*' or '*Interrupting*' the action. More interesting perhaps, is that an adult's somatic responses considerably reduce during the parental spectatorial mode of '*Companionship*'. Here the adult's somatic response

slows in tandem with the infant's. Companionship emerges, as parent-carers appear to take greater pleasure in observing the performance and its spectatorial affect having discovered the way in which infants are connecting to the stimulus. Finally, when the conditions delight both infant and adult simultaneously, it is possible to see dyadic companionship as enfolded pleasure.

This research moves towards populating a taxonomy of stillness, which can be described as a scale of relative movement. It offers a place to gather typical manifestations of affect, seen in the live lab and recognisable across the field of TEY. The taxonomy is not a hierarchy but a multiplicity, gathering individual, dyadic and group movements made 'in answer' to the risk, care and curiosity found here. These movements are a somatic continuum of intentional positions 'back and forth'. The taxonomy merely helps to position stillness as a significant force within this continuum. Blending overarching performance analysis and an examination of specific moments, I have presented a comprehensive response to my research aim to understand how infants watch theatre.

Chapter Five

Conclusion: Towards a working taxonomy of relative stillness

Following the professionally informed, speculative writing style of Professor Daniel Stern, in his publication *'Diary of a Baby'* (1998), as referenced in the early part of this thesis, the following entries aim to offer a fuller sense of the infant's own voice in a performance context. By including them here, I also intend to provide an insight into the early reflective writing experiment I used en route to developing the live lab methodology detailed in chapter three:

The restless spectator

I can't get comfy, I want to move around more but Mum keeps pulling me back. I like it when they look at me and stay close. Can I have a drink? I've just learnt to walk so I want to watch from standing up. Let's go for a walk. Wow but look, what are they doing sitting down? I want to see what they're doing and go to them. Can I play with them? They keep looking at me. Isn't that an invitation? I'm hungry now, I can't get comfy. Mum repositions me and I cuddle in.

The transfixed spectator

I... what... what is that? I want to see what that sound is. I can see where it's coming from. I can track it with my eyes, but it's not something I've heard before. Is this a different language I don't know about yet? I haven't heard anyone at home talk like this. I have forgotten myself. My arms and legs are relaxed and I am letting the sound flow into me. My mouth falls open to an 'O' mouth. I am not moving. I don't want to move. My Mum pats me rhythmically but I don't turn to look at her. The sound comes from behind me so I turn my head but my limbs are very far away. These sounds are clearer than before. There aren't so many layers. I have less questions now. Maybe I can hear it better because the sound-colours aren't so difficult?

The contented spectator

The smooth blue wool where we are sitting is warm and soft, I've seen orange spots on it and sometimes I stretch out to touch one. Mostly I follow the moving people, and their faces. They look back at me. Long looks. There's one that comes really close. And then she moves away again. I want to know more about them but I stay here. I think. Can I go? But I'll stay here for now. I can feel the sounds they're making. Like long, warm speech. I reach to them, I look and look and sometimes I point. I am moving my arms and they are moving theirs too.

They are moving past me with arms and faces. Warm then cold. Why do they look at each other? Look at me again! Sometimes my stomach muscles flip back and forth to support me as I lean in to the action. I'm only just balancing, sitting upright. I wobble a bit. My Mum steadies me and I briefly look round to check she is watching too. I watch them, they move slowly most of the time, and they pass me, closer and further away. When they stop doing things and freeze I look round to see if there's anything else to watch or if Mum is still there and knows what is happening. But then they start again. Sometimes the singers look into my eyes and then I stay still... I watch them for as long as I can or before something else catches my eye. I reposition myself because I'm slipping. My mum repositions me when I lose control, flopping down or edging too close. I clap my hands together or pat the ground. I use my voice, my lungs engage and I feel safe.

Working as a practitioner and advocate in the Early Years Theatre sector has brought me to a research practice concerned with the infants' attentional sphere. Through what I have termed the live lab, it has been possible to examine how spectators attend to performance, looking closely at the relational responses of infants and their parent-carers. The live lab methodology of presenting and documenting performance has allowed me to deeply consider the infant's lived experience, acknowledging the power of novelty and the strength of that which

is familiar, and through this process, determine how compositional and directorial choices influence an infant's attentional preferences.

There is an excess of response in this context, which is difficult to map, so it was important for this process to reduce or eliminate many of the scenographic and visual tropes commonly used in work for this age group, to create an environment with as few 'known' variables as possible. This helped to reveal more about the stimuli that were included, and the precise conditions that gave rise to spectators' vocal and corporeal responses. In line with TEY convention, I established a balance between taking the show to the infant and allowing the infant to 'find' the show. Spectatorial responses were examined against the performance factors of: orchestration, key signature, tempo, the chronological position of each scene, lighting levels, performers' available eye contact and the pauses embedded into the performance, including those within a piece of music and those housing a theatrical function between pieces.

The process of carefully examining audience responses incorporated page to stage conceptualising, devising, producing and documenting an original work of musical performance. *16 Singers*, was presented at ten UK venues, giving fifty nine performances during Autumn 2015. The idea was initially explored as part of an egg, Theatre Royal, Bath Incubator commission before AHRC doctoral research funding allowed me to extend and imbricate the enquiry. I was able to gather evidence from a national tour, with opportunity to examine audience response in hugely diverse venues including St David's Hall, Cardiff, The Boo, Lancashire, The Albany, Deptford, and as part of the TakeOff festival, Durham.

From the observation of multiple live performances and examination of audio-visual recordings, I have been able to distinguish how infants attend to performance and the forms of attention performance elicits. Taken together, the written and the audio-visual documentation of the practical enquiry offer an original perspective on how infants engage with theatre and performance. In this conclusion, I summarise the key research findings, explore the implications of

these findings for theatre and performance studies, and outline some potential areas for future research.

Summary of research findings

The key phases of this research coalesce to form this first iteration of a taxonomy of relative stillness, formed by the patterns I have noticed as a practitioner-researcher-mother, arising from both the process of making the performance and live observation, and close examination of audio-visual documentation of audience responses. Each element of performance has influence; the intensity of the light, the proximity of the performer, the pauses 'between' what is offered. As with the quotidian experiences of an infant, any element may fascinate or deter the individual, in part, influenced by the balance of novelty and familiarity.

To deconstruct is of course to unpick the setting, which can appear to be experienced, in the moment, as everything happening together. But this is why the infant's own way of attending is fundamentally of interest and relevant within a broader consideration of audiences, because experiencing the performance *as a whole* is synonymous with becoming enveloped, where one may become less conscious of the individual contributory elements. We do not know if it really works like that for babies. What is 'the whole' experience if you are less than 18 months old? The concept of a taxonomy of relative stillness provides a form, arising from close analysis of evidence, that provides shape to observe and understand that experience. It creates a form around the baby's experience of a notion of audience articulated by Martin Welton, which emphasises 'significance in a body which moves, and, in moving, feels' (2012: 12). Welton, in citing Maxine Sheets-Johnstone, declares,

movement is clearly not merely a physical system actuated toward a physical end. On the contrary, movement is conceived and enfolded in perception itself ... In the process of picking up information in the world, we of course "pick up information" about our own movement (1999: 235)

In other words, we coalesce. In turning to summarise the key findings of this enquiry, I return to the epigraph at the head of this thesis and the sense of confidence imbued by Welton's articulation of *feeling*, for this enquiry to *make meaning* through infants *meaning making*, declaring, 'silence is not a vacuum of understanding' (2012: 95).

A taxonomy of relative stillness

The arrangement of this summary has an unconventional presentation since it is offered first, in short sentences to allow each finding more space. The process of research has revealed pauses to be hugely significant to infant spectatorship. It seems appropriate therefore to allow pausing to help articulate these ideas in writing too.

Taxis – arrangement

Nomia - distribution

The research findings allow me to articulate the working taxonomy of relative stillness as:

A multiplicity of action and activation

which is held within a practice of care, curiosity and risk

it reveals the audible and visual entanglements of engagement and disengagement, where movements are delicate and demonstrative, rhythmic and fluid

at times it demonstrates a 'leaning toward' the action of performance, and at others a 'leaning in' to the parent-carer

this distal and proximal dyadic positioning affects a growing understanding of how moments of pause are *shared*

it is an arrangement responsive to the personal, simultaneous and collective.

Here, relative stillness is viewed through the known and unknown constants and variables of onstage and off-stage influences including: pre-show, practical, cultural, physiological, time-bound, venue specific and performance specific conditions

This is a place where performance factors might be 'read' or 'felt'

a place where outward responses manifest vocally and corporeally and can be: subjective, intersubjective, dyadic, triadic or collective

Here too we can see dyadic touch becoming an anchor of, to cite Machon, 'contact, tactility and immediacy', (2013: 144) where proximal and distal dyadic movements can indicate infant-led or parent-led intentions of, for example, care, nourishment, assurance, curiosity, social drive, regulation, self-regulation and pleasure.

The taxonomy represents a space where parent-carers are both an authority and not an authority in this space, and as such, their movements manifest as: interpolation, intervention, interruption and companionship. Likewise, infants are both an authority and not an authority here, and in this way their 'experiencing' and 'decoding' movements are framed by enculturation, parental support, sensory development and a shifting sense of novelty.

Against novel encounters in the context of performance, the dyad becomes a reliable constant for one another.

The horizon of attention

Infant spectatorship is a visible, audible, sensate manifestation of connections and disconnections. Through a continuum of attention at the theatre, we have seen how infants physicalise their reorganisation of 'me, us, and them' as they 'hover in the space between the I and the communal story' (Petra Kupperts, 2007: 35). In this way, the dimensions of spectatorship, and therefore also attention, are revealed to be not two-dimensional, but triadic, perhaps even spherical. This new understanding of an infant's interwoven connection of novelty, experience and expectation in a performance context, is viewed alongside Alison Gopnik's theory of an infant's 'lantern consciousness', though not without challenge.

Infants' supreme ability to attend *at the theatre* is I propose, due in part, to the effective management of a productive relationship between novelty and expectation. Secondly, and this is more difficult to state because it requires an articulation of what is *not* present in the theatre space, is the way in which the infant's senses - working with a broad and diffuse lantern consciousness - are helpfully 'managed' by the directed environment. Curbing the sense-making horizons of the infant, who is used to interpreting from *all* available stimuli, allows closer attention to the stimuli that *is* presented here. Gopnik's theory of infant consciousness is tested at the very edges of the theatre space. Here, given the 'shoes off' hinterland at the edges of the auditorium, the finality of the theatre walls create a barrier between the visual and aural realities of the ambient outside world and the conditions *inside* which are created from a baseline of silence and darkness. Given this, I propose that the infant's subconscious or maybe hyper-conscious state of awareness is in some small way enabled to experience a tighter 'spotlight of attention' than is possible in the quotidian. If the context for listening comes from silence, and 'silence exists not right here, but just beyond what I can hear' (Bruce Smith, 1999: 9) the conditions of the theatre may define not just the horizon of hearing as historian Smith suggests, but the horizons of attention.

Reducing and distilling haptic means during performance may be effective in a similar way, especially since infants will often reach out to touch the things that

interest them. When opportunities for touch are 'directed' or reduced, as they were here, to the floorcloth, the parent-carer and fellow spectators, the infant may more easily be able to consolidate their voracious powers of observation. Having less to filter may help confirm haptic connection with the parent-carer as an anchor. However, to return to my first assertion regarding the infant's capability to attend, reducing haptic means is a directorial choice taken as part of a bigger picture balancing novelty, expectation and experience and my proposal here is a position regarding the attention of infants, not a recommendation to reduce particular stimuli per se.

Causal assertions – revealing the shared experience through pausing

The distal and proximal dyadic positioning of infants and parent-carers reveals how moments of pause are physically *shared* but in seeking to better understand how the process of *spectatorship* is shared, moments of pause offer multiple opportunities. It has become clear that pauses give infant spectators an opportunity to acknowledge their feelings, expectations or surroundings. We have seen how these 'intervals' between different styles of performance stimuli are, according to their physical responses, perceived by infants in much the same way as serve and return methods of conversational turn taking, and influenced by pace, eye contact and developmental stage. As first introduced in chapter four, I propose that these intervals are variously approached by infants as a gap, an invitation or an interruption and we have seen how these responses emerge vocally and physically in remarkably similar ways at similar moments of performance regardless of the variable factors surrounding the performance.

The inclusion of 'pausing' as a research method has enhanced opportunities to analyse dyadic and collective actions, particularly leading into and out of pauses that cause expectancy violations. In turn, this has enabled an examination of what infants might interpret as a disturbance or surprise in the onstage stimuli, and the chance to question whether the action of a pause is interpreted as a continuation of theatricality. This is most clearly shown from the analysis of responsive vocalicity in scene changes, as detailed in section 4.3, where it has been

shown that the fluctuations in infant vocality follow a distinct pattern, revealing how, alongside dyadic movement, connection can be retained or lost in particular conditions. These moments of causation, at times bring discomfort as well as intrigue or excitement and have generated an opportunity to reveal the spectatorial experience by provoking a sense of exactly what is shared here. In so doing, the act of pausing has created space for both spectators and researchers to observe what theatre is doing, here.

While definitions of *sharing* are dominated by 'dividing a whole', here I wish to linger on the notion of sharing to articulate how the dyad *manage* what they find (or do not find) here regarding the *felt* movements of others. We see during the scene *Lavender*, how a feeling of divide from the performance stimulus - caused by the combination of lower lighting levels, reduced eye contact and slower tempo - create separation discomfort, which the infant regulates through dyadic proximity. Moments of anxiety provoked by the performance are shared.

Through drawing on scenes such as the opening moments of the show *Hello hello!* and later, *Hands Free*, analysis has also revealed that regardless of physical dyadic position, *cognitive* proximity can be inferred at times of close attention: when the physical movement of infants dramatically decrease, the action of performance can be seen to create a strong connection for the parent as well as the infant. The emergent companionship, as infants and adults 'check' on each other, or continuously watch the action alongside one another, is dichotomously independent and shared.

We have seen through individual scenes and the overarching analysis how lower lighting levels and reduced eye contact both correlate to increased vocalisation and fussy movements associated with restlessness. It has also been possible to assert that expectancy violations caused by a change in a combination of stimuli, can cause stillness through abruptly demanded attention, but a strong connection with onstage action is established through the content of the scene, not through the initial pique of interest. Choreographer Jerome Bel, cited in Burrows, suggests 'The first seven minutes of a performance are for free, the

audience can accept anything – after this is another problem, then they want what they have paid for’ (2010: 80). There are such similarities in the TEY context, the infant commonly attends with a generous curiosity but this must be met and matched by the aesthetic offer. However, unlike the audiences Bel refers to, this current research has shown that the infants’ generosity is renewed when stimulus is re-presented, even when the spectrum of stimuli from which to draw is much reduced.

It appears then that infant attention is phasic and somewhat similar to the developmental phases that govern vision, audition, balance and cognition, phases of spectatorial attention are managed at the pace of the individual. Manifesting in spectatorial fluctuations of relative stillness these phases can be seen to overlap with the phases of fellow spectators, for instance, during disengaged synchronous reactions across the audience involving multiple instances of high vocality, low eye contact and very visible dyadic contact. At others points this analysis has shown attentional phases align when conditions cause synchronous reactions of low vocality, high eye contact and eye tracking, stillness - in infants and parents - where we may notice the dyadic connection become less visible, as infants more steadily *lean in* to the action of performance rather than *leaning on* parental connections.

The process of analysis has also revealed how the spectatorial view of parent-carers can oscillate between that of attendant parent-carer and spectatorial companion. This oscillation may in part be due to the affect of expectancy violations, but while onstage action most commonly creates the violation for an infant, violations for adults may be more commonly caused by the reactions of infants and fellow spectators. Three forms of parental spectatorial presence emerge; the attendant parent-carer; the observing parent-carer cognisant of connective infant spectatorship (in their own infant or other dyads); and the parent-carer as spectator. There is of course overlap between these positions, but the parental position of spectator most clearly reveals itself at times when the action of parenting is *stilled* as a result of the infant’s own stilling, which in turn has been caused by the infants’ connection to onstage action. I am not

inferring that there is an absence of parental responsibility only that stillness in the body of the infant creates an opportunity to engage with the performance in a different way. The dyadic relationship in the context of performance provides an anchor for subjective exploration and observation.

This summary has drawn together the ways in which this research process has established a new definition of infant spectatorship within a framework of relative stillness. Creating a critical framework through interdisciplinary dialogue and placing it alongside new integrated methodologies in the live lab has made it possible to articulate something knotty about the way in which audiences receive, respond and communicate. Employing multimodal analysis has enabled a description of aspects of different kinds of contact, tactility and immediacy in the body of the spectator, regardless of age. For these reasons, this thesis is well placed to offer new perspectives in fields beyond TEY and TYA, particularly for the dialogues around immersive and experiential work. In applying the relational principles of novelty, familiarity and expectation to further an understanding of spectatorial modes of perception, this research speaks confidently to other fields of performance sited in environments of risk, curiosity and care. This research also exposes a gap in the extent to which existing literature conceives of perception and the relational dimension of spectating. Microanalysis applied in the live lab offers much to the field of spectatorship studies through the range of methodologies used here to further an understanding of how we watch, what we watch and who we watch with: these include the close analysis of movement, dyadic interaction and vocalisations. Key concepts from this analysis that could be applied to the broader field include: dyadic spectatorship, enfolded pleasure, compound interest and spectatorial expectancy violations. Each can offer insight into reflections on performance practice and have implications for future practice, with the potential for wider applicability to the analysis of performance and other cultural practice.

Ongoing research in Theatre for Early Years and Theatre Spectatorship

The live lab methodology, a research process centring on creative experiment, has shown the various ways in which it is possible to approach spectatorial research within the field of TEY, giving pre-verbal audiences a voice to articulate their experiences at the theatre. The methods most appropriate for this enquiry were developed with the intention of making any part repeatable, for use in new performance contexts and to facilitate onward research. As such, this research is in touch with a breadth of TEY forms and applicable in most contexts, outdoor performances being an obvious exception. The principal discoveries here concerning dyadic connection, the affect of pauses, the directed environment and horizons of attention are not confined to any one genre. Opportunities for future scholarship could be seated in any one of these areas.

In drawing attention to the infant-parent dyad this research has begun to further a conversation with Child Development scholarship, particularly given the extraordinarily precise conditions the environment of theatre can provide to examine affective, cognitive and physical behaviours. So too with an understanding of the development of aural and ocular senses where methodological innovation may provide the opportunity to draw together interdisciplinary research fields in the directed environment of theatre.

I hope that the detail of this current research will provide small pause and nourishment for the international practitioners whose own practice and creativity has helped bring this enquiry about. It will be through close collaboration with their myriad expertise that the practice and scholarship of TEY can continue to move towards greater understanding of how the infant-parent dyad and collective dyads share the experience of performance together.

Developing performance regardless of genre has a research process with its own specificity. Performances are the product of choices made for an intended audience with a specific set of stimuli. In general terms, the methodology of the practice as research live lab, developed for this current doctoral work, offers benefits to the research process in externalising and examining the choices

made. Any future research emerging from the field of infant spectatorship will continue to increase our understanding of the infant's position, established here following Myers and Machon's elaboration of the term, as percipient. It is also possible to see how, by reflecting on the infant's experience, this and future research might contribute to a greater understanding of spectatorship in more general terms.

Initially, and already in preparation, is Small Size's research project 'Mapping' which has emerged in tandem with this current spectatorial enquiry and will create a stronger base for future research by creating a map of the aesthetics of TEY, gathering performance research and analytics from theatre, performance and dance for early years audiences from 22 member countries, examined through the exploratory lenses of 'Sound', 'Image', 'Word' and 'Movement'.⁶⁹

However, there are also five specific areas of interest that have emerged from this current research, which would benefit from bringing distinct bodies of knowledge into closer proximity through interdisciplinary collaboration with scholars of Aurality, Spectatorship, Child Development, and international TEY practitioners.

During analysis of *16 Singers* (corroborated by post-show parental feedback, as documented in appendix C), it became possible to see an emergent pattern of attentional response according to the infant's developmental stage. In part this observation is linked to the notion of expectation and emerged most strongly during the test sites of pauses and pausing. It appears that the length of time an infant is equipped to 'wait' for, during performance, is linked to a burgeoning sense of expectation. Future research concerning the ways in which expectation develops and whether a stronger sense might be fostered by the performance environment would be welcomed, especially if that study were able to generate

⁶⁹ Four research partners lead on the disciplines of 'Word' (Yvette Hardie, Former President of ASSITEJ, South Africa), 'Image' (Manon van de Water, Professor Emerita, University of Wisconsin-Madison, US), 'Movement' (Professor Young Ai Choi, School of Drama, Korea National University of Arts and 'Sound' (Katherine Morley, University of Manchester). www.mapping-project.eu

data side by side with observations from responses concerning 'expectation' in the domestic environment.

Scene to scene analysis in the live lab revealed lower levels of infant vocalisation were accompanied by reduced limb and torso movements but it would be of interest through analysis of alternative productions for 0-18 month olds, to examine if certain conditions eliciting lower vocalisations were accompanied by *increased* limb and torso movements, thus challenging the expectation of how strong spectatorial connection can manifest. It has also become apparent during this current research that little is known about presence in the context of theatricality in TEY. Infants *may* view events at the theatre as a continuation of their lived experience but, if as this current research suggests, the directed environment is able to 'filter' certain stimuli to allow infants an alternative way of 'decoding and experiencing', might it be possible to further research an existing understanding of theatre's capability to create an elevated presence in spectators as well as performers? This opens up a conversation about presence at a stage before the child's imagination has strongly developed.

There appears to be a gap in knowledge, across disciplines, regarding the behavioural responses of *groups* of infants. In the specific territory of TEY, it has become apparent through this current research, that infant spectators share traits with children and adults in their awareness of fellow spectators. A ticket-wielding infant at a *16 Singers* performance at the egg, in Bath, suffered the wrath of a fellow infant who directed a withering look to suggest the audible distraction was unacceptable to her. Future opportunity to look more closely at infants' awareness of and responses to fellow spectators would be most welcome. This might encompass exploration of dyadic influence since the precise moments and context for an infant's looking round or checking back to their parent-carers could also become a rich source of knowledge concerning the satellite-like nature of the infant's spectatorial position. The points at which an infant chooses to reference their parent through ocular or haptic means is in itself a place of rich work. Some studies are beginning to emerge using wearable technologies with very small numbers of people involved in trials to measure

pulse, and skin responses etc. Of interest here is the intersection between the personal and social aspect of pleasure, watching performance and how that experience is shared with others. There are also implications for the study of attachment here and how this new theory of the 'horizons of attention' facilitated by the performance context, can offer interesting conditions in which to consider the infant-parent's dyadic understanding of expectation.

In the end, I return to the sense and sensing of pleasure. In exploring the ways in which percipient beings exist at the theatre, at the nexus of curiosity, risk and care, we find pleasure too. "In my opinion, there are two aspects to the enjoyment which theatre can give: surprise and the joy of finding the same thing over again" director Luca Ronconi shared, cited in Marco Demarinis' essay *Dramaturgy of the Spectator*, in which Demarinis himself goes on to argue for 'an acceptance that theatrical pleasure arises and is maintained in an unbroken dialectic between the frustration and satisfaction of expectations' (1987: 112). So too the infant. Pioneer 'parents' to so many prominent child development theories, Meltzoff and Gopnik declare the infant is, 'torn between the safety of a grown-up embrace and the irresistible drive to explore' (Meltzoff and Gopnik 2004: 86): infants as percipient spectators really should feel like this world revolves around them.

'Yet I believe that if there was a little bit of silence,
if all of us kept silent for a little while,
perhaps we would understand something'

Roberto Frabetti, of La Baracca, citing Federico Fellini,
in *Eyes and Silences* presented at Leap Arts Conference, London. October 2004

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TEAM ONE - LONDON, CARDIFF AND BATH

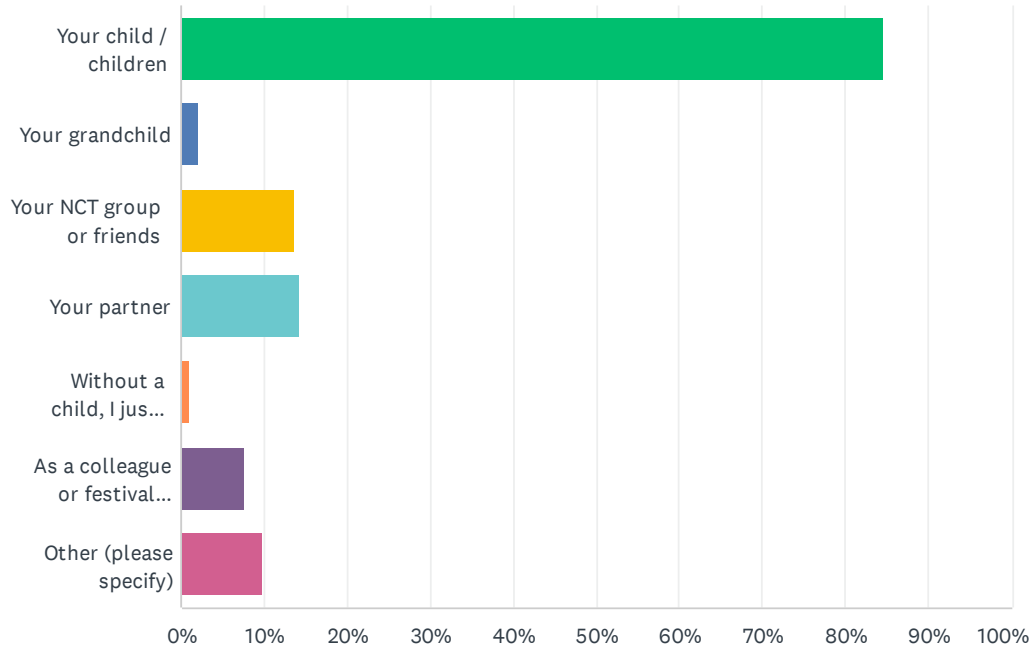
| DATE | VENUE | SHOW/ REHEARSAL | TRAVEL | COMMUNITY | NO. | TIME | PEOPLE REQUIRED | NOTES |
|--|----------|--------------------------|--------------------------------|-------------------------|-----|---------------------|-----------------|----------------------|
| WEEK 1 | | | | | | | | |
| MONDAY | 24/08/15 | | | | | | | |
| TUESDAY | 25/08/15 | | | | | | | |
| WEDNESDAY | 26/08/15 | | | | | | | |
| THURSDAY | 27/08/15 | | | | | | | |
| FRIDAY | 28/08/15 | | | | | | | |
| SATURDAY | 29/08/15 | | | | | | | |
| SUNDAY | 30/08/15 | | | | | | | |
| WEEK 2 | | | | | | | | |
| MONDAY | 31/08/15 | | | | | | | |
| TUESDAY | 01/09/15 | | | | | | | |
| WEDNESDAY | 02/09/15 | | | | | | | |
| THURSDAY | 03/09/15 | | | | | | | |
| FRIDAY | 04/09/15 | | | | | | | |
| SATURDAY | 05/09/15 | | | | | | | |
| SUNDAY | 06/09/15 | | | | | | | |
| WEEK 3 - PROFESSIONAL REHEARSALS START | | | | | | | | |
| MONDAY | 07/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | PRO REHEARSALS START |
| TUESDAY | 08/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| WEDNESDAY | 09/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 9 pm | | |
| THURSDAY | 10/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| FRIDAY | 11/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| SATURDAY | 12/09/15 | | OFF | | | | | |
| SUNDAY | 13/09/15 | | TMA DAY OFF | | | | | |
| WEEK 4 - PROFESSIONAL REHEARSALS CONTINUE. COMMUNITY COMPANY REHEARSALS START | | | | | | | | |
| MONDAY | 14/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| TUESDAY | 15/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| WEDNESDAY | 16/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 9 pm | | |
| THURSDAY | 17/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| FRIDAY | 18/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| SATURDAY | 19/09/15 | | OFF | | | | | |
| SUNDAY | 20/09/15 | | TMA DAY OFF | | | | | |
| WEEK 5 - PROFESSIONAL REHEARSALS CONTINUE. TEAM TWO START MONDAY | | | | | | | | |
| MONDAY | 21/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| TUESDAY | 22/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | SHARING AT 2PM TBC |
| WEDNESDAY | 23/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | 10 am - 6 pm | | |
| THURSDAY | 24/09/15 | | OFF | | | | | |
| FRIDAY | 25/09/15 | | OFF | | | | | |
| SATURDAY | 26/09/15 | | OFF | | | | | |
| SUNDAY | 27/09/15 | | TMA DAY OFF | | | | | |
| WEEK 6 - COMMUNITY COMPANY REHEARSALS AROUND THE UK | | | | | | | | |
| MONDAY | 28/09/15 | | | | | | | NO CSM THIS WEEK |
| TUESDAY | 29/09/15 | | | | | | | |
| WEDNESDAY | 30/09/15 | | | | | | | |
| THURSDAY | 01/10/15 | | | | | | | |
| FRIDAY | 02/10/15 | | | | | | | |
| SATURDAY | 03/10/15 | | | | | | | |
| SUNDAY | 04/10/15 | | | | | | | |
| WEEK 7 | | | | | | | | |
| MONDAY | 05/10/15 | | | | | | | NO CSM THIS WEEK |
| TUESDAY | 06/10/15 | | | | | | | |
| WEDNESDAY | 07/10/15 | | | | | | | |
| THURSDAY | 08/10/15 | | | | | | | |
| FRIDAY | 09/10/15 | | | | | | | |
| SATURDAY | 10/10/15 | | | | | | | |
| SUNDAY | 11/10/15 | | | | | | | |
| WEEK 8 - PRODUCTION WEEK. SHOW OPENS. CSM 2 STARTS MONDAY | | | | | | | | |
| MONDAY | 12/10/15 | THE ALBANY | FIT UP AND TECHNICAL REHEARSAL | | | 10 am - 10 pm | | |
| TUESDAY | 13/10/15 | THE ALBANY | TECHNICAL REHEARSAL | LONDON | 10 | 10 am - 10 pm | | |
| WEDNESDAY | 14/10/15 | THE ALBANY | DRESS TECH | LONDON | 10 | 10 am - 10 pm | | |
| THURSDAY | 15/10/15 | THE ALBANY | PERFORMANCE 1, 2, 3 | | | | | OPENING NIGHT |
| FRIDAY | 16/10/15 | THE ALBANY | PERFORMANCE 4, 5, 6 | ALBANY TO WATERMANS | | | | |
| SATURDAY | 17/10/15 | | OFF | | | | | |
| SUNDAY | 18/10/15 | | TMA DAY OFF | | | | | |
| WEEK 9 | | | | | | | | |
| MONDAY | 19/10/15 | | OFF | | | | | |
| TUESDAY | 20/10/15 | WATERMANS | FIT UP | | | 10 am - 6pm | | |
| WEDNESDAY | 21/10/15 | WATERMANS | REHEARSAL | LONDON | 10 | 10 am - 6pm | | |
| THURSDAY | 22/10/15 | WATERMANS | PERFORMANCE 11, 12 | LONDON | 10 | 10:00, 11:30 | | |
| FRIDAY | 23/10/15 | WATERMANS | PERFORMANCE 16, 17, 18 | LONDON | 10 | 10:00, 11:30, 14:00 | | |
| SATURDAY | 24/10/15 | WATERMANS | PERFORMANCE 22, 23, 24 | WATERMANS TO ARTS DEPOT | 10 | 10:30, 12:00, 14:30 | | |
| SUNDAY | 25/10/15 | | TMA DAY OFF | | | | | |
| WEEK 10 | | | | | | | | |
| MONDAY | 26/10/15 | ARTS DEPOT | FIT UP AND REHEARSAL | LONDON | 10 | | | |
| TUESDAY | 27/10/15 | ARTS DEPOT | PERFORMANCE 25, 26, 27 | LONDON | 10 | 10:00, 11:30, 14:00 | | |
| WEDNESDAY | 28/10/15 | ARTS DEPOT | PERFORMANCE 28, 29, 30 | ARTS DEPOT TO STRATFORD | 10 | 10:00, 11:30, 14:00 | | |
| THURSDAY | 29/10/15 | STRATFORD CIRCUS | PERFORMANCE 31, 32 | LONDON | 10 | 12:00, 14:00 | | |
| FRIDAY | 30/10/15 | STRATFORD CIRCUS | PERFORMANCE 36, 37 | LONDON | 10 | 12:00, 14:00 | | |
| SATURDAY | 31/10/15 | STRATFORD CIRCUS | PERFORMANCE 41, 42, 43 | LONDON TO CARDIFF | 10 | 10:30, 12:00, 14:30 | | |
| SUNDAY | 01/11/15 | | TMA DAY OFF | | | | | |
| WEEK 11 | | | | | | | | |
| MONDAY | 02/11/15 | THE EGG | FIT UP AND REHEARSAL | BATH TO CARDIFF | 10 | 10am - 6 pm | | |
| TUESDAY | 03/11/15 | ST DAVIDS HALL | PERFORMANCE 47 | CARDIFF TO BATH | 10 | 11:00 | | |
| WEDNESDAY | 04/11/15 | | TMA DAY OFF | | | | | |
| THURSDAY | 05/11/15 | THE EGG | PERFORMANCE 48, 49, 50 | BATH | 10 | 10:00, 11:30, 14:00 | | |
| FRIDAY | 06/11/15 | THE EGG | PERFORMANCE 51, 52, 53 | BATH | 10 | 10:00, 11:30, 14:00 | | |
| SATURDAY | 07/11/15 | THE EGG | PERFORMANCE 54, 55, 56 | BATH | 10 | 10:00, 11:30, 14:00 | | |
| SUNDAY | 08/11/15 | THE EGG | PERFORMANCE 57, 58, 59 | BATH | 10 | 10:00, 11:30, 14:00 | | CAST CONTRACT ENDS |
| WEEK 12 | | | | | | | | |
| MONDAY | 09/11/15 | BATH | RETURNS AND FINISH | | | | | |
| TUESDAY | 10/11/15 | | | | | | | |

TEAM TWO - LONDON, THE NORTH EAST.

| | DATE | VENUE | SHOW/ REHEARSAL | TRAVEL | COMMUNITY | NO. | TIME | PEOPLE REQUIRED | NOTES |
|--|----------|--------------------------|-----------------------------------|----------------------|------------|-----|---------------------|-----------------|---|
| WEEK 1 | | | | | | | | | |
| MONDAY | 24/08/15 | | | | | | | | |
| TUESDAY | 25/08/15 | | | | | | | | |
| WEDNESDAY | 26/08/15 | | | | | | | | |
| THURSDAY | 27/08/15 | | | | | | | | |
| FRIDAY | 28/08/15 | | | | | | | | |
| SATURDAY | 29/08/15 | | | | | | | | |
| SUNDAY | 30/08/15 | | | | | | | | |
| WEEK 2 | | | | | | | | | |
| MONDAY | 31/08/15 | | | | | | | | |
| TUESDAY | 01/09/15 | | | | | | | | |
| WEDNESDAY | 02/09/15 | | | | | | | | |
| THURSDAY | 03/09/15 | | | | | | | | |
| FRIDAY | 04/09/15 | | | | | | | | |
| SATURDAY | 05/09/15 | | | | | | | | |
| SUNDAY | 06/09/15 | | | | | | | | |
| WEEK 3 - PROFESSIONAL REHEARSALS START | | | | | | | | | |
| MONDAY | 07/09/15 | | | | | | | | |
| TUESDAY | 08/09/15 | | | | | | | | |
| WEDNESDAY | 09/09/15 | | | | | | | | |
| THURSDAY | 10/09/15 | | | | | | | | |
| FRIDAY | 11/09/15 | | | | | | | | |
| SATURDAY | 12/09/15 | | | | | | | | |
| SUNDAY | 13/09/15 | | | | | | | | |
| WEEK 4 - PROFESSIONAL REHEARSALS CONTINUE. COMMUNITY COMPANY REHEARSALS START | | | | | | | | | |
| MONDAY | 14/09/15 | | | | | | | | |
| TUESDAY | 15/09/15 | | | | | | | | |
| WEDNESDAY | 16/09/15 | | | | | | | | |
| THURSDAY | 17/09/15 | | | | | | | | |
| FRIDAY | 18/09/15 | | | | | | | | |
| SATURDAY | 19/09/15 | | | | | | | | |
| SUNDAY | 20/09/15 | | | | | | | | |
| WEEK 5 - PROFESSIONAL REHEARSALS CONTINUE. TEAM TWO START MONDAY | | | | | | | | | |
| MONDAY | 21/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | | 10 am - 6 pm | | |
| TUESDAY | 22/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | | 10 am - 6 pm | | |
| WEDNESDAY | 23/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | | 10 am - 6 pm | | |
| THURSDAY | 24/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | | 10 am - 6 pm | | |
| FRIDAY | 25/09/15 | ARCHWAY METHODIST CHURCH | REHEARSAL | | | | 10 am - 6 pm | | |
| SATURDAY | 26/09/15 | TBC | REHEARSAL | | | | 10 am - 1 pm | | |
| SUNDAY | 27/09/15 | | TMA DAY OFF | | | | | | |
| WEEK 6 - COMMUNITY COMPANY REHEARSALS AROUND THE UK | | | | | | | | | |
| MONDAY | 28/09/15 | | | | | | | | |
| TUESDAY | 29/09/15 | | | | | | | | |
| WEDNESDAY | 30/09/15 | | | | | | | | |
| THURSDAY | 01/10/15 | | | | | | | | |
| FRIDAY | 02/10/15 | | | | | | | | |
| SATURDAY | 03/10/15 | | | | | | | | |
| SUNDAY | 04/10/15 | | | | | | | | |
| WEEK 7 | | | | | | | | | |
| MONDAY | 05/10/15 | | | | | | | | |
| TUESDAY | 06/10/15 | | | | | | | | |
| WEDNESDAY | 07/10/15 | | | | | | | | |
| THURSDAY | 08/10/15 | | | | | | | | |
| FRIDAY | 09/10/15 | | | | | | | | |
| SATURDAY | 10/10/15 | | | | | | | | |
| SUNDAY | 11/10/15 | | | | | | | | |
| WEEK 8 - PRODUCTION WEEK. SHOW OPENS. CSM 2 STARTS MONDAY | | | | | | | | | |
| MONDAY | 12/10/15 | THE ALBANY | FIT UP AND TECHNICAL REHEARSAL | | LONDON | 10 | 2 pm - 10 pm | | |
| TUESDAY | 13/10/15 | THE ALBANY | TECHNICAL REHEARSAL | | | | 10 am - 10 pm | | |
| WEDNESDAY | 14/10/15 | THE ALBANY | DRESS TECH | | | | 10 am - 10 pm | | |
| THURSDAY | 15/10/15 | THE ALBANY | PERFORMANCE 1, 2, 3 | | LONDON | 3 | 10:00, 11:30, 14:00 | | |
| FRIDAY | 16/10/15 | THE ALBANY | PERFORMANCE 4, 5, 6 | | LONDON | 3 | 10:00, 11:30, 14:00 | | |
| SATURDAY | 17/10/15 | | TRAVEL DAY | ALBANY TO DURHAM | | | | | |
| SUNDAY | 18/10/15 | | TMA DAY OFF | | | | | | |
| WEEK 9 | | | | | | | | | |
| MONDAY | 19/10/15 | DURHAM MASONIC HALL | FIT UP | | | | 10 am - 2pm | | |
| TUESDAY | 20/10/15 | DURHAM MASONIC HALL | REHEARSAL | | DURHAM | 10 | 10 am - 6pm | | |
| WEDNESDAY | 21/10/15 | DURHAM MASONIC HALL | PERFORMANCE 7 | | DURHAM | 10 | 2 pm | | |
| THURSDAY | 22/10/15 | DURHAM MASONIC HALL | PERFORMANCE 8, 9, 10 | | DURHAM | 10 | | | |
| FRIDAY | 23/10/15 | DURHAM MASONIC HALL | PERFORMANCE 13, 14, 15 | | DURHAM | 10 | | | |
| SATURDAY | 24/10/15 | DURHAM MASONIC HALL | PERFORMANCE 19, 20, 21 | | DURHAM | 10 | | | |
| SUNDAY | 25/10/15 | | TMA DAY OFF | | | | | | |
| WEEK 10 | | | | | | | | | |
| MONDAY | 26/10/15 | | TMA DAY OFF | | | | | | |
| TUESDAY | 27/10/15 | | OFF | | | | | | |
| WEDNESDAY | 28/10/15 | | TRAVEL DAY | DURHAM TO MANCHESTER | | | | | |
| THURSDAY | 29/10/15 | WATERSIDE ARTS | FIT UP + REHEARSAL | | MANCHESTER | 10 | 10 am - 6 pm | | |
| FRIDAY | 30/10/15 | WATERSIDE ARTS | PERFORMANCE 33, 34, 35 | | MANCHESTER | 10 | 10:30, 13:30, 15:30 | | |
| SATURDAY | 31/10/15 | BOO ARTS | FIT UP AND PERFORMANCE 38, 39, 40 | BOO TO Z ARTS | MANCHESTER | 10 | 10:30, 12:00, 14:30 | | |
| SUNDAY | 01/11/15 | Z ARTS | FIT UP AND PERFORMANCE 44, 45, 46 | | MANCHESTER | 10 | 10:30, 12:00, 14:30 | | CSM TRAVEL TO BATH, CAST CONTRACT ENDS. |
| WEEK 11 | | | | | | | | | |
| MONDAY | 02/11/15 | | | | | | | | |
| TUESDAY | 03/11/15 | | | | | | | | |
| WEDNESDAY | 04/11/15 | | | | | | | | |
| THURSDAY | 05/11/15 | | | | | | | | |
| FRIDAY | 06/11/15 | | | | | | | | |
| SATURDAY | 07/11/15 | | | | | | | | |
| SUNDAY | 08/11/15 | | | | | | | | |
| WEEK 12 | | | | | | | | | |

Q1 Who did you attend the performance with today? Tick all that apply.

Answered: 183 Skipped: 2



| ANSWER CHOICES | RESPONSES | |
|--|-----------|-----|
| Your child / children | 84.70% | 155 |
| Your grandchild | 2.19% | 4 |
| Your NCT group or friends | 13.66% | 25 |
| Your partner | 14.21% | 26 |
| Without a child, I just wanted to see the show | 1.09% | 2 |
| As a colleague or festival delegate | 7.65% | 14 |
| Other (please specify) | 9.84% | 18 |
| Total Respondents: 183 | | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|--|--------------------|
| 1 | I shared a baby who I observed and held. | 1/15/2016 9:30 PM |
| 2 | MOTHER (GRANDMA) | 1/15/2016 9:22 PM |
| 3 | NURSERY SCHOOL | 1/15/2016 8:59 PM |
| 4 | neice | 1/15/2016 12:12 PM |
| 5 | X2, 6 months & 3 years | 1/15/2016 11:58 AM |
| 6 | Parents | 1/15/2016 11:31 AM |
| 7 | Sister + child+ grandmother | 1/15/2016 11:10 AM |

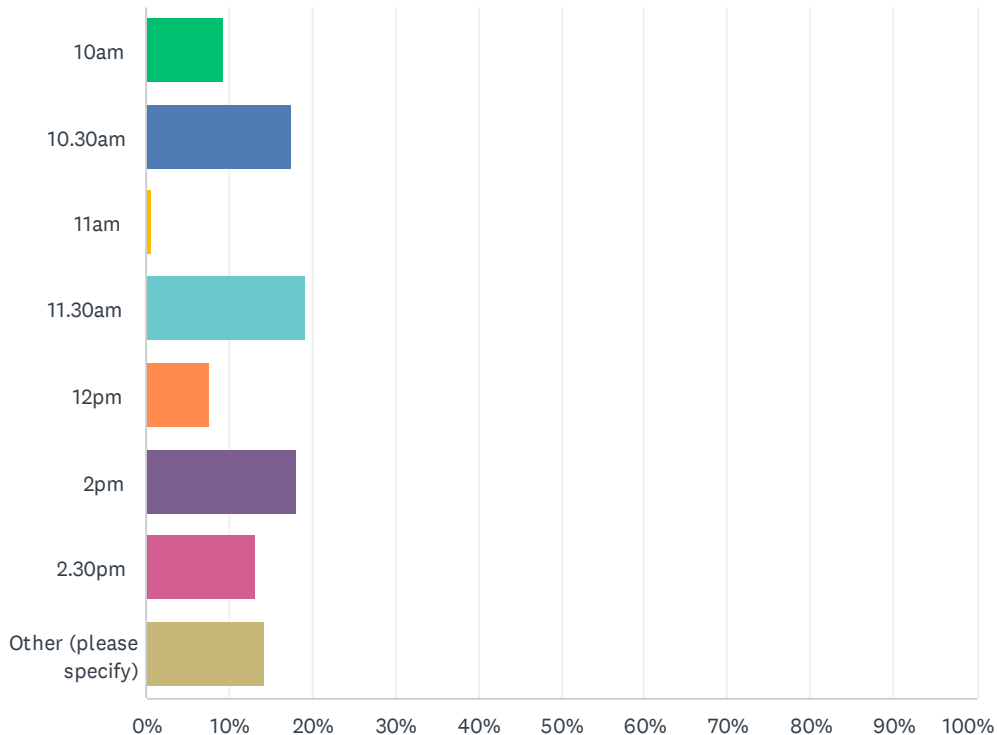
16Singers

SurveyMonkey

| | | |
|----|-------------------------|--------------------|
| 8 | Aunt (of baby) | 1/15/2016 11:06 AM |
| 9 | my mum Sally | 1/15/2016 9:59 AM |
| 10 | Friend | 1/14/2016 11:16 PM |
| 11 | & my mum, his g.parent | 1/14/2016 7:52 PM |
| 12 | Grandma | 1/14/2016 7:46 PM |
| 13 | and friend with child | 1/13/2016 5:26 PM |
| 14 | & sister (baby's aunty) | 1/13/2016 5:12 PM |
| 15 | Rosie's dad! | 1/13/2016 5:10 PM |
| 16 | aunty | 1/13/2016 3:07 PM |
| 17 | 2 | 1/13/2016 1:52 PM |
| 18 | Usher | 11/1/2015 6:35 PM |

Q2 What was the start time of the performance you saw?

Answered: 182 Skipped: 3



| ANSWER CHOICES | RESPONSES |
|------------------------|------------|
| 10am | 9.34% 17 |
| 10.30am | 17.58% 32 |
| 11am | 0.55% 1 |
| 11.30am | 19.23% 35 |
| 12pm | 7.69% 14 |
| 2pm | 18.13% 33 |
| 2.30pm | 13.19% 24 |
| Other (please specify) | 14.29% 26 |
| TOTAL | 182 |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|--|--------------------|
| 1 | 12.30 | 1/15/2016 12:25 PM |
| 2 | the noises 'animal' ('illegible') etc. | 1/15/2016 10:26 AM |
| 3 | 3.30 | 1/15/2016 9:58 AM |
| 4 | 3.30 | 1/15/2016 9:55 AM |

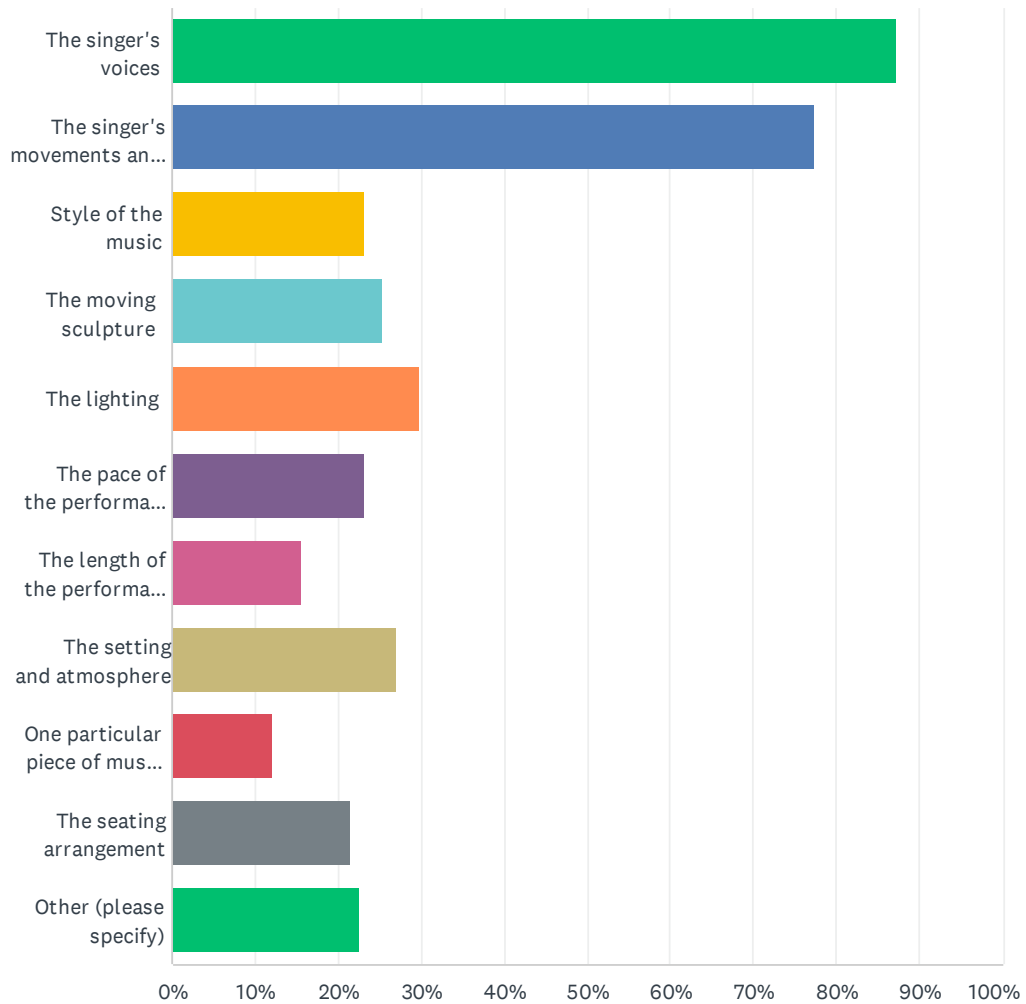
16Singers

SurveyMonkey

| | | |
|----|---------|--------------------|
| 5 | 1.30 | 1/14/2016 11:33 PM |
| 6 | 1.30 | 1/14/2016 11:28 PM |
| 7 | 1.30 | 1/14/2016 11:25 PM |
| 8 | 1.30 | 1/14/2016 11:20 PM |
| 9 | 1.30 | 1/14/2016 11:16 PM |
| 10 | 1.30 | 1/14/2016 11:14 PM |
| 11 | 1pm | 1/14/2016 4:23 PM |
| 12 | 13.00 | 1/14/2016 4:22 PM |
| 13 | 13.00 | 1/14/2016 4:19 PM |
| 14 | 1pm | 1/14/2016 4:13 PM |
| 15 | 1pm | 1/14/2016 4:00 PM |
| 16 | 1pm | 1/14/2016 3:56 PM |
| 17 | 1pm | 1/14/2016 3:55 PM |
| 18 | 13.00 | 1/14/2016 3:52 PM |
| 19 | 1pm | 1/14/2016 3:49 PM |
| 20 | 1pm | 1/14/2016 3:46 PM |
| 21 | 1.15pm | 1/14/2016 3:40 PM |
| 22 | 1pm | 1/14/2016 3:29 PM |
| 23 | 09.30am | 1/13/2016 11:34 PM |
| 24 | 09.30am | 1/13/2016 11:28 PM |
| 25 | 09.30am | 1/13/2016 11:24 PM |
| 26 | 09.30am | 1/13/2016 11:20 PM |

Q3 Which aspects of the performance helped to capture your baby's attention? Tick the three you think most apply.

Answered: 181 Skipped: 4



| ANSWER CHOICES | RESPONSES |
|--|------------|
| The singer's voices | 87.29% 158 |
| The singer's movements and choreography | 77.35% 140 |
| Style of the music | 23.20% 42 |
| The moving sculpture | 25.41% 46 |
| The lighting | 29.83% 54 |
| The pace of the performance | 23.20% 42 |
| The length of the performance | 15.47% 28 |
| The setting and atmosphere | 27.07% 49 |
| One particular piece of music or performer. If so, which? Use the 'Other' box below to respond | 12.15% 22 |
| The seating arrangement | 21.55% 39 |
| Other (please specify) | 22.65% 41 |
| Total Respondents: 181 | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|----|---|--------------------|
| 1 | Stacatto percussive singing +performer in the sparkly top! | 1/15/2016 10:09 PM |
| 2 | Clapping and clicking | 1/15/2016 11:13 AM |
| 3 | Finger movement | 1/15/2016 11:10 AM |
| 4 | rytmic sounds, claps... | 1/15/2016 11:06 AM |
| 5 | All equal | 1/15/2016 10:33 AM |
| 6 | Lamé beardy guy +2 of the women both dark hair | 1/15/2016 10:02 AM |
| 7 | No baby | 1/15/2016 9:59 AM |
| 8 | ALL | 1/14/2016 11:20 PM |
| 9 | Vocal percussion | 1/14/2016 11:03 PM |
| 10 | Clicking fingers + eye movements. Upside down crab. | 1/14/2016 10:59 PM |
| 11 | - the women | 1/14/2016 7:52 PM |
| 12 | All of the above :) | 1/14/2016 7:46 PM |
| 13 | no child | 1/14/2016 7:44 PM |
| 14 | 7/8 time | 1/14/2016 7:23 PM |
| 15 | copying of hand actions + "la-la"! | 1/14/2016 7:17 PM |
| 16 | EYE CONTACT FROM PERFORMERS | 1/14/2016 4:28 PM |
| 17 | Didn't attend wi baby | 1/14/2016 4:19 PM |
| 18 | Young lady in the lattice top (I have the same!) Gorgeous voice. Also, a gentleman in dark top, lighter trousers. | 1/14/2016 3:46 PM |
| 19 | Nick | 1/14/2016 12:18 PM |
| 20 | N/A | 1/14/2016 12:09 PM |
| 21 | N/a | 1/14/2016 12:05 PM |

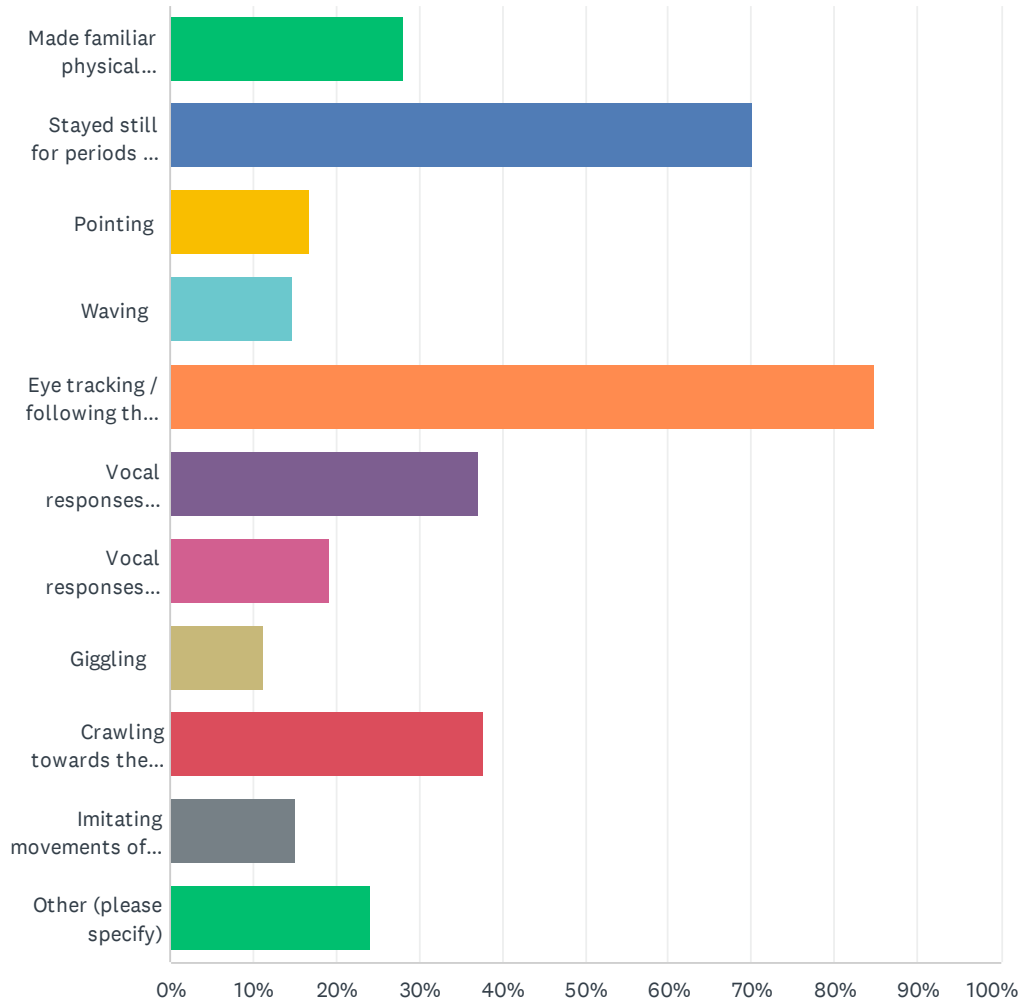
16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 22 | Percussion | 1/14/2016 11:54 AM |
| 23 | Performer- lady with short bobbed hair (Scottish!) | 1/13/2016 5:30 PM |
| 24 | The interaction with performers | 1/13/2016 5:22 PM |
| 25 | Other babies | 1/13/2016 5:10 PM |
| 26 | The dongs | 1/13/2016 4:54 PM |
| 27 | The percussion instrument | 1/13/2016 4:45 PM |
| 28 | staccato music | 1/13/2016 3:52 PM |
| 29 | Clicking, fingers | 1/13/2016 3:03 PM |
| 30 | the tempo. Didn't watch sculpture but adult liked it | 1/13/2016 2:51 PM |
| 31 | Style of music, felt tense about sculpture. Bees + faces | 1/13/2016 2:47 PM |
| 32 | Other babies & adults in the room | 1/13/2016 2:42 PM |
| 33 | TONAL CHANGES/ INSTRUMENTS (METRONOME)/ LIGHT CHANGES | 1/13/2016 2:18 PM |
| 34 | rythm | 1/13/2016 2:08 PM |
| 35 | Atmosphere + sound. Unexpectant intermittently | 1/13/2016 1:52 PM |
| 36 | When funky/ 'Percy' Bell | 1/13/2016 1:47 PM |
| 37 | Anything with a beat | 1/13/2016 1:40 PM |
| 38 | Clicking noises | 1/13/2016 1:20 PM |
| 39 | Piece with lots of different sounds and movement each person doing a different one | 1/11/2016 3:35 PM |
| 40 | varied music helps to concentrate them. With pop music he drifts off. | 1/11/2016 3:26 PM |
| 41 | Performers face | 1/11/2016 12:08 PM |

Q4 What did your baby do to suggest that they were engaged with the performance? Tick all that apply.

Answered: 178 Skipped: 7



| ANSWER CHOICES | RESPONSES | |
|---------------------------------------|-----------|-----|
| Made familiar physical movements | 28.09% | 50 |
| Stayed still for periods of time | 70.22% | 125 |
| Pointing | 16.85% | 30 |
| Waving | 14.61% | 26 |
| Eye tracking / following the action | 84.83% | 151 |
| Vocal responses during songs | 37.08% | 66 |
| Vocal responses during silences | 19.10% | 34 |
| Giggling | 11.24% | 20 |
| Crawling towards the performers | 37.64% | 67 |
| Imitating movements of the performers | 15.17% | 27 |
| Other (please specify) | 24.16% | 43 |
| Total Respondents: 178 | | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|----|---|--------------------|
| 1 | Smiling | 1/15/2016 9:51 PM |
| 2 | Tensing with certain bits of music | 1/15/2016 9:43 PM |
| 3 | Flapping arms with excitement. Standing- preparing to join in. | 1/15/2016 9:30 PM |
| 4 | STOOD UP THROUGHOUT > A NEW SKILL! | 1/15/2016 9:26 PM |
| 5 | All. | 1/15/2016 9:24 PM |
| 6 | Smiled throughout. She loved it. | 1/15/2016 11:48 AM |
| 7 | relaxed I fell asleep | 1/15/2016 11:17 AM |
| 8 | Clapping | 1/15/2016 11:06 AM |
| 9 | ENGAGED WITH PERFORMERS | 1/15/2016 10:37 AM |
| 10 | Very relaxed rolling on floor | 1/15/2016 10:33 AM |
| 11 | jumping, standing, following, (illegible) | 1/15/2016 10:26 AM |
| 12 | Clapping | 1/14/2016 11:25 PM |
| 13 | Smiled a lot | 1/14/2016 11:20 PM |
| 14 | SMILING | 1/14/2016 11:03 PM |
| 15 | Encircled one of the performers Said 'wow' | 1/14/2016 7:52 PM |
| 16 | no child | 1/14/2016 7:44 PM |
| 17 | What I saw | 1/14/2016 7:23 PM |
| 18 | Might be a coincidence but she rolled over for the time. | 1/14/2016 6:57 PM |
| 19 | CLAPPING | 1/14/2016 4:28 PM |
| 20 | Stayed aware | 1/14/2016 3:56 PM |
| 21 | Stayed aware | 1/14/2016 3:55 PM |
| 22 | As a delegate, wish parents let the kids respond more vocally & physical. | 1/14/2016 3:46 PM |

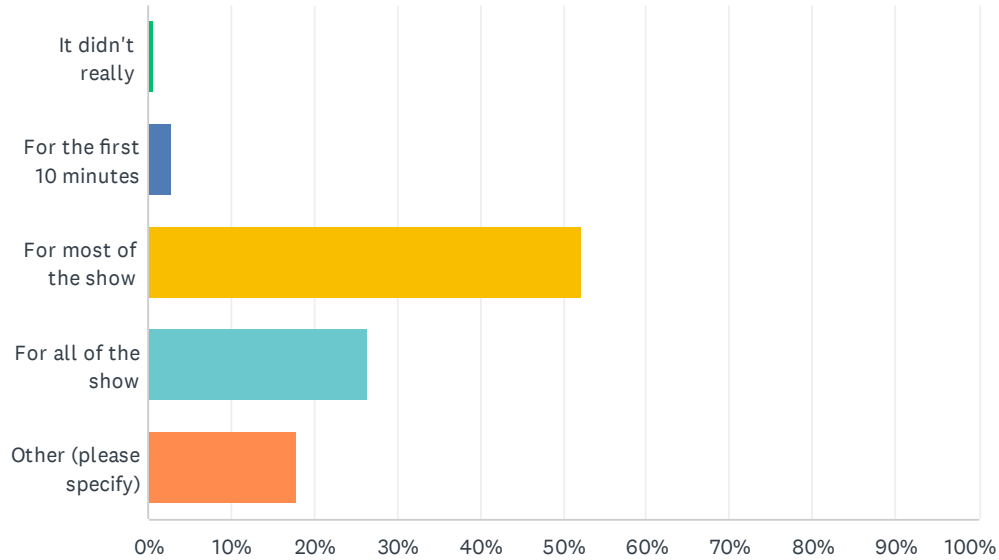
16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 23 | Smiling. | 1/14/2016 12:18 PM |
| 24 | N/A | 1/14/2016 12:09 PM |
| 25 | N/a | 1/14/2016 12:05 PM |
| 26 | *From observation | 1/13/2016 11:06 PM |
| 27 | DANCING | 1/13/2016 4:04 PM |
| 28 | Smiling. | 1/13/2016 3:57 PM |
| 29 | Watching with open mouth, smiling, clearly enjoyed by all. | 1/13/2016 3:47 PM |
| 30 | Clapping | 1/13/2016 3:45 PM |
| 31 | Clapping | 1/13/2016 3:20 PM |
| 32 | Followed by movements | 1/13/2016 2:51 PM |
| 33 | Stillness. Very quiet at the beginning | 1/13/2016 2:47 PM |
| 34 | Reaching | 1/13/2016 2:42 PM |
| 35 | Clapping | 1/13/2016 2:33 PM |
| 36 | Transfixed looking in directions + quiet | 1/13/2016 1:52 PM |
| 37 | Quiet first half + then joined + make a break. paying attention + dancing, joining in singing. | 1/13/2016 1:47 PM |
| 38 | Smile. Banging hands. Not cry. | 1/11/2016 12:08 PM |
| 39 | desperately wanted to get up and involved with the performers! | 11/5/2015 8:02 PM |
| 40 | Moved amongst the performers. | 11/1/2015 9:31 PM |
| 41 | copied them by lying down when they lay down towards the end | 10/28/2015 9:16 PM |
| 42 | Cried at loud male voice | 10/21/2015 8:42 PM |
| 43 | Touched performers who lay down near us | 10/19/2015 6:27 PM |

Q5 For how long did the show capture your baby's attention?

Answered: 174 Skipped: 11



| ANSWER CHOICES | RESPONSES |
|--------------------------|------------|
| It didn't really | 0.57% 1 |
| For the first 10 minutes | 2.87% 5 |
| For most of the show | 52.30% 91 |
| For all of the show | 26.44% 46 |
| Other (please specify) | 17.82% 31 |
| TOTAL | 174 |

| # | OTHER (PLEASE SPECIFY) | DATE |
|----|--|--------------------|
| 1 | CLAP | 1/15/2016 10:01 PM |
| 2 | 1st 20" | 1/15/2016 9:41 PM |
| 3 | UNTIL LAST 5 MINS | 1/15/2016 9:26 PM |
| 4 | For all of the show, +10 mins after | 1/15/2016 11:58 AM |
| 5 | For most of the show at 2.00, For all of the show at 10.20 (he is only 5 months) | 1/15/2016 11:55 AM |
| 6 | She was drinking/ falling asleep after 10/15 minutes | 1/15/2016 11:17 AM |
| 7 | Except they wanted their milk- feed time | 1/15/2016 10:10 AM |
| 8 | Has gone in to deep sleep whilst feeding, and knocked out now because of singing + cosy atmosphere | 1/14/2016 11:38 PM |
| 9 | no child | 1/14/2016 7:44 PM |
| 10 | Overall | 1/14/2016 7:23 PM |

16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 11 | 90% | 1/14/2016 4:28 PM |
| 12 | NO BABY, BUT OBSERVED OTHERS | 1/14/2016 4:19 PM |
| 13 | Last 10 mins | 1/14/2016 3:56 PM |
| 14 | Last 10 mins | 1/14/2016 3:55 PM |
| 15 | N/A | 1/14/2016 3:29 PM |
| 16 | N/A | 1/14/2016 12:09 PM |
| 17 | N/a | 1/14/2016 12:05 PM |
| 18 | I am a delegate with Take Off & also saw the performance at the Albany, so hadn't brought a baby, but enjoyed watching those in the audience. Felt that the ones who have discovered crawling & walking became more restless. Thought inviting babies to dance a great relief for these babies in particular (and their carers!) | 1/13/2016 11:16 PM |
| 19 | From observation: most seemed absorbed for the whole thing | 1/13/2016 11:06 PM |
| 20 | most babies, most of show | 1/13/2016 5:10 PM |
| 21 | tired towards end. | 1/13/2016 3:57 PM |
| 22 | Totally captured for the first 15 minutes then intervals | 1/13/2016 3:45 PM |
| 23 | On + off for a few minutes through out | 1/13/2016 3:33 PM |
| 24 | On & off, better at the end | 1/13/2016 2:42 PM |
| 25 | Last 5 mins lost attention- hungry | 1/13/2016 2:13 PM |
| 26 | 20 minutes | 1/13/2016 1:52 PM |
| 27 | Crawling is to get see- once they get confident. | 1/13/2016 1:47 PM |
| 28 | then intermittently | 1/13/2016 1:40 PM |
| 29 | 25 mins approx | 1/13/2016 1:33 PM |
| 30 | First 10 minutes. After that he was interested in other babies and it was close to lunchtime | 1/11/2016 3:26 PM |
| 31 | She sat still and listened for 3 mins then wanted to move amongst the performers. | 11/1/2015 9:31 PM |

Q6 Did your baby require, want or need anything during the performance?

Answered: 143 Skipped: 42

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | No | 1/15/2016 10:14 PM |
| 2 | No | 1/15/2016 10:10 PM |
| 3 | No | 1/15/2016 10:05 PM |
| 4 | NO | 1/15/2016 10:01 PM |
| 5 | NO | 1/15/2016 10:00 PM |
| 6 | No | 1/15/2016 9:56 PM |
| 7 | Feed at the very end. | 1/15/2016 9:52 PM |
| 8 | NO | 1/15/2016 9:50 PM |
| 9 | NO | 1/15/2016 9:48 PM |
| 10 | No | 1/15/2016 9:44 PM |
| 11 | No | 1/15/2016 9:41 PM |
| 12 | NO | 1/15/2016 9:38 PM |
| 13 | Dribble control- Also due to excitement | 1/15/2016 9:30 PM |
| 14 | NO | 1/15/2016 9:26 PM |
| 15 | NO. | 1/15/2016 9:15 PM |
| 16 | NO | 1/15/2016 9:11 PM |
| 17 | No | 1/15/2016 9:06 PM |
| 18 | no | 1/15/2016 9:03 PM |
| 19 | No | 1/15/2016 9:00 PM |
| 20 | NO | 1/15/2016 8:56 PM |
| 21 | No | 1/15/2016 8:52 PM |
| 22 | NO | 1/15/2016 12:31 PM |
| 23 | No | 1/15/2016 12:26 PM |
| 24 | breastfeeding | 1/15/2016 12:22 PM |
| 25 | NO | 1/15/2016 12:12 PM |
| 26 | NO- TRANSFIXED | 1/15/2016 12:07 PM |
| 27 | No Just watching | 1/15/2016 12:00 PM |
| 28 | NO | 1/15/2016 11:55 AM |
| 29 | BOTTLE FEED | 1/15/2016 11:52 AM |
| 30 | She wanted my reassurance as it was a new setting and experience but enjoyed the performance | 1/15/2016 11:50 AM |
| 31 | HIS SOCKS | 1/15/2016 11:35 AM |
| 32 | NO | 1/15/2016 11:32 AM |

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| | | |
|----|---|--------------------|
| 33 | feeding | 1/15/2016 11:21 AM |
| 34 | No | 1/15/2016 11:18 AM |
| 35 | no | 1/15/2016 11:13 AM |
| 36 | A feed | 1/15/2016 11:10 AM |
| 37 | Wanted to play with actors | 1/15/2016 11:07 AM |
| 38 | A Feed | 1/15/2016 11:02 AM |
| 39 | NO | 1/15/2016 10:41 AM |
| 40 | NO. | 1/15/2016 10:38 AM |
| 41 | No | 1/15/2016 10:33 AM |
| 42 | No | 1/15/2016 10:30 AM |
| 43 | no | 1/15/2016 10:26 AM |
| 44 | Milk | 1/15/2016 10:20 AM |
| 45 | No | 1/15/2016 10:16 AM |
| 46 | Very routined, due their milk | 1/15/2016 10:11 AM |
| 47 | Wanted to crawl in to the space Wanted a breast feed | 1/15/2016 10:03 AM |
| 48 | No | 1/15/2016 9:58 AM |
| 49 | No | 1/15/2016 9:55 AM |
| 50 | Milk + Boob! | 1/14/2016 11:39 PM |
| 51 | No | 1/14/2016 11:34 PM |
| 52 | No | 1/14/2016 11:29 PM |
| 53 | No. | 1/14/2016 11:26 PM |
| 54 | Nothing | 1/14/2016 11:21 PM |
| 55 | NO | 1/14/2016 11:16 PM |
| 56 | No | 1/14/2016 11:12 PM |
| 57 | No | 1/14/2016 11:07 PM |
| 58 | Some reassurance from mum | 1/14/2016 8:01 PM |
| 59 | Nothing | 1/14/2016 7:58 PM |
| 60 | No. | 1/14/2016 7:53 PM |
| 61 | no child | 1/14/2016 7:44 PM |
| 62 | No | 1/14/2016 7:42 PM |
| 63 | No | 1/14/2016 7:37 PM |
| 64 | To touch the moving sculpture | 1/14/2016 7:34 PM |
| 65 | Saw babies feeding, wanting to exp. space beyond seating perf area! | 1/14/2016 7:24 PM |
| 66 | No | 1/14/2016 7:10 PM |
| 67 | No. | 1/14/2016 7:01 PM |
| 68 | A bit of a comfort feed. | 1/14/2016 6:57 PM |
| 69 | No | 1/14/2016 6:53 PM |
| 70 | NO | 1/14/2016 4:29 PM |

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| | | |
|-----|---|--------------------|
| 71 | No | 1/14/2016 4:26 PM |
| 72 | FEEDING, DISTRACTING, A BIT OF CONTROLLING | 1/14/2016 4:20 PM |
| 73 | Snack. It was his lunch time so not a good time for him. | 1/14/2016 4:15 PM |
| 74 | No | 1/14/2016 4:00 PM |
| 75 | Breast | 1/14/2016 3:57 PM |
| 76 | breast! | 1/14/2016 3:55 PM |
| 77 | No | 1/14/2016 3:52 PM |
| 78 | No | 1/14/2016 3:50 PM |
| 79 | No | 1/14/2016 12:18 PM |
| 80 | Seemed to be a little bit scared. Cried and needed comforting. Interesting to see that surprising reaction. | 1/14/2016 12:14 PM |
| 81 | N/A | 1/14/2016 12:09 PM |
| 82 | N/a | 1/14/2016 12:06 PM |
| 83 | No | 1/14/2016 12:03 PM |
| 84 | No | 1/14/2016 11:58 AM |
| 85 | Milk | 1/14/2016 11:55 AM |
| 86 | No | 1/14/2016 11:50 AM |
| 87 | N/A | 1/14/2016 11:48 AM |
| 88 | No | 1/14/2016 11:44 AM |
| 89 | To hold the chimes | 1/13/2016 11:36 PM |
| 90 | No | 1/13/2016 11:24 PM |
| 91 | No | 1/13/2016 11:20 PM |
| 92 | No | 1/13/2016 5:23 PM |
| 93 | Milk Bottle | 1/13/2016 5:18 PM |
| 94 | No, apart from the tempting 'doing' noise thing | 1/13/2016 5:13 PM |
| 95 | na | 1/13/2016 5:10 PM |
| 96 | No | 1/13/2016 5:08 PM |
| 97 | N/A | 1/13/2016 5:04 PM |
| 98 | Just cuddles | 1/13/2016 4:55 PM |
| 99 | Snack at the start (co-incided with normal snack time) | 1/13/2016 4:50 PM |
| 100 | No, he was happy to watch. | 1/13/2016 4:46 PM |
| 101 | No | 1/13/2016 4:40 PM |
| 102 | No | 1/13/2016 4:38 PM |
| 103 | No | 1/13/2016 4:33 PM |
| 104 | reassurance that we were right next to her (hugs) | 1/13/2016 4:28 PM |
| 105 | no | 1/13/2016 4:17 PM |
| 106 | food (I should have given her lunch first!) | 1/13/2016 4:10 PM |
| 107 | FEED | 1/13/2016 4:04 PM |
| 108 | N/A | 1/13/2016 3:58 PM |

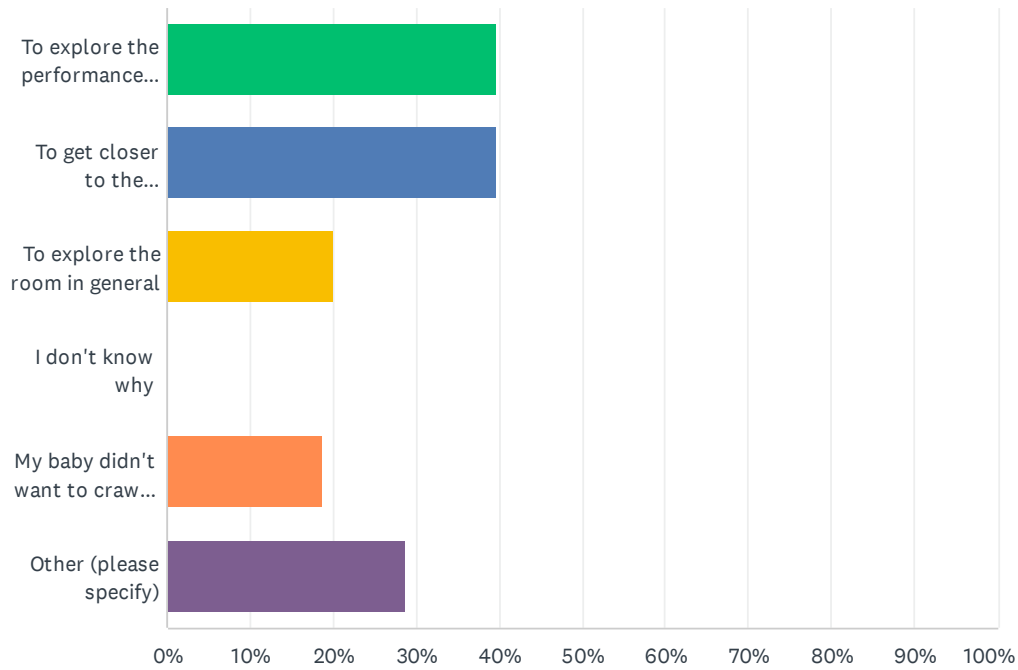
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SurveyMonkey

| | | |
|-----|--|--------------------|
| 109 | NO | 1/13/2016 3:55 PM |
| 110 | water | 1/13/2016 3:53 PM |
| 111 | feeding | 1/13/2016 3:41 PM |
| 112 | NO | 1/13/2016 3:36 PM |
| 113 | No | 1/13/2016 3:34 PM |
| 114 | Water | 1/13/2016 3:25 PM |
| 115 | To move around | 1/13/2016 3:21 PM |
| 116 | FEEDING | 1/13/2016 3:18 PM |
| 117 | no. | 1/13/2016 3:11 PM |
| 118 | feeding. | 1/13/2016 3:07 PM |
| 119 | No | 1/13/2016 2:57 PM |
| 120 | Water (it was a bit hot0 | 1/13/2016 2:56 PM |
| 121 | Feeding | 1/13/2016 2:52 PM |
| 122 | NO | 1/13/2016 2:48 PM |
| 123 | Comforting & milk | 1/13/2016 2:43 PM |
| 124 | NO | 1/13/2016 2:37 PM |
| 125 | NO. | 1/13/2016 2:28 PM |
| 126 | No | 1/13/2016 2:25 PM |
| 127 | NO | 1/13/2016 2:23 PM |
| 128 | Not more than the odd glance to mum | 1/13/2016 2:19 PM |
| 129 | a feed | 1/13/2016 2:13 PM |
| 130 | No | 1/13/2016 2:04 PM |
| 131 | No- feeding wanted to go in | 1/13/2016 1:53 PM |
| 132 | NO | 1/13/2016 1:48 PM |
| 133 | Just mum | 1/13/2016 1:33 PM |
| 134 | Feed | 1/13/2016 1:29 PM |
| 135 | No. | 1/13/2016 1:25 PM |
| 136 | No | 1/11/2016 3:37 PM |
| 137 | Hungry | 1/11/2016 3:27 PM |
| 138 | Milk | 1/11/2016 12:09 PM |
| 139 | He is walking and it was quite challenging to keep him sitting in the same place for the entire time. It would have been good if there would have been more opportunity to get up and involved. We ended up giving him some food to occupy him in the slower less upbeat songs | 11/5/2015 8:05 PM |
| 140 | She wanted to touch the sculpture | 11/1/2015 9:35 PM |
| 141 | required me to hold her on lap. She is only 13 months so wouldn't have sat on her own in front of me, for example | 10/28/2015 9:16 PM |
| 142 | A small breastfeed to settle her after she startled, and cuddles with Mommy | 10/21/2015 8:43 PM |
| 143 | No | 10/19/2015 6:31 PM |

Q7 Q7B Did your baby ever want to crawl away from you? If so, do you know the reason?

Answered: 149 Skipped: 36



| ANSWER CHOICES | RESPONSES |
|-----------------------------------|-----------|
| To explore the performance space | 39.60% 59 |
| To get closer to the performers | 39.60% 59 |
| To explore the room in general | 20.13% 30 |
| I don't know why | 0.00% 0 |
| My baby didn't want to crawl away | 18.79% 28 |
| Other (please specify) | 28.86% 43 |
| Total Respondents: 149 | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|---|--------------------|
| 1 | Doesn't crawl yet. | 1/15/2016 10:14 PM |
| 2 | My baby is not yet crawling (4 months) | 1/15/2016 10:10 PM |
| 3 | To follow + wave when they left the circle. | 1/15/2016 10:05 PM |
| 4 | can't crawl yet. | 1/15/2016 9:52 PM |
| 5 | Only 4 months | 1/15/2016 9:44 PM |
| 6 | ONLY A LITTLE BIT | 1/15/2016 9:26 PM |
| 7 | Can't crawl yet! | 1/15/2016 9:15 PM |

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SurveyMonkey

| | | |
|----|--------------------------------|--------------------|
| 8 | 4 1/2 months- so doesn't crawl | 1/15/2016 9:06 PM |
| 9 | n/a | 1/15/2016 9:03 PM |
| 10 | too young to crawl | 1/15/2016 12:22 PM |
| 11 | She doesn't crawl yet | 1/15/2016 11:18 AM |
| 12 | Can't crawl | 1/15/2016 11:10 AM |
| 13 | He can't crawl yet | 1/15/2016 11:02 AM |
| 14 | NO | 1/15/2016 10:41 AM |
| 15 | STANDING ON HER HEAD | 1/15/2016 10:38 AM |
| 16 | doesn't crawl yet | 1/15/2016 10:26 AM |
| 17 | N/A not crawling yet | 1/15/2016 10:20 AM |
| 18 | Not yet crawling | 1/15/2016 10:11 AM |
| 19 | Just needed to move | 1/15/2016 10:03 AM |
| 20 | Only 7 weeks | 1/14/2016 11:39 PM |
| 21 | No | 1/14/2016 11:34 PM |
| 22 | Can't crawl | 1/14/2016 11:12 PM |
| 23 | NO- not crawling | 1/14/2016 11:04 PM |
| 24 | no child | 1/14/2016 7:44 PM |
| 25 | No baby :(| 1/14/2016 7:24 PM |
| 26 | To join in with performers. | 1/14/2016 7:18 PM |
| 27 | Not crawling yet. | 1/14/2016 6:57 PM |
| 28 | N/A | 1/14/2016 6:53 PM |
| 29 | SHE DOESN'T NORMALLY CRAWL | 1/14/2016 4:29 PM |
| 30 | He's intrigued by people | 1/14/2016 4:15 PM |
| 31 | No- can't | 1/14/2016 3:57 PM |
| 32 | No- can't | 1/14/2016 3:55 PM |
| 33 | Can't crawl | 1/14/2016 12:18 PM |
| 34 | N/A | 1/14/2016 12:09 PM |
| 35 | N/a | 1/14/2016 12:06 PM |
| 36 | No | 1/13/2016 5:08 PM |
| 37 | Does not crawl yet | 1/13/2016 4:13 PM |
| 38 | N/A | 1/13/2016 3:58 PM |
| 39 | can't crawl yet | 1/13/2016 3:41 PM |
| 40 | NO | 1/13/2016 3:36 PM |
| 41 | Not crawling | 1/13/2016 2:52 PM |
| 42 | Not crawling | 1/13/2016 2:48 PM |
| 43 | No. | 1/13/2016 2:13 PM |

Q8 Did they ever wriggle, cry or cling? If so, can you remember when and for how long?

Answered: 153 Skipped: 32

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | No | 1/15/2016 10:14 PM |
| 2 | Wriggled during stacatto sections (enjoying the sounds!) | 1/15/2016 10:10 PM |
| 3 | N/A | 1/15/2016 10:01 PM |
| 4 | NO | 1/15/2016 10:00 PM |
| 5 | Yes- 10 mins wriggle + vocalising | 1/15/2016 9:56 PM |
| 6 | NO | 1/15/2016 9:50 PM |
| 7 | NO | 1/15/2016 9:48 PM |
| 8 | Cry towards end. | 1/15/2016 9:44 PM |
| 9 | No | 1/15/2016 9:41 PM |
| 10 | wriggled to get to the performers | 1/15/2016 9:38 PM |
| 11 | no. | 1/15/2016 9:30 PM |
| 12 | NOT MUCH | 1/15/2016 9:26 PM |
| 13 | Short period. 5 mins. | 1/15/2016 9:23 PM |
| 14 | NO. | 1/15/2016 9:15 PM |
| 15 | No | 1/15/2016 9:11 PM |
| 16 | No | 1/15/2016 9:06 PM |
| 17 | no | 1/15/2016 9:03 PM |
| 18 | No | 1/15/2016 9:00 PM |
| 19 | NO | 1/15/2016 8:56 PM |
| 20 | yes, briefly during percussive movement. | 1/15/2016 8:52 PM |
| 21 | cling at first for short period | 1/15/2016 12:31 PM |
| 22 | Held my hand most of the time | 1/15/2016 12:26 PM |
| 23 | cried for a feed that's all | 1/15/2016 12:22 PM |
| 24 | NO | 1/15/2016 12:12 PM |
| 25 | NO. | 1/15/2016 12:07 PM |
| 26 | She didn't they wanted to join in | 1/15/2016 12:00 PM |
| 27 | NO | 1/15/2016 11:55 AM |
| 28 | NO | 1/15/2016 11:52 AM |
| 29 | Wriggled as she danced | 1/15/2016 11:50 AM |
| 30 | During the last piece wriggled | 1/15/2016 11:35 AM |
| 31 | NO | 1/15/2016 11:32 AM |

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| | | |
|----|---|--------------------|
| 32 | Clinged a bit towards the end | 1/15/2016 11:26 AM |
| 33 | no | 1/15/2016 11:21 AM |
| 34 | Not really | 1/15/2016 11:18 AM |
| 35 | cling (tired) | 1/15/2016 11:13 AM |
| 36 | Not really | 1/15/2016 11:10 AM |
| 37 | N/A | 1/15/2016 11:07 AM |
| 38 | NO | 1/15/2016 11:02 AM |
| 39 | NO | 1/15/2016 10:41 AM |
| 40 | DID HANDSTANDS ENJOYING THE PERFORMANCE | 1/15/2016 10:38 AM |
| 41 | No but made sure I was near | 1/15/2016 10:33 AM |
| 42 | no | 1/15/2016 10:30 AM |
| 43 | no | 1/15/2016 10:26 AM |
| 44 | Cry- just for milk probably | 1/15/2016 10:20 AM |
| 45 | A bit wriggly after 10 mins | 1/15/2016 10:16 AM |
| 46 | Cried for first few seconds- new environment/ experience. Soon calmed with re-assurance | 1/15/2016 10:11 AM |
| 47 | Wriggle during first 'percy' piece for 5 mins. Plus a bit later when she wanted a feed. | 1/15/2016 10:03 AM |
| 48 | Twice, shortly cried | 1/15/2016 9:58 AM |
| 49 | No | 1/15/2016 9:55 AM |
| 50 | No | 1/14/2016 11:39 PM |
| 51 | No | 1/14/2016 11:34 PM |
| 52 | No | 1/14/2016 11:29 PM |
| 53 | Yes- crawled too far away & near the performers! | 1/14/2016 11:26 PM |
| 54 | Yes, not for long Thirsty | 1/14/2016 11:21 PM |
| 55 | Not really | 1/14/2016 11:16 PM |
| 56 | Wriggled towards end | 1/14/2016 11:12 PM |
| 57 | Towards the end | 1/14/2016 11:10 PM |
| 58 | Just when sleepy | 1/14/2016 11:04 PM |
| 59 | Yes at the end | 1/14/2016 11:00 PM |
| 60 | Some crying for a few moments | 1/14/2016 8:01 PM |
| 61 | cling for 1st song then it was fine | 1/14/2016 7:58 PM |
| 62 | No | 1/14/2016 7:53 PM |
| 63 | Cry at the very start | 1/14/2016 7:46 PM |
| 64 | no child | 1/14/2016 7:44 PM |
| 65 | NO | 1/14/2016 7:37 PM |
| 66 | Saw grumbling from hungry v small baby | 1/14/2016 7:24 PM |
| 67 | No | 1/14/2016 7:10 PM |
| 68 | No | 1/14/2016 7:01 PM |
| 69 | Yes. A bit of wriggling. | 1/14/2016 6:57 PM |

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| | | |
|-----|--|--------------------|
| 70 | Wiggled | 1/14/2016 6:53 PM |
| 71 | A LITTLE BIT OF WRIGGLING | 1/14/2016 4:29 PM |
| 72 | No | 1/14/2016 4:26 PM |
| 73 | YES | 1/14/2016 4:20 PM |
| 74 | Yes few mins. Only because hungry | 1/14/2016 4:15 PM |
| 75 | No | 1/14/2016 4:00 PM |
| 76 | No | 1/14/2016 3:57 PM |
| 77 | No | 1/14/2016 3:55 PM |
| 78 | Yes, couple of seconds | 1/14/2016 3:50 PM |
| 79 | N/A | 1/14/2016 3:37 PM |
| 80 | No | 1/14/2016 12:18 PM |
| 81 | Cried and clung to me about half way through. | 1/14/2016 12:14 PM |
| 82 | N/A | 1/14/2016 12:09 PM |
| 83 | N/a | 1/14/2016 12:06 PM |
| 84 | briefly when performance was quieter | 1/14/2016 12:03 PM |
| 85 | No | 1/14/2016 11:58 AM |
| 86 | Wriggle because of hunger | 1/14/2016 11:55 AM |
| 87 | No | 1/14/2016 11:50 AM |
| 88 | No | 1/14/2016 11:44 AM |
| 89 | At times | 1/13/2016 11:36 PM |
| 90 | Cling | 1/13/2016 11:34 PM |
| 91 | A little while I tried to keep a hold of him | 1/13/2016 11:29 PM |
| 92 | No | 1/13/2016 11:24 PM |
| 93 | Kept close throughout. | 1/13/2016 11:20 PM |
| 94 | Cried once, briefly | 1/13/2016 5:23 PM |
| 95 | Wriggle, few seconds | 1/13/2016 5:18 PM |
| 96 | No | 1/13/2016 5:13 PM |
| 97 | some did | 1/13/2016 5:10 PM |
| 98 | No | 1/13/2016 5:08 PM |
| 99 | C 1 min | 1/13/2016 5:06 PM |
| 100 | At beginning | 1/13/2016 5:04 PM |
| 101 | A little | 1/13/2016 5:01 PM |
| 102 | No | 1/13/2016 4:59 PM |
| 103 | No- just cuddles- more at the start as he became familiar with the setting he became less cuddly | 1/13/2016 4:55 PM |
| 104 | 1 did, the other didn't. The one that did, for about 5 mins towards the end. | 1/13/2016 4:50 PM |
| 105 | No | 1/13/2016 4:46 PM |
| 106 | No | 1/13/2016 4:40 PM |
| 107 | No | 1/13/2016 4:38 PM |

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| | | |
|-----|--|-------------------|
| 108 | No | 1/13/2016 4:33 PM |
| 109 | When performers faces were very close, she found this a bit intimidating (but that's her not the performers in the space!) | 1/13/2016 4:28 PM |
| 110 | no | 1/13/2016 4:17 PM |
| 111 | Yes, was tired- teething | 1/13/2016 4:13 PM |
| 112 | non-stop excited wriggling | 1/13/2016 4:10 PM |
| 113 | TOWARDS THE END DISENGAGED | 1/13/2016 4:04 PM |
| 114 | a little at the end. | 1/13/2016 3:58 PM |
| 115 | NO | 1/13/2016 3:55 PM |
| 116 | at beginning- slow song | 1/13/2016 3:53 PM |
| 117 | Yes, towards the end about 1-2 mins at a time | 1/13/2016 3:45 PM |
| 118 | wriggle dancing as excited. | 1/13/2016 3:41 PM |
| 119 | no | 1/13/2016 3:36 PM |
| 120 | WRIGGLING + MOVING AROUND THROUGH OUT | 1/13/2016 3:34 PM |
| 121 | He was clingy at the start then relaxed into the performance & clapped at the end | 1/13/2016 3:29 PM |
| 122 | Short time only | 1/13/2016 3:25 PM |
| 123 | Wriggle all the time | 1/13/2016 3:21 PM |
| 124 | NO | 1/13/2016 3:18 PM |
| 125 | A bit- a few minutes. | 1/13/2016 3:11 PM |
| 126 | only for food. | 1/13/2016 3:07 PM |
| 127 | when there was less movement | 1/13/2016 3:04 PM |
| 128 | No | 1/13/2016 2:57 PM |
| 129 | Yes wriggling + crying Very hot | 1/13/2016 2:52 PM |
| 130 | Yes- in last 10 mins | 1/13/2016 2:48 PM |
| 131 | Intermittent short small crying throughout- I think a bit overwhelmed but didn't want to look away | 1/13/2016 2:43 PM |
| 132 | *Cry- more hymne-like songs for 3 mins *hands on ears to show songs didn't like 2 mins * cling about 3 mins | 1/13/2016 2:37 PM |
| 133 | NO. | 1/13/2016 2:28 PM |
| 134 | Wriggled a lot- wanted to explore the performance | 1/13/2016 2:25 PM |
| 135 | few seconds towards end. | 1/13/2016 2:23 PM |
| 136 | N/ | 1/13/2016 2:19 PM |
| 137 | Yes- wriggled near end | 1/13/2016 2:13 PM |
| 138 | Yes, she wanted to move (walk with me) | 1/13/2016 2:09 PM |
| 139 | Wiggle- 2 mins | 1/13/2016 2:04 PM |
| 140 | No Not afraid | 1/13/2016 1:53 PM |
| 141 | Happy throughout | 1/13/2016 1:48 PM |
| 142 | No. | 1/13/2016 1:33 PM |
| 143 | Smile | 1/13/2016 1:29 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 144 | No. | 1/13/2016 1:25 PM |
| 145 | Yes, towards the end and wandered off | 1/11/2016 3:37 PM |
| 146 | Cling | 1/11/2016 12:09 PM |
| 147 | Wriggled during the slower songs - I think the one with the hive, and towards the end | 11/5/2015 8:05 PM |
| 148 | She winged at the beginning because I had to keep her on my lap. | 11/1/2015 9:35 PM |
| 149 | He clinged gently for most of the production to his mother, but that was stability purposes. He didn't cry however, and was engaged positively through out | 11/1/2015 5:36 PM |
| 150 | she seemed to lose interest slightly in the bit where they were lying down and lifting arms up. It was a quieter moment in the performance and I had to whisper to her to point things out to reengage her | 10/28/2015 9:16 PM |
| 151 | No | 10/21/2015 9:57 PM |
| 152 | Short cry at first male voice. Cry towards end when she was overstimulated - only 4 months old | 10/21/2015 8:43 PM |
| 153 | no | 10/19/2015 6:31 PM |

Q9 Did they show any other behaviour to suggest they were uncomfortable or disengaged?

Answered: 136 Skipped: 49

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | No | 1/15/2016 10:14 PM |
| 2 | No | 1/15/2016 10:10 PM |
| 3 | NO | 1/15/2016 10:01 PM |
| 4 | NO | 1/15/2016 10:00 PM |
| 5 | No | 1/15/2016 9:52 PM |
| 6 | NO. It would have been too hot if I hadn't taken off some of her clothes | 1/15/2016 9:50 PM |
| 7 | NO | 1/15/2016 9:48 PM |
| 8 | No | 1/15/2016 9:44 PM |
| 9 | No | 1/15/2016 9:41 PM |
| 10 | No | 1/15/2016 9:38 PM |
| 11 | no | 1/15/2016 9:30 PM |
| 12 | NO | 1/15/2016 9:26 PM |
| 13 | Sleepy towards the end. | 1/15/2016 9:25 PM |
| 14 | NO | 1/15/2016 9:23 PM |
| 15 | Pooing- sorry! | 1/15/2016 9:20 PM |
| 16 | NO. | 1/15/2016 9:15 PM |
| 17 | No | 1/15/2016 9:11 PM |
| 18 | No | 1/15/2016 9:06 PM |
| 19 | no | 1/15/2016 9:03 PM |
| 20 | No | 1/15/2016 9:00 PM |
| 21 | NO | 1/15/2016 8:56 PM |
| 22 | No | 1/15/2016 8:52 PM |
| 23 | fearful of strangers looking at me for reassurance | 1/15/2016 12:31 PM |
| 24 | NO | 1/15/2016 12:26 PM |
| 25 | No | 1/15/2016 12:22 PM |
| 26 | NO | 1/15/2016 12:12 PM |
| 27 | NO COMPLETELY ENGAGED | 1/15/2016 12:07 PM |
| 28 | NO | 1/15/2016 11:55 AM |
| 29 | NO | 1/15/2016 11:52 AM |
| 30 | Nope | 1/15/2016 11:35 AM |
| 31 | NO | 1/15/2016 11:32 AM |

16Singers

SurveyMonkey

| | | |
|----|---|--------------------|
| 32 | Not really | 1/15/2016 11:26 AM |
| 33 | no | 1/15/2016 11:21 AM |
| 34 | Just hungry at one point | 1/15/2016 11:18 AM |
| 35 | No | 1/15/2016 11:10 AM |
| 36 | No | 1/15/2016 11:07 AM |
| 37 | NO | 1/15/2016 11:02 AM |
| 38 | NO | 1/15/2016 10:41 AM |
| 39 | TOTALLY ENJOYED | 1/15/2016 10:38 AM |
| 40 | No | 1/15/2016 10:33 AM |
| 41 | no | 1/15/2016 10:30 AM |
| 42 | no | 1/15/2016 10:26 AM |
| 43 | no | 1/15/2016 10:20 AM |
| 44 | No | 1/15/2016 10:16 AM |
| 45 | No. | 1/15/2016 10:11 AM |
| 46 | No | 1/15/2016 10:03 AM |
| 47 | Slightly clingy | 1/15/2016 9:58 AM |
| 48 | No | 1/15/2016 9:55 AM |
| 49 | No | 1/14/2016 11:39 PM |
| 50 | No | 1/14/2016 11:34 PM |
| 51 | No | 1/14/2016 11:29 PM |
| 52 | No- | 1/14/2016 11:26 PM |
| 53 | No | 1/14/2016 11:21 PM |
| 54 | no | 1/14/2016 11:16 PM |
| 55 | No | 1/14/2016 11:12 PM |
| 56 | No | 1/14/2016 11:10 PM |
| 57 | No | 1/14/2016 11:07 PM |
| 58 | No | 1/14/2016 11:04 PM |
| 59 | At the end. Shes 12 weeks. A lot of stimulation | 1/14/2016 11:00 PM |
| 60 | N/A | 1/14/2016 8:01 PM |
| 61 | None | 1/14/2016 7:58 PM |
| 62 | No | 1/14/2016 7:53 PM |
| 63 | No | 1/14/2016 7:46 PM |
| 64 | no child | 1/14/2016 7:44 PM |
| 65 | playing with her shoes | 1/14/2016 7:42 PM |
| 66 | NO | 1/14/2016 7:37 PM |
| 67 | No | 1/14/2016 7:10 PM |
| 68 | No | 1/14/2016 7:01 PM |
| 69 | No | 1/14/2016 6:57 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 70 | No | 1/14/2016 6:53 PM |
| 71 | NOT AT ALL | 1/14/2016 4:29 PM |
| 72 | No | 1/14/2016 4:26 PM |
| 73 | Overall very well engaged. He was really taken in. | 1/14/2016 4:15 PM |
| 74 | No | 1/14/2016 4:00 PM |
| 75 | No | 1/14/2016 3:57 PM |
| 76 | No | 1/14/2016 3:55 PM |
| 77 | They were interested in the lights and flooring, and walls! | 1/14/2016 3:52 PM |
| 78 | Turn head when performer was v close | 1/14/2016 3:50 PM |
| 79 | N/A | 1/14/2016 3:37 PM |
| 80 | No | 1/14/2016 12:18 PM |
| 81 | It's unusual for my baby to cry. He had a strong reaction to the show. | 1/14/2016 12:14 PM |
| 82 | N/A | 1/14/2016 12:09 PM |
| 83 | No | 1/14/2016 12:03 PM |
| 84 | No | 1/14/2016 11:58 AM |
| 85 | No | 1/14/2016 11:55 AM |
| 86 | No | 1/14/2016 11:50 AM |
| 87 | Got a little fidgety toward the end 18 months. | 1/14/2016 11:48 AM |
| 88 | No | 1/14/2016 11:44 AM |
| 89 | No | 1/13/2016 11:34 PM |
| 90 | No | 1/13/2016 11:29 PM |
| 91 | No | 1/13/2016 11:24 PM |
| 92 | No | 1/13/2016 5:23 PM |
| 93 | None | 1/13/2016 5:18 PM |
| 94 | No | 1/13/2016 5:13 PM |
| 95 | No | 1/13/2016 5:08 PM |
| 96 | No | 1/13/2016 5:06 PM |
| 97 | N/A | 1/13/2016 5:04 PM |
| 98 | None | 1/13/2016 5:01 PM |
| 99 | No | 1/13/2016 4:55 PM |
| 100 | No. | 1/13/2016 4:50 PM |
| 101 | No | 1/13/2016 4:46 PM |
| 102 | No | 1/13/2016 4:40 PM |
| 103 | No | 1/13/2016 4:38 PM |
| 104 | No | 1/13/2016 4:33 PM |
| 105 | No | 1/13/2016 4:28 PM |
| 106 | no | 1/13/2016 4:17 PM |
| 107 | No | 1/13/2016 4:13 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 108 | got a bit hungry+ sucking breast for comfort. | 1/13/2016 3:58 PM |
| 109 | NO | 1/13/2016 3:55 PM |
| 110 | no | 1/13/2016 3:53 PM |
| 111 | no | 1/13/2016 3:41 PM |
| 112 | no | 1/13/2016 3:36 PM |
| 113 | No | 1/13/2016 3:29 PM |
| 114 | No | 1/13/2016 3:25 PM |
| 115 | No. | 1/13/2016 3:21 PM |
| 116 | SLIGHTLY MOAN-EY ABOUT 10 MINUTES INTO PERFORMANCE, BUT SETTLED | 1/13/2016 3:18 PM |
| 117 | no. | 1/13/2016 3:11 PM |
| 118 | no | 1/13/2016 3:07 PM |
| 119 | No- suggest you encourage other audience members not to have toys. | 1/13/2016 2:57 PM |
| 120 | Not disengaged, but a bit too long- fidgeting. | 1/13/2016 2:48 PM |
| 121 | clinging to me | 1/13/2016 2:43 PM |
| 122 | NO. | 1/13/2016 2:28 PM |
| 123 | No | 1/13/2016 2:23 PM |
| 124 | N/ | 1/13/2016 2:19 PM |
| 125 | No | 1/13/2016 2:13 PM |
| 126 | No | 1/13/2016 2:04 PM |
| 127 | Crawling off- room too exciting too! | 1/13/2016 1:41 PM |
| 128 | No. | 1/13/2016 1:33 PM |
| 129 | Was hungry | 1/13/2016 1:29 PM |
| 130 | No. | 1/13/2016 1:25 PM |
| 131 | No | 1/11/2016 3:37 PM |
| 132 | no | 11/5/2015 8:05 PM |
| 133 | No | 11/1/2015 9:35 PM |
| 134 | No | 11/1/2015 5:36 PM |
| 135 | Jumped a bit at one point when singers went silent then began singing again. | 10/21/2015 9:57 PM |
| 136 | no | 10/19/2015 6:31 PM |

Q10 Why do you think the performance captured / didn't capture the attention of your baby?

Answered: 146 Skipped: 39

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | Vocal range and noises Also movement. | 1/15/2016 10:14 PM |
| 2 | Interesting sounds + movement + engagement with performers | 1/15/2016 10:10 PM |
| 3 | He was least engaged when the performers were lying down. | 1/15/2016 10:05 PM |
| 4 | SOUND + MOVEMENT | 1/15/2016 10:01 PM |
| 5 | Captured | 1/15/2016 9:56 PM |
| 6 | Beautiful singing Captivating movements. | 1/15/2016 9:52 PM |
| 7 | Sound- lovely singing. | 1/15/2016 9:50 PM |
| 8 | Music and dance. Different to anything she was used to. | 1/15/2016 9:48 PM |
| 9 | Surround sound | 1/15/2016 9:44 PM |
| 10 | Captured | 1/15/2016 9:41 PM |
| 11 | The lights, sound + movements. | 1/15/2016 9:38 PM |
| 12 | Baby didn't want the singers to go to sleep! | 1/15/2016 9:30 PM |
| 13 | LOTS OF MOVEMENT + SONG MAYBE RIBBONS? | 1/15/2016 9:26 PM |
| 14 | The voices and movement combined mesmerising. | 1/15/2016 9:25 PM |
| 15 | Resonant tones | 1/15/2016 9:23 PM |
| 16 | love the sound of the voices. | 1/15/2016 9:20 PM |
| 17 | Movement, expression of singers, voices. | 1/15/2016 9:15 PM |
| 18 | lots of things to capture her attention! | 1/15/2016 9:11 PM |
| 19 | atmosphere- singers + movement | 1/15/2016 9:06 PM |
| 20 | eye contact | 1/15/2016 9:03 PM |
| 21 | deep voice sounds | 1/15/2016 9:00 PM |
| 22 | VOICES, MOVES | 1/15/2016 8:56 PM |
| 23 | lighting, tonal singing. | 1/15/2016 8:52 PM |
| 24 | lovely voices + faces + always smiling very calm. changes of tempo just as attention wandering. | 1/15/2016 12:31 PM |
| 25 | LIGHTING, DIFFERENT SOUNDS, DIFFERENT LOCATION OF SOUND | 1/15/2016 12:26 PM |
| 26 | Varied, easy to follow | 1/15/2016 12:22 PM |
| 27 | N/A | 1/15/2016 12:12 PM |
| 28 | MOVEMENT/ VOCALS HARMONIES- FOUND IT HYPNOTISING | 1/15/2016 12:07 PM |
| 29 | Fascinating it was being channelled to them. Reaching out to them. At their level, Directed at them. | 1/15/2016 12:00 PM |
| 30 | VISUAL + AUDIBLE STIMULI | 1/15/2016 11:55 AM |

16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 31 | SOUND & MOVEMENT | 1/15/2016 11:52 AM |
| 32 | the sound was beautiful and Emily loves music + rythhem so it really appealed to her. | 1/15/2016 11:50 AM |
| 33 | The movement, when we had performers behind us too worked really well | 1/15/2016 11:35 AM |
| 34 | It was amazing | 1/15/2016 11:32 AM |
| 35 | Engaging style that kept her rapt in the performance | 1/15/2016 11:26 AM |
| 36 | Voices captured attention | 1/15/2016 11:18 AM |
| 37 | Movement, songs and tempo | 1/15/2016 11:10 AM |
| 38 | interesting sounds, rythim and movements of the performers | 1/15/2016 11:07 AM |
| 39 | Different to anything he's seen/ heard before. Lovely voices & harmonies, atmospheric & not too much going on. Very interesting. | 1/15/2016 11:02 AM |
| 40 | DID- THE VOICES + MOVEMENT | 1/15/2016 10:41 AM |
| 41 | ALL ASPECTS POSS- MORE LIGHTS | 1/15/2016 10:38 AM |
| 42 | Pitch of singing & movement | 1/15/2016 10:33 AM |
| 43 | I'm not sure | 1/15/2016 10:30 AM |
| 44 | smiley faces, noises | 1/15/2016 10:26 AM |
| 45 | happy clappy bits | 1/15/2016 10:20 AM |
| 46 | Enough going on, singing/ movement/ lighting | 1/15/2016 10:11 AM |
| 47 | Definitely did | 1/15/2016 10:03 AM |
| 48 | Singing voices, changing | 1/15/2016 9:58 AM |
| 49 | Very engaging performers. | 1/15/2016 9:55 AM |
| 50 | Cosy + gone into deep sleep + lullaby | 1/14/2016 11:39 PM |
| 51 | It captured attention through the voices, movement, pace | 1/14/2016 11:29 PM |
| 52 | Intimate Singing Singers engaged with the audience/ babies live performance Singers smiled at the babies | 1/14/2016 11:21 PM |
| 53 | singing movement see previous pages | 1/14/2016 11:16 PM |
| 54 | Bouncy song | 1/14/2016 11:12 PM |
| 55 | Variety of sounds + movement | 1/14/2016 11:10 PM |
| 56 | Voices, movements + lights | 1/14/2016 11:07 PM |
| 57 | He loves noises & voices together. For little babies, more on the floor facing the babies might have increased engagement | 1/14/2016 11:04 PM |
| 58 | The big jerky movements | 1/14/2016 11:00 PM |
| 59 | engaged with the singing | 1/14/2016 8:01 PM |
| 60 | different songs, voices, movements | 1/14/2016 7:58 PM |
| 61 | The atmosphere & colours, he loved the sounds. He loved the sculpture | 1/14/2016 7:53 PM |
| 62 | All of stated previously :) | 1/14/2016 7:46 PM |
| 63 | no child | 1/14/2016 7:44 PM |
| 64 | Never heard that style of music before | 1/14/2016 7:42 PM |
| 65 | Movement | 1/14/2016 7:37 PM |
| 66 | - Movement of performers - The sculpture | 1/14/2016 7:34 PM |
| 67 | Pace Lovely smiles w/o over egging | 1/14/2016 7:24 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 68 | The pace of the performance + the small group members. | 1/14/2016 7:18 PM |
| 69 | Melodic and performers caught her eye. | 1/14/2016 7:10 PM |
| 70 | Open environment. The sounds + different tone/ volumes/ (illegible) | 1/14/2016 7:01 PM |
| 71 | Music | 1/14/2016 6:53 PM |
| 72 | SHE ENJOYED THE MOVEMENTS & MUSIC | 1/14/2016 4:29 PM |
| 73 | The interesting soft singing style isn't what they normally hear! | 1/14/2016 4:26 PM |
| 74 | I FELT THAT IT NEEDED TO BE MORE ENGAGING VISUALLY | 1/14/2016 4:20 PM |
| 75 | It did because he focussed attention for much longer period than usual. | 1/14/2016 4:15 PM |
| 76 | Music | 1/14/2016 4:00 PM |
| 77 | It was very engaging. | 1/14/2016 3:52 PM |
| 78 | Yes | 1/14/2016 3:50 PM |
| 79 | Captured- Singing | 1/14/2016 3:37 PM |
| 80 | Array of movement Change in tone/ volume | 1/14/2016 12:18 PM |
| 81 | Maybe it was the dark atmosphere/ closeness to the singers. | 1/14/2016 12:14 PM |
| 82 | N/A | 1/14/2016 12:09 PM |
| 83 | He enjoys music especially loud, low voices like his dads. | 1/14/2016 11:58 AM |
| 84 | Movement + noise | 1/14/2016 11:55 AM |
| 85 | .Singers voice .atmosphere | 1/14/2016 11:50 AM |
| 86 | Something new. | 1/14/2016 11:44 AM |
| 87 | Rhythm, sound connection of movement with sound. | 1/13/2016 11:36 PM |
| 88 | Lighting Singing Movement | 1/13/2016 11:34 PM |
| 89 | Singers, their engagement with child when child initiated and music/ voices | 1/13/2016 11:29 PM |
| 90 | Frequent change & movement & voices, lighting, excellent performers. | 1/13/2016 11:24 PM |
| 91 | Singing and movement | 1/13/2016 11:20 PM |
| 92 | From observation: yes, the majority | 1/13/2016 11:06 PM |
| 93 | The different new sounds & movements | 1/13/2016 5:23 PM |
| 94 | New sounds and body movements | 1/13/2016 5:18 PM |
| 95 | Sounds *Eye contact from performers* Engaging/ friendly/ expressions- warmth | 1/13/2016 5:13 PM |
| 96 | It's different | 1/13/2016 5:10 PM |
| 97 | Varied music + movement | 1/13/2016 5:08 PM |
| 98 | The diff vocal noises | 1/13/2016 5:06 PM |
| 99 | By end of it he was very calm | 1/13/2016 5:04 PM |
| 100 | It was gentle and calm | 1/13/2016 4:55 PM |
| 101 | Something very different to the usual group activities we go to. Sound bath at the beginning immediately pulled them in. | 1/13/2016 4:50 PM |
| 102 | Music, movement, interesting + unusual sounds. | 1/13/2016 4:46 PM |
| 103 | Movement variety of singing & dance styles the use of the tuning bell, the honey comb variations | 1/13/2016 4:40 PM |
| 104 | the noises intreged her | 1/13/2016 4:38 PM |

16Singers

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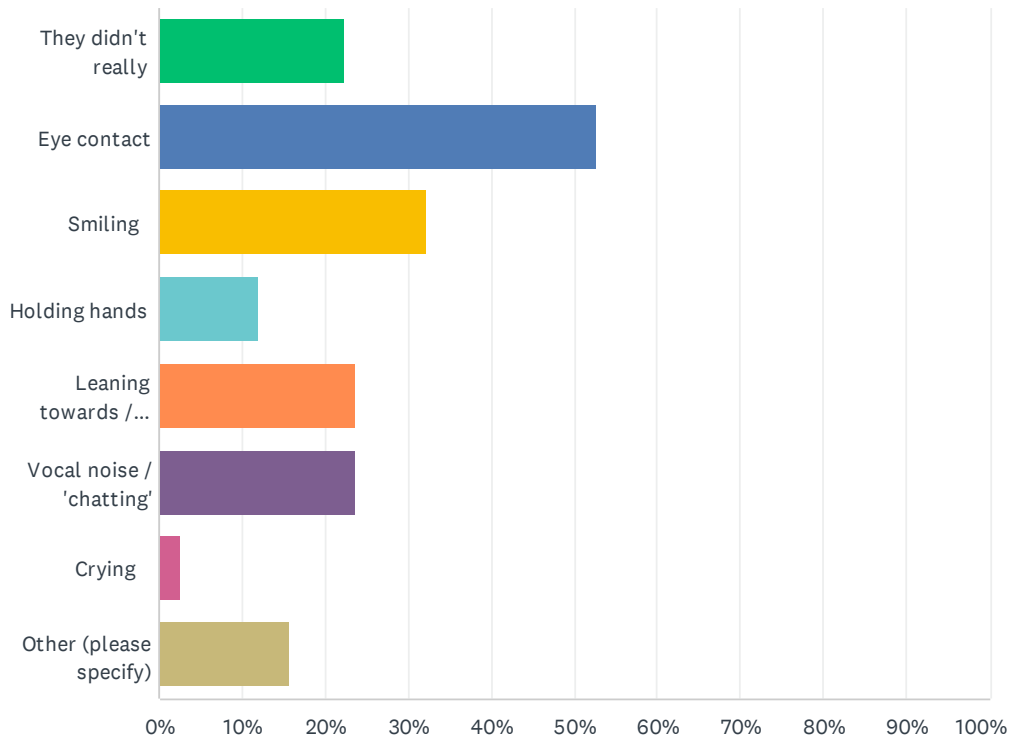
| | | |
|-----|--|--------------------|
| 105 | Captured | 1/13/2016 4:33 PM |
| 106 | Vibrations. All encompassing. Middle of sound like nothing experienced before. She loves us singing (badly!) So this was going to capture her attention. | 1/13/2016 4:28 PM |
| 107 | Rhythm, singing, harmonies, sounds, movement | 1/13/2016 4:17 PM |
| 108 | Movement + sound were engaging- constant eye contact. | 1/13/2016 4:13 PM |
| 109 | eye contact with performers & babies visuals + music | 1/13/2016 4:10 PM |
| 110 | UNUSUAL, MULTI- SENSORY | 1/13/2016 4:04 PM |
| 111 | At her eye level | 1/13/2016 3:55 PM |
| 112 | fast pace of change of music styles is a good thing! | 1/13/2016 3:53 PM |
| 113 | Totally captured | 1/13/2016 3:45 PM |
| 114 | she loves music | 1/13/2016 3:41 PM |
| 115 | yes- definitely captured her attention! | 1/13/2016 3:36 PM |
| 116 | COLOURED (BRIGHT) COSTUMES MIGHT HAVE ATTRACTED HER ATTENTION. | 1/13/2016 3:34 PM |
| 117 | Combination of vocal/ dance & moved of the cast | 1/13/2016 3:29 PM |
| 118 | He watched the performers' movements. | 1/13/2016 3:21 PM |
| 119 | SINGING CAUGHT HIS ATTENTION AND HE FOLLOWED ALL THE MOVEMENTS | 1/13/2016 3:18 PM |
| 120 | lights> chnage in pace of performance meant it was very varied. | 1/13/2016 3:11 PM |
| 121 | Calm atmosphere | 1/13/2016 3:07 PM |
| 122 | changing rhythms, pace, movement | 1/13/2016 2:57 PM |
| 123 | The set up Being in the round + seeing other babies The simplicity is nice | 1/13/2016 2:52 PM |
| 124 | The set-up. Being on a floor so you can look up & change position | 1/13/2016 2:48 PM |
| 125 | didn't want to look away | 1/13/2016 2:43 PM |
| 126 | the louder the upbeat songs with rhythm were the one she engaged with most She liked lighting + faces of performers going by + making eye contact | 1/13/2016 2:37 PM |
| 127 | Singing captured. | 1/13/2016 2:28 PM |
| 128 | Singing & movement- nice lighting | 1/13/2016 2:25 PM |
| 129 | Yes | 1/13/2016 2:23 PM |
| 130 | Close up engagement. group, not so much. | 1/13/2016 2:13 PM |
| 131 | ? | 1/13/2016 2:09 PM |
| 132 | Music | 1/13/2016 2:04 PM |
| 133 | after a while web got a bit boring nothing new | 1/13/2016 1:53 PM |
| 134 | She is 14 months so not great attention span! | 1/13/2016 1:41 PM |
| 135 | Movement, sounds, different set | 1/13/2016 1:33 PM |
| 136 | Light, move, voice | 1/13/2016 1:29 PM |
| 137 | It did, she loved it! :) | 1/13/2016 1:25 PM |
| 138 | Very well researched. Music drewed her and kept her attention with movement. | 1/11/2016 3:37 PM |
| 139 | Combination of singing and movement in a a safe environment | 1/11/2016 12:09 PM |
| 140 | He loves music and singing and the movements by the performers really caught his attention. | 11/5/2015 8:05 PM |
| 141 | It definitely captured her attention but she is of the age where she wants to be part of the | 11/1/2015 9:35 PM |

action rather than sit and watch. She loved the dancing and the performance space. She responded when the singers paused in their song. She responded when they sang directly to her.

| | | |
|-----|---|--------------------|
| 142 | Our son certainly hadn't to that point been exposed to multi directional musical sounds, rhythms or movements. This could have been potentially overwhelming but he seemed to respond naturally and I think this was to do with the tone, tempo, rhythm, environment and nature of the performance/performers | 11/1/2015 5:36 PM |
| 143 | powerful, good quality live voices very close up and coming from different angles/areas of the space. Interesting but simple visual elements e.g. the shaping of the hands | 10/28/2015 9:16 PM |
| 144 | Oral interest & performer interaction and connection to my baby | 10/21/2015 9:57 PM |
| 145 | She loved it, she was very still and wide eyed | 10/21/2015 8:43 PM |
| 146 | Livia loves music and enjoys recorded classical music so think hearing it live was enthralling for her. I think the calm atmosphere and the use of pause/suspension of breath caught her attention too. | 10/19/2015 6:31 PM |

Q11 Did your baby interact physically or vocally with other babies during the show? If so, how?

Answered: 152 Skipped: 33



| ANSWER CHOICES | RESPONSES |
|---|-----------|
| They didn't really | 22.37% 34 |
| Eye contact | 52.63% 80 |
| Smiling | 32.24% 49 |
| Holding hands | 11.84% 18 |
| Leaning towards / cuddling babies they were next to | 23.68% 36 |
| Vocal noise / 'chatting' | 23.68% 36 |
| Crying | 2.63% 4 |
| Other (please specify) | 15.79% 24 |
| Total Respondents: 152 | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|---|--------------------|
| 1 | Eye contact- maybe | 1/15/2016 10:15 PM |
| 2 | NO | 1/15/2016 11:50 AM |
| 3 | vocal noise/ 'chatting' at the end. dancing on the last piece | 1/15/2016 11:36 AM |

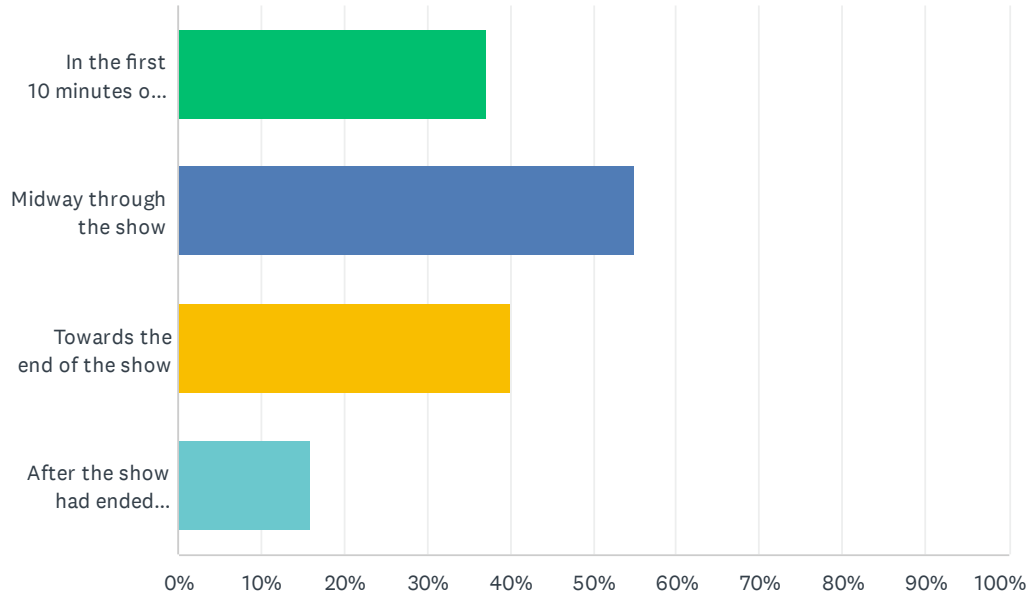
16Singers

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| | | |
|----|--|--------------------|
| 4 | NO | 1/15/2016 10:41 AM |
| 5 | CRAWLED TO PERFORMERS | 1/15/2016 10:38 AM |
| 6 | Too far away | 1/15/2016 10:04 AM |
| 7 | no child | 1/14/2016 7:44 PM |
| 8 | Saw | 1/14/2016 7:26 PM |
| 9 | No- too young | 1/14/2016 3:57 PM |
| 10 | No- too young | 1/14/2016 3:55 PM |
| 11 | Pointing | 1/14/2016 3:53 PM |
| 12 | N/A | 1/14/2016 12:10 PM |
| 13 | N/a | 1/14/2016 12:06 PM |
| 14 | cuddling | 1/13/2016 11:30 PM |
| 15 | Cuddling, lying on | 1/13/2016 11:25 PM |
| 16 | WAVING | 1/13/2016 4:06 PM |
| 17 | pointing with finger | 1/13/2016 4:02 PM |
| 18 | comfort from me (mum) | 1/13/2016 2:29 PM |
| 19 | No | 1/13/2016 1:54 PM |
| 20 | A little aware of others, more interested in show | 1/13/2016 1:48 PM |
| 21 | Eye contact (at times) | 1/13/2016 1:34 PM |
| 22 | Following others. | 1/13/2016 1:21 PM |
| 23 | He looked at the people looking at him | 1/11/2016 3:28 PM |
| 24 | Approached another child of similar age, looked at each other. | 11/1/2015 9:37 PM |

Q12 Can you remember when that happened? Tick all that apply.

Answered: 100 Skipped: 85



| ANSWER CHOICES | RESPONSES | |
|---|-----------|----|
| In the first 10 minutes of the show | 37.00% | 37 |
| Midway through the show | 55.00% | 55 |
| Towards the end of the show | 40.00% | 40 |
| After the show had ended whilst you were still in the theatre | 16.00% | 16 |
| Total Respondents: 100 | | |

Q13 Do you think the performance captured the attention of other babies?

Answered: 126 Skipped: 59

| ANSWER CHOICES | RESPONSES | |
|-------------------------|-----------|-----|
| Yes, because... | 97.62% | 123 |
| No, because... | 0.79% | 1 |
| I don't know because... | 2.38% | 3 |

| # | YES, BECAUSE... | DATE |
|----|---|--------------------|
| 1 | Noises and movement. | 1/15/2016 10:15 PM |
| 2 | They were enthralled! | 1/15/2016 10:11 PM |
| 3 | they were silent + staring | 1/15/2016 10:05 PM |
| 4 | THEIR FACES LIT UP | 1/15/2016 10:02 PM |
| 5 | Most babies eyes were transfixed | 1/15/2016 9:53 PM |
| 6 | They were all so still | 1/15/2016 9:50 PM |
| 7 | observation of facial expression + laughter | 1/15/2016 9:45 PM |
| 8 | ALL LOOKED CAPTIVATED | 1/15/2016 9:27 PM |
| 9 | they all looked towards the performers and were engaged and calm. | 1/15/2016 9:15 PM |
| 10 | there was lots to keep her occupied. | 1/15/2016 9:11 PM |
| 11 | All quiet + still (most [illegible]) | 1/15/2016 9:07 PM |
| 12 | eye contact | 1/15/2016 9:04 PM |
| 13 | pointing, vocalsing. | 1/15/2016 8:52 PM |
| 14 | MOVEMENT + SOUND | 1/15/2016 12:26 PM |
| 15 | eye contact maintained | 1/15/2016 12:23 PM |
| 16 | they all seemed to be engaged | 1/15/2016 12:14 PM |
| 17 | ALL MESMERISED + SOME INTERACTED | 1/15/2016 12:08 PM |
| 18 | YES | 1/15/2016 11:56 AM |
| 19 | LOTS RUNNING AROUND | 1/15/2016 11:53 AM |
| 20 | There eyes followed the action | 1/15/2016 11:50 AM |
| 21 | it was beautiful | 1/15/2016 11:32 AM |
| 22 | They were mesmerised | 1/15/2016 11:27 AM |
| 23 | all v. attentive | 1/15/2016 11:21 AM |
| 24 | She was interested | 1/15/2016 11:18 AM |
| 25 | Sound + movement | 1/15/2016 11:13 AM |
| 26 | Movement, song | 1/15/2016 11:11 AM |
| 27 | they interacted with our baby | 1/15/2016 11:07 AM |
| 28 | I could see them engaged | 1/15/2016 11:03 AM |

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| | | |
|----|--|--------------------|
| 29 | THEY ALL ENGAGED IN THEIR OWN WAY | 1/15/2016 10:41 AM |
| 30 | IT WAS INTERESTING AND EXCITING | 1/15/2016 10:38 AM |
| 31 | they were all watching | 1/15/2016 10:34 AM |
| 32 | it was different | 1/15/2016 10:31 AM |
| 33 | they all followed | 1/15/2016 10:27 AM |
| 34 | They sat still! | 1/15/2016 10:21 AM |
| 35 | Watching/ looking in amazement | 1/15/2016 10:12 AM |
| 36 | they all sat staring, mouths open | 1/15/2016 10:04 AM |
| 37 | Watching | 1/15/2016 9:58 AM |
| 38 | They were all engaged | 1/15/2016 9:56 AM |
| 39 | They smiled + engaged + giggled not much crying | 1/14/2016 11:39 PM |
| 40 | of everything (music, voices, choreography). | 1/14/2016 11:35 PM |
| 41 | Yes, because they all seemed to watch engage | 1/14/2016 11:30 PM |
| 42 | lots of them sitting still, v.little crying | 1/14/2016 11:26 PM |
| 43 | it was intimate & kept them interested | 1/14/2016 11:21 PM |
| 44 | They all watched. All engaged. | 1/14/2016 11:17 PM |
| 45 | I could see other babies mesmerised! | 1/14/2016 11:14 PM |
| 46 | baby eye contact + giggling | 1/14/2016 11:08 PM |
| 47 | you could see them watching | 1/14/2016 11:05 PM |
| 48 | They were fascinated. No one crying. | 1/14/2016 11:00 PM |
| 49 | crawling giggling | 1/14/2016 8:02 PM |
| 50 | Sitting and watching | 1/14/2016 7:58 PM |
| 51 | he explored & was enchanted | 1/14/2016 7:53 PM |
| 52 | Watching | 1/14/2016 7:47 PM |
| 53 | They seemed mesmerised | 1/14/2016 7:38 PM |
| 54 | Other babies quiet + paying attention | 1/14/2016 7:34 PM |
| 55 | Yes. Range of still/ quiet/ vocalising but interested + exploring. | 1/14/2016 7:26 PM |
| 56 | They wanted to interact with performers. | 1/14/2016 7:19 PM |
| 57 | of the vocals | 1/14/2016 7:01 PM |
| 58 | All engaged | 1/14/2016 6:54 PM |
| 59 | CALMING MUSIC | 1/14/2016 4:29 PM |
| 60 | One wee girl just kept smiling! | 1/14/2016 4:24 PM |
| 61 | They all focussed | 1/14/2016 4:15 PM |
| 62 | Fascination- watching. | 1/14/2016 3:57 PM |
| 63 | Fascination- watching. | 1/14/2016 3:55 PM |
| 64 | Yes because it was very different to the usual assault on senses. | 1/14/2016 3:53 PM |
| 65 | they were still | 1/14/2016 3:50 PM |
| 66 | They looked captivated | 1/14/2016 3:37 PM |

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| | | |
|-----|--|--------------------|
| 67 | Some of the time | 1/14/2016 12:18 PM |
| 68 | their faces were transfixed. | 1/14/2016 12:15 PM |
| 69 | they watched, smiled + responded | 1/14/2016 12:10 PM |
| 70 | They were transfixed, fascinated | 1/14/2016 12:06 PM |
| 71 | they looked intently | 1/14/2016 12:04 PM |
| 72 | they seemed engaged- one trying to get involved. | 1/14/2016 11:59 AM |
| 73 | (tick) | 1/14/2016 11:51 AM |
| 74 | (tick) | 1/13/2016 11:37 PM |
| 75 | all watched | 1/13/2016 11:30 PM |
| 76 | Music + movement | 1/13/2016 11:25 PM |
| 77 | movement and vocals | 1/13/2016 11:21 PM |
| 78 | eye contact, stillness | 1/13/2016 11:17 PM |
| 79 | you could see on their faces | 1/13/2016 11:07 PM |
| 80 | they were all transfixed or interacting | 1/13/2016 5:30 PM |
| 81 | They were looking & joining in | 1/13/2016 5:26 PM |
| 82 | They seemed engaged, watching show | 1/13/2016 5:24 PM |
| 83 | sounds | 1/13/2016 5:19 PM |
| 84 | movement, sound | 1/13/2016 5:13 PM |
| 85 | Responses physically | 1/13/2016 5:01 PM |
| 86 | of the movements around | 1/13/2016 4:56 PM |
| 87 | interaction with performers | 1/13/2016 4:34 PM |
| 88 | Clearly engaged, still etc. | 1/13/2016 4:29 PM |
| 89 | Movement | 1/13/2016 4:14 PM |
| 90 | ALL SEEMED ENGAGED THROUGHOUT. | 1/13/2016 4:06 PM |
| 91 | they were still + quiet. | 1/13/2016 3:59 PM |
| 92 | they were all looking | 1/13/2016 3:56 PM |
| 93 | age appropriate, eye contact | 1/13/2016 3:48 PM |
| 94 | they were watching | 1/13/2016 3:41 PM |
| 95 | movement, voices | 1/13/2016 3:38 PM |
| 96 | Yes, all very quiet | 1/13/2016 3:29 PM |
| 97 | They were watching. | 1/13/2016 3:21 PM |
| 98 | THEY WERE SILENT | 1/13/2016 3:18 PM |
| 99 | it had a lot of variety. | 1/13/2016 3:12 PM |
| 100 | interactive | 1/13/2016 3:08 PM |
| 101 | Imogen was tired then was really engaged | 1/13/2016 3:04 PM |
| 102 | dancing, laughing, sounds | 1/13/2016 2:58 PM |
| 103 | Yes- opposite was into it | 1/13/2016 2:49 PM |
| 104 | mostly NO crying + watching performers | 1/13/2016 2:38 PM |

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| | | |
|----------|--|---------------------|
| 105 | yes. | 1/13/2016 2:29 PM |
| 106 | some giggled & moved | 1/13/2016 2:25 PM |
| 107 | Yes- crawling towards action | 1/13/2016 2:14 PM |
| 108 | some went to the singers, one laughed... | 1/13/2016 2:09 PM |
| 109 | they were calm/ smiling | 1/13/2016 2:05 PM |
| 110 | they were calm | 1/13/2016 1:41 PM |
| 111 | noticed clapping, smiling, silence | 1/13/2016 1:34 PM |
| 112 | Voice & light | 1/13/2016 1:29 PM |
| 113 | They made good noises. | 1/13/2016 1:21 PM |
| 114 | looking across stage wall babies were transfixed | 1/11/2016 3:37 PM |
| 115 | Yes | 1/11/2016 12:10 PM |
| 116 | it was fast paced and engaging | 11/5/2015 8:07 PM |
| 117 | They were attending to the singers. They were all calm and engaged. | 11/1/2015 9:37 PM |
| 118 | Eye contact. Floor work. Beats of complete silence after noisy moments. | 11/1/2015 6:36 PM |
| 119 | As stated in the earlier answer (sorry for being lazy) | 11/1/2015 5:39 PM |
| 120 | they were pretty settled overall | 10/28/2015 9:16 PM |
| 121 | There was lots happening all the time which engaged the babies | 10/21/2015 10:01 PM |
| 122 | They were tracking what was happening, smiling, making noises, trying to join in | 10/21/2015 8:45 PM |
| 123 | Many were still and watching, and others were obviously responding vocally. | 10/19/2015 6:35 PM |
| # | NO, BECAUSE... | DATE |
| 1 | woke up for the show | 1/14/2016 11:51 AM |
| # | I DON'T KNOW BECAUSE... | DATE |
| 1 | VARIED | 1/14/2016 4:20 PM |
| 2 | for moments but not consistently | 1/13/2016 2:43 PM |
| 3 | depends on developmental stage- different reactions all valid. | 1/13/2016 2:19 PM |

Q14 If your baby was engaged, what do you think enabled them to sit and watch, staying focused on the performance?

Answered: 110 Skipped: 75

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | Changes in range of voices. Singers expressions, and dancing. | 1/15/2016 10:15 PM |
| 2 | frequent change of pace + movement. | 1/15/2016 10:11 PM |
| 3 | The change in type of sound + movement. | 1/15/2016 10:05 PM |
| 4 | DYNAMISM OF ACT | 1/15/2016 10:02 PM |
| 5 | Changed in pace to the performance. | 1/15/2016 9:53 PM |
| 6 | Music | 1/15/2016 9:50 PM |
| 7 | Sound + movement | 1/15/2016 9:45 PM |
| 8 | VARIATION + EYE CONTACT OF PERFORMERS | 1/15/2016 9:27 PM |
| 9 | Ever changing view and sounds. | 1/15/2016 9:15 PM |
| 10 | Lots of different Sounds & movement. | 1/15/2016 9:11 PM |
| 11 | Movement + voices | 1/15/2016 9:07 PM |
| 12 | movement singers voices | 1/15/2016 9:04 PM |
| 13 | VOICES, MOVES | 1/15/2016 8:57 PM |
| 14 | lighting, small space. | 1/15/2016 8:52 PM |
| 15 | CHANGES IN TEMPO + NOISES MADE | 1/15/2016 12:26 PM |
| 16 | 1. beautiful sounds 2. Interesting sounds 3. varied sounds Same for movements | 1/15/2016 12:23 PM |
| 17 | . unfamiliar for them singers vocals . the change of lighting . interesting/ changing choreography throughout the show | 1/15/2016 12:14 PM |
| 18 | ENGAGED IN MELODIC SOUND. CHANGING RHYTHMS KEPT INTEREST AND MOVEMENT. AND PROPS HELPED FOCUS | 1/15/2016 12:08 PM |
| 19 | VOCAL + VISUAL STIMULATION | 1/15/2016 11:56 AM |
| 20 | The quality of the performance. | 1/15/2016 11:50 AM |
| 21 | the performers | 1/15/2016 11:32 AM |
| 22 | The singing and movement captured her attention | 1/15/2016 11:27 AM |
| 23 | Movements In the beginning of the show my baby(5 months) tried to copy certain words/ sounds. | 1/15/2016 11:18 AM |
| 24 | Sound + movement | 1/15/2016 11:13 AM |
| 25 | atmosphere, songs, in my lap | 1/15/2016 11:11 AM |
| 26 | performer's eye contact | 1/15/2016 11:07 AM |
| 27 | Mesmerising singing & movement | 1/15/2016 11:03 AM |
| 28 | VOICES + MOVEMENT | 1/15/2016 10:41 AM |
| 29 | THE STYLE OF THE SHOW | 1/15/2016 10:38 AM |
| 30 | Change of style | 1/15/2016 10:34 AM |

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| | | |
|----|---|--------------------|
| 31 | how interesting things were | 1/15/2016 10:31 AM |
| 32 | set on father's laps | 1/15/2016 10:27 AM |
| 33 | Changing dynamics of music | 1/15/2016 10:21 AM |
| 34 | All of it | 1/15/2016 10:12 AM |
| 35 | Performers paying her attention + interacting +changes in lighting. Changes in tempo of song. | 1/15/2016 10:04 AM |
| 36 | Seating arrangement | 1/15/2016 9:58 AM |
| 37 | The space & the engaging performers | 1/15/2016 9:56 AM |
| 38 | the voices, movement, singers eye contact | 1/14/2016 11:30 PM |
| 39 | the sounds & the show | 1/14/2016 11:21 PM |
| 40 | See previous. | 1/14/2016 11:17 PM |
| 41 | the sound of the music | 1/14/2016 11:11 PM |
| 42 | Voices, lights movements | 1/14/2016 11:08 PM |
| 43 | Format Ability to move/ get up etc. | 1/14/2016 11:05 PM |
| 44 | interested in the performance | 1/14/2016 8:02 PM |
| 45 | holding on to parents eye contact with performers | 1/14/2016 7:58 PM |
| 46 | Didn't really 'sit & watch' he moved around. | 1/14/2016 7:53 PM |
| 47 | movement different sounds | 1/14/2016 7:47 PM |
| 48 | no child | 1/14/2016 7:44 PM |
| 49 | Timing | 1/14/2016 7:42 PM |
| 50 | They did not sit + watch | 1/14/2016 7:34 PM |
| 51 | Relaxed seating Confident/ slow perf. | 1/14/2016 7:26 PM |
| 52 | Movement of performers. | 1/14/2016 7:10 PM |
| 53 | Comfort + style dynamic + performers | 1/14/2016 7:01 PM |
| 54 | interest | 1/14/2016 6:54 PM |
| 55 | ENJOYMENT OF MUSIC & MOVEMENT | 1/14/2016 4:29 PM |
| 56 | Seating arrangements | 1/14/2016 4:26 PM |
| 57 | SINGERS' VOICES/ BEAUTIFUL MUSIC | 1/14/2016 4:20 PM |
| 58 | The whole new, unusual experience. | 1/14/2016 4:15 PM |
| 59 | the pace, that it changed and developed. | 1/14/2016 3:53 PM |
| 60 | As no.10 | 1/14/2016 12:18 PM |
| 61 | Lovely sounds. | 1/14/2016 12:15 PM |
| 62 | N/a | 1/14/2016 12:06 PM |
| 63 | the lighting was low + performers engaging | 1/14/2016 12:04 PM |
| 64 | The music was very calming, soothed him well. | 1/14/2016 11:59 AM |
| 65 | Vocal | 1/14/2016 11:48 AM |
| 66 | The pace of the performance | 1/14/2016 11:45 AM |
| 67 | Interest in music + freedom to move | 1/13/2016 11:30 PM |
| 68 | general environment | 1/13/2016 11:25 PM |

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| | | |
|-----|---|--------------------|
| 69 | Number of people performing- plenty to see and listen to. | 1/13/2016 11:21 PM |
| 70 | Change in pace Movement | 1/13/2016 5:30 PM |
| 71 | Music & movement Eyecontact | 1/13/2016 5:26 PM |
| 72 | The movement and the personal contact from performers | 1/13/2016 5:24 PM |
| 73 | Performers Movements | 1/13/2016 5:19 PM |
| 74 | -movement of sound across room -engaging performers | 1/13/2016 5:13 PM |
| 75 | Voice of performers | 1/13/2016 5:04 PM |
| 76 | Differences throughout | 1/13/2016 5:01 PM |
| 77 | His age? 14 months | 1/13/2016 4:56 PM |
| 78 | Lots to watch + different sounds. | 1/13/2016 4:46 PM |
| 79 | The actors moving around the stage | 1/13/2016 4:38 PM |
| 80 | Singing, dancing, interactive with baby in the end. | 1/13/2016 4:34 PM |
| 81 | Close. Variety. Movement as well as sound. faces close. | 1/13/2016 4:29 PM |
| 82 | sound + movement | 1/13/2016 4:14 PM |
| 83 | INTEREST, POSSIBLY IMITATING PARENTS | 1/13/2016 4:06 PM |
| 84 | dim lights + calming sounds. | 1/13/2016 3:59 PM |
| 85 | She was interested | 1/13/2016 3:56 PM |
| 86 | voices from all directions | 1/13/2016 3:48 PM |
| 87 | held her interest | 1/13/2016 3:41 PM |
| 88 | Atmosphere, lights, movement, cushions (?Please read illegible?) | 1/13/2016 3:38 PM |
| 89 | The moevements | 1/13/2016 3:21 PM |
| 90 | SITTING IN FRONT OF ME | 1/13/2016 3:18 PM |
| 91 | people movement + making noises | 1/13/2016 3:04 PM |
| 92 | Variety of pace- really good. | 1/13/2016 2:58 PM |
| 93 | Sitting close + holding mum Volume. He reacts to dramatic. | 1/13/2016 2:53 PM |
| 94 | positioning her in the right direction | 1/13/2016 2:49 PM |
| 95 | She didn't really | 1/13/2016 2:43 PM |
| 96 | ... movement + sound different from norm | 1/13/2016 2:38 PM |
| 97 | Keeping hold of them | 1/13/2016 2:25 PM |
| 98 | Singing, sound- close up + distance contrast in movement. | 1/13/2016 2:14 PM |
| 99 | Space/ warmth | 1/13/2016 2:05 PM |
| 100 | Sounds, movement | 1/13/2016 1:34 PM |
| 101 | Yes | 1/13/2016 1:29 PM |
| 102 | Hand movements. | 1/13/2016 1:21 PM |
| 103 | Sound | 1/11/2016 3:37 PM |
| 104 | fast paced, movement, change in rhythm and pace, lighting | 11/5/2015 8:07 PM |
| 105 | She didn't sit and watch beyond the first couple of minutes. | 11/1/2015 9:37 PM |
| 106 | I think that in allowing the setting to be baby led, and the interaction to be free and dynamic, this allowed the babies, to interact on their terms, be that looking to the sky for 30 mins or | 11/1/2015 5:39 PM |

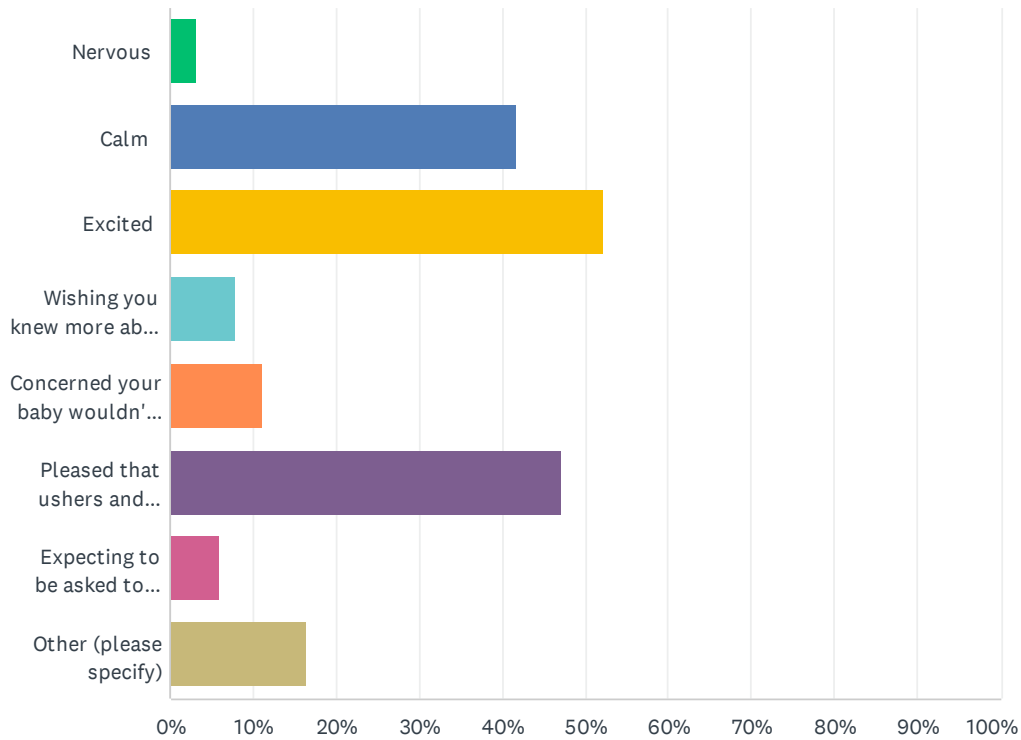
16Singers

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| | crawling amongst the actors | |
|-----|---|---------------------|
| 107 | the atmosphere of a live performance - I think they pick up on the sense of anticipation from adults. The pace of the piece was excellent, light and shade etc. It was a good length. There was a loose narrative/concept with recognisable parts eg sleeping | 10/28/2015 9:16 PM |
| 108 | Connections with performers Interesting sounds and movement | 10/21/2015 10:01 PM |
| 109 | Comfort of mommy with her, the quick turnaround and constant change in the performance, the lovely eye contact with performers | 10/21/2015 8:45 PM |
| 110 | everything, but particularly the beautiful singing and the performers' eye contact with the audience. | 10/19/2015 6:35 PM |

Q15 How did you feel entering the theatre space with your baby? Tick all that apply.

Answered: 153 Skipped: 32



| ANSWER CHOICES | RESPONSES |
|--|-----------|
| Nervous | 3.27% 5 |
| Calm | 41.83% 64 |
| Excited | 52.29% 80 |
| Wishing you knew more about what might happen | 7.84% 12 |
| Concerned your baby wouldn't 'behave' in the 'right' way | 11.11% 17 |
| Pleased that ushers and performers had chatted to you in the foyer before the show | 47.06% 72 |
| Expecting to be asked to 'join in' with actions or songs | 5.88% 9 |
| Other (please specify) | 16.34% 25 |
| Total Respondents: 153 | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|--|--------------------|
| 1 | Pleased/ entertained | 1/15/2016 12:23 PM |
| 2 | Anticipation | 1/15/2016 12:01 PM |
| 3 | This relaxed me about him crawling about | 1/15/2016 11:38 AM |

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| | | |
|----|---|---------------------|
| 4 | Mysterious atmosphere | 1/15/2016 11:19 AM |
| 5 | Nice to know what was ok | 1/15/2016 11:12 AM |
| 6 | Not quite sure whether she could crawl about. Plus I was moved to tears by the beauty of it all. | 1/15/2016 10:06 AM |
| 7 | Happy, comfortable | 1/14/2016 11:35 PM |
| 8 | wasn't sure how 'involved' the babies could get in the performance. | 1/14/2016 11:27 PM |
| 9 | Yes- but they gave differing info. One suggested I should not let him walk about and other said should. | 1/14/2016 7:55 PM |
| 10 | no child | 1/14/2016 7:45 PM |
| 11 | Not sure if babies allowed in space because child on elastic sent away, though in a lovely way, though other exploration was allowed. | 1/14/2016 7:30 PM |
| 12 | Intrigued | 1/14/2016 4:16 PM |
| 13 | N/a | 1/14/2016 12:07 PM |
| 14 | Joyful, calm | 1/13/2016 11:17 PM |
| 15 | & that they led us to our seats. Excellent. | 1/13/2016 4:31 PM |
| 16 | but a bit rushed to sit down. | 1/13/2016 3:59 PM |
| 17 | Apprehensive. relaxed- having performers outside was nice + settling | 1/13/2016 2:54 PM |
| 18 | lighting | 1/13/2016 2:50 PM |
| 19 | In the round = excellent | 1/13/2016 2:20 PM |
| 20 | A little worried re older child | 1/13/2016 1:54 PM |
| 21 | Not too nervous. Like not knowing what to expect. Nice someone else worked through on sounds. Nice people. Baby calm to start. | 1/13/2016 1:50 PM |
| 22 | Pushchair space was good. Get stressed if not there. | 1/11/2016 3:29 PM |
| 23 | Sadly noone spoke to us in the foyer, and I would have liked to have had the programme prior to the performance too | 11/5/2015 8:09 PM |
| 24 | Intrigued | 10/21/2015 10:06 PM |
| 25 | Excited, I am an amateur singer and was looking forward to hearing the voices | 10/21/2015 8:47 PM |

Q16 How did you feel at the end of the performance? (Just a few words would help to give us a clear picture of how this performance feels for parents).

Answered: 144 Skipped: 41

| # | RESPONSES | DATE |
|----|---|--------------------|
| 1 | Relieved, happy and calm. Thoroughly enjoyed the performance and watching my daughter enjoy it. | 1/15/2016 10:16 PM |
| 2 | Really pleased that he had enjoyed it so much! | 1/15/2016 10:11 PM |
| 3 | Happy that he got alot out of the performance | 1/15/2016 10:06 PM |
| 4 | ENLIGHTENED | 1/15/2016 10:02 PM |
| 5 | Relaxed Inspired | 1/15/2016 9:53 PM |
| 6 | relaxed | 1/15/2016 9:50 PM |
| 7 | Calm | 1/15/2016 9:45 PM |
| 8 | Stimulated & engaged | 1/15/2016 9:42 PM |
| 9 | relaxed and enjoyed the show. | 1/15/2016 9:38 PM |
| 10 | HAPPY, RELAXED | 1/15/2016 9:27 PM |
| 11 | calm & relaxed. | 1/15/2016 9:21 PM |
| 12 | Relaxed, happy. | 1/15/2016 9:19 PM |
| 13 | Pleased because my little girl just LOVE it! | 1/15/2016 9:12 PM |
| 14 | Happy- pleased my baby enjoyed it | 1/15/2016 9:08 PM |
| 15 | Pleased | 1/15/2016 9:04 PM |
| 16 | Excellent to introduce young children into the theatre | 1/15/2016 9:01 PM |
| 17 | HAPPY | 1/15/2016 8:57 PM |
| 18 | Uplifted- what a wonderful show | 1/15/2016 8:53 PM |
| 19 | CALM. QUIRE EMOTIONAL | 1/15/2016 12:27 PM |
| 20 | relaxed, priviledged | 1/15/2016 12:23 PM |
| 21 | We all really enjoyed. | 1/15/2016 12:16 PM |
| 22 | HAPPY | 1/15/2016 12:09 PM |
| 23 | Thrilled they both enjoyed | 1/15/2016 12:01 PM |
| 24 | UPLIFTED/ HAPPY | 1/15/2016 11:56 AM |
| 25 | PLEASED, RELAXED | 1/15/2016 11:53 AM |
| 26 | Thrilled that she has enjoyed it. | 1/15/2016 11:51 AM |
| 27 | amazed | 1/15/2016 11:32 AM |
| 28 | Thoroughly enjoyable piece beautifully executed. | 1/15/2016 11:29 AM |
| 29 | had a new experience | 1/15/2016 11:21 AM |
| 30 | Relaxed | 1/15/2016 11:19 AM |

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| | | |
|----|---|--------------------|
| 31 | happy | 1/15/2016 11:14 AM |
| 32 | Great! | 1/15/2016 11:12 AM |
| 33 | Very happy and excited to see our baby enjoying the show | 1/15/2016 11:08 AM |
| 34 | Happy & relaxed, pleased with our baby's response. | 1/15/2016 11:03 AM |
| 35 | RELAXED/ HAPPY | 1/15/2016 10:42 AM |
| 36 | HAPPY | 1/15/2016 10:39 AM |
| 37 | Pleased- enjoyed very much | 1/15/2016 10:34 AM |
| 38 | really pleased | 1/15/2016 10:31 AM |
| 39 | relaxed | 1/15/2016 10:27 AM |
| 40 | happy | 1/15/2016 10:21 AM |
| 41 | Happy- Lilly loved it! | 1/15/2016 10:16 AM |
| 42 | Satisfied | 1/15/2016 10:12 AM |
| 43 | Grateful, thankful, moved, uplifted. | 1/15/2016 10:06 AM |
| 44 | Calm and happy | 1/15/2016 9:58 AM |
| 45 | Calm | 1/15/2016 9:56 AM |
| 46 | Calm + relaxed | 1/14/2016 11:40 PM |
| 47 | Happy to have witnessed it. | 1/14/2016 11:35 PM |
| 48 | very emotional to have been part of such a wonderful performance. | 1/14/2016 11:30 PM |
| 49 | Pleased- baby had seemed to really enjoy it. | 1/14/2016 11:27 PM |
| 50 | didn't know what to expect but was pleasantly surprised- enjoyed it | 1/14/2016 11:23 PM |
| 51 | happy. quite nice experience. | 1/14/2016 11:18 PM |
| 52 | Calm + serene | 1/14/2016 11:15 PM |
| 53 | Henry really enjoyed himself so I was happy | 1/14/2016 11:08 PM |
| 54 | Happy. Wanted to stay for next session. | 1/14/2016 11:05 PM |
| 55 | Relaxed. | 1/14/2016 11:01 PM |
| 56 | calm, happy | 1/14/2016 8:03 PM |
| 57 | happy, surprised at quality of voices | 1/14/2016 7:59 PM |
| 58 | relaxed, refreshed, engaged, happy | 1/14/2016 7:55 PM |
| 59 | Loved it and would like to see them again. | 1/14/2016 7:47 PM |
| 60 | no child | 1/14/2016 7:45 PM |
| 61 | Very calm | 1/14/2016 7:43 PM |
| 62 | Enjoyed it | 1/14/2016 7:38 PM |
| 63 | Lovely to watch baby interact with performers | 1/14/2016 7:35 PM |
| 64 | Rejuvenated! | 1/14/2016 7:30 PM |
| 65 | Lovely to experience our 18 month old copying the performers & showing confidence a little. | 1/14/2016 7:20 PM |
| 66 | Relaxed and happy | 1/14/2016 7:11 PM |
| 67 | Proud! Lovely, relaxed. | 1/14/2016 7:02 PM |
| 68 | Enjoyed ourselves | 1/14/2016 6:54 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 69 | VERY PLEASED, ENJOYED IT | 1/14/2016 4:29 PM |
| 70 | Calm | 1/14/2016 4:26 PM |
| 71 | Relaxed + calm | 1/14/2016 4:24 PM |
| 72 | Calm happy- friednly | 1/14/2016 4:23 PM |
| 73 | really impressed at how appropriate it was for babies. | 1/14/2016 4:16 PM |
| 74 | Still calm- enjoyed it! | 1/14/2016 3:58 PM |
| 75 | Still calm- enjoyed it! | 1/14/2016 3:56 PM |
| 76 | Calm, happy. | 1/14/2016 3:54 PM |
| 77 | Happy, great to see Alexander's reaction | 1/14/2016 3:50 PM |
| 78 | Relaxed | 1/14/2016 3:41 PM |
| 79 | Calm | 1/14/2016 3:38 PM |
| 80 | Relaxed/ happy | 1/14/2016 12:19 PM |
| 81 | I loved how it wasn't silly. So much is daft and bright for babies. It's lovely to have something different. I found it magical. | 1/14/2016 12:16 PM |
| 82 | calm + happy/ fulfilled | 1/14/2016 12:11 PM |
| 83 | Calm | 1/14/2016 12:04 PM |
| 84 | Calm Chilled Sleepy | 1/14/2016 12:00 PM |
| 85 | Great | 1/14/2016 11:51 AM |
| 86 | Happy | 1/14/2016 11:45 AM |
| 87 | Happy Penny loved performance | 1/14/2016 11:39 AM |
| 88 | Great | 1/13/2016 11:37 PM |
| 89 | happy/ Relaxed | 1/13/2016 11:30 PM |
| 90 | Happy | 1/13/2016 11:26 PM |
| 91 | Enjoyable performance, relaxed, glad Eva enjoyed it. | 1/13/2016 11:22 PM |
| 92 | Really pleased l'd come, it was joyful. | 1/13/2016 11:09 PM |
| 93 | Lovely to spend time as a family + my baby loved it. | 1/13/2016 5:31 PM |
| 94 | Moved Happy Baby enjoyed it | 1/13/2016 5:27 PM |
| 95 | Happy | 1/13/2016 5:24 PM |
| 96 | Nice about the experience would have liked it to continue farther | 1/13/2016 5:20 PM |
| 97 | Uplifted, & happy | 1/13/2016 5:14 PM |
| 98 | Great | 1/13/2016 5:04 PM |
| 99 | Relieved he had behaved | 1/13/2016 5:02 PM |
| 100 | happy | 1/13/2016 4:59 PM |
| 101 | calm, relaxed | 1/13/2016 4:56 PM |
| 102 | Lovely to see our baby so entertained | 1/13/2016 4:47 PM |
| 103 | very impressed | 1/13/2016 4:38 PM |
| 104 | Very pleased | 1/13/2016 4:35 PM |
| 105 | V. Calm- pleased my baby had got something out of it. | 1/13/2016 4:31 PM |
| 106 | Calm. So pleased he'd enjoyed it | 1/13/2016 4:18 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|--------------------|
| 107 | Relaxed | 1/13/2016 4:14 PM |
| 108 | RELAXED. HAPPY BABY HAD GOOD EXPERIENCE | 1/13/2016 4:06 PM |
| 109 | Ready for the day. | 1/13/2016 3:59 PM |
| 110 | Happy all enjoyed. pleased I booked. | 1/13/2016 3:56 PM |
| 111 | calm, excited about having seen & great performance | 1/13/2016 3:50 PM |
| 112 | very comfortable surprisingly enjoyable | 1/13/2016 3:42 PM |
| 113 | Happy + calm | 1/13/2016 3:38 PM |
| 114 | Very happy & relaxed. Wonderful experience to have with my 13 month old son. | 1/13/2016 3:31 PM |
| 115 | Relaxed. | 1/13/2016 3:22 PM |
| 116 | RELIEVED THAT HE ENJOYED HIMSELF | 1/13/2016 3:18 PM |
| 117 | Enlightened! Felt very calming at end after a more energetic beginning. | 1/13/2016 3:13 PM |
| 118 | Moved | 1/13/2016 3:08 PM |
| 119 | Very good, great experience she enjoyed it | 1/13/2016 3:05 PM |
| 120 | Joyful- so happy I came | 1/13/2016 2:59 PM |
| 121 | Pleased over. | 1/13/2016 2:54 PM |
| 122 | It had ended quick- didnt seem like 30 mins | 1/13/2016 2:50 PM |
| 123 | Sorry she didn't enjoy & engage with it more | 1/13/2016 2:45 PM |
| 124 | relieved- last5 minutes hard, crying + tired signs | 1/13/2016 2:39 PM |
| 125 | Calm. | 1/13/2016 2:29 PM |
| 126 | My baby was really getting in to it towards the end, so a bit disappointed it finished :) | 1/13/2016 2:26 PM |
| 127 | Calm, money well spent> both got something from it + proud of her son | 1/13/2016 2:20 PM |
| 128 | happy he was engaged- 1st performance | 1/13/2016 2:15 PM |
| 129 | very touched, moved | 1/13/2016 2:10 PM |
| 130 | Happy | 1/13/2016 2:05 PM |
| 131 | Relaxed | 1/13/2016 1:41 PM |
| 132 | Excited. Wondering what other shows are available for 0-18 month old Glad I came. | 1/13/2016 1:35 PM |
| 133 | Great, my son had a chance to explore scene & chat to actors | 1/13/2016 1:30 PM |
| 134 | Amazed, calm, happy. | 1/13/2016 1:21 PM |
| 135 | Relaxed and calm and wanting to see more | 1/11/2016 3:38 PM |
| 136 | Relaxed. A moment to relax. Interesting to see other audience members. | 1/11/2016 3:29 PM |
| 137 | Calm after a hectic day. Happy. 'Amanda the singer said "Leo's Mum had a very stressful day, was nervous entering the space but after the show felt calm and extremely happy. "It was a beautiful energising afternoon" Parent got just as much from it as the child.' | 1/11/2016 12:13 PM |
| 138 | pleased we had come, another experience for us all to enrich our lives! | 11/5/2015 8:09 PM |
| 139 | It was a beautiful performance and we and our daughter really enjoyed it. It was a little stressful because she wanted to run around the space and we didn't want her to distract the singers or ruin the experience for other people. | 11/1/2015 9:41 PM |
| 140 | Invigorated, enlightened, privileged | 11/1/2015 5:43 PM |
| 141 | Very pleased. Loved hearing such high quality singers and beautiful music, and pleased my daughter hadn't just wanted to practice her walking throughout. | 10/28/2015 9:20 PM |

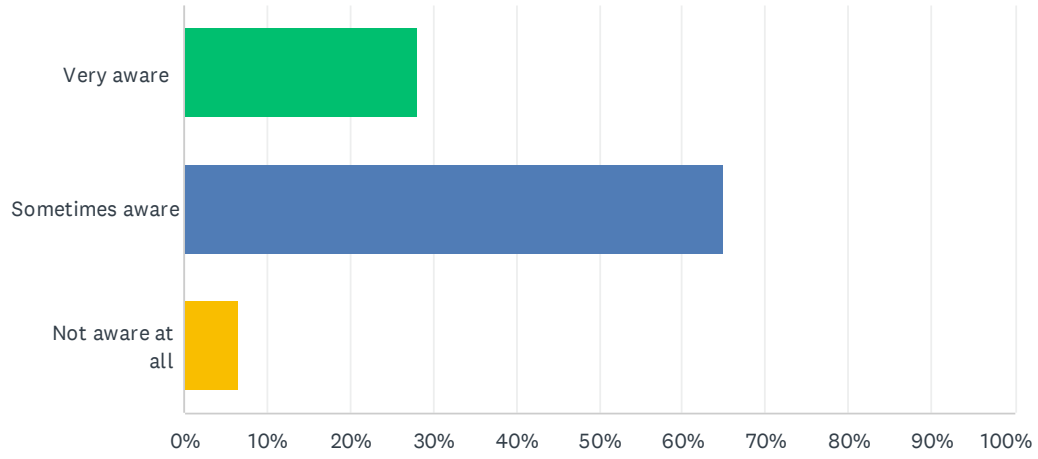
16Singers

SurveyMonkey

| | | |
|-----|---|---------------------|
| 142 | Pleased I came as it's something totally different to anything I've done with my baby before. | 10/21/2015 10:06 PM |
| 143 | Uplifted, grounded, calm, happy, stimulated | 10/21/2015 8:47 PM |
| 144 | Delighted that she'd enjoyed it so much, and impressed. | 10/19/2015 6:37 PM |

Q17 How aware of other audience members were you?

Answered: 149 Skipped: 36



| ANSWER CHOICES | RESPONSES | |
|------------------|-----------|-----|
| Very aware | 28.19% | 42 |
| Sometimes aware | 65.10% | 97 |
| Not aware at all | 6.71% | 10 |
| TOTAL | | 149 |

Q18 Can you say how this early years performance differs from others you have seen? What was familiar or unfamiliar? Was there anything striking or surprising about the performance you saw or the audience's reactions?

Answered: 117 Skipped: 68

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | 1st one I have been to. It has made me want to explore other options. | 1/15/2016 10:16 PM |
| 2 | Not seen anything like this before- would love to see more! | 1/15/2016 10:11 PM |
| 3 | This was more engaging than other performances for children + adults. | 1/15/2016 10:06 PM |
| 4 | N/A | 1/15/2016 10:02 PM |
| 5 | front/ behind sound + under | 1/15/2016 9:45 PM |
| 6 | -1st Early years performance -Excellent | 1/15/2016 9:42 PM |
| 7 | It was experiential drawing on our imagination rather than providing a package eg. 'Peppa Pig theme'. | 1/15/2016 9:31 PM |
| 8 | VERY WELL AIMED AT AGE GROUP | 1/15/2016 9:27 PM |
| 9 | First performance we've been to. Despite being aimed at children it was original, free from familiar characters and concentrated on the skill of the performers. | 1/15/2016 9:19 PM |
| 10 | Very different. Not many performances like this out there. | 1/15/2016 9:12 PM |
| 11 | First of this kind I've seen | 1/15/2016 9:08 PM |
| 12 | voices all over the room | 1/15/2016 9:04 PM |
| 13 | Yes | 1/15/2016 9:01 PM |
| 14 | A LOT OF PEOPLE SINGING ALL THE TIME, EYE CONTACT WITH BABY | 1/15/2016 8:57 PM |
| 15 | It was complex + 'grown up' beautiful lyrics, captivating movement, imaginative sculpture. | 1/15/2016 8:53 PM |
| 16 | GRABBED MY CHILD'S ATTENTION STRAIGHT AWAY. BEAUTIFUL MUSIC + MELODIES. | 1/15/2016 12:27 PM |
| 17 | the difference between the x factor and a classical concert! | 1/15/2016 12:23 PM |
| 18 | It was interesting that through using different intensity/ volume of voices (illegible) | 1/15/2016 12:16 PM |
| 19 | FELT VERY PROFESSIONAL + WELL THOUGHT OUT/ PLANNED. ALSO FELT THAT ALTHOUGH AIMED AT THE AGE GROUP, IT DIDN'T 'TALK DOWN' TO THEM, A MORE GROWN UP EXPERIENCE. | 1/15/2016 12:09 PM |
| 20 | VERY DIFFERENT | 1/15/2016 11:53 AM |
| 21 | The quality of the voice was the focus | 1/15/2016 11:51 AM |
| 22 | Totally different! Amazing + original | 1/15/2016 11:38 AM |
| 23 | Really thoughtful taking in babies' experience. | 1/15/2016 11:29 AM |
| 24 | more professional | 1/15/2016 11:21 AM |
| 25 | Nice to see something specific for young babies. Most shows are only for toddlers or older | 1/15/2016 11:19 AM |
| 26 | First one | 1/15/2016 11:12 AM |
| 27 | N/A | 1/15/2016 11:08 AM |
| 28 | Haven't seen any others. | 1/15/2016 11:03 AM |

16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 29 | NO OBVIOUS NARRATIVE- THIS WAS A GOOD THING. | 1/15/2016 10:42 AM |
| 30 | SOMETHING DIFFERENT AND FRESH | 1/15/2016 10:39 AM |
| 31 | Less interactive but just as good | 1/15/2016 10:34 AM |
| 32 | I was surprised there wasn't more involvement for the babies. | 1/15/2016 10:31 AM |
| 33 | not seen any like that | 1/15/2016 10:27 AM |
| 34 | Never seen anything like this before. Good to do something different. Good to have performers close. | 1/15/2016 10:12 AM |
| 35 | Such high quality, proper music! Beautiful singing. | 1/15/2016 10:06 AM |
| 36 | N/A | 1/15/2016 9:58 AM |
| 37 | Very high quality of music + musicianship. Very together. | 1/14/2016 11:40 PM |
| 38 | This was our first show. | 1/14/2016 11:35 PM |
| 39 | This was the first we saw. | 1/14/2016 11:30 PM |
| 40 | I haven't been to many (I'm a working dad) but thought it was great & would attend more- thank you | 1/14/2016 11:23 PM |
| 41 | Surprised that babies stayed engaged. | 1/14/2016 11:18 PM |
| 42 | N/A | 1/14/2016 11:08 PM |
| 43 | Haven't seen any others! | 1/14/2016 11:05 PM |
| 44 | By FAR the best. | 1/14/2016 11:01 PM |
| 45 | This is the first children's theatre we have attended | 1/14/2016 8:03 PM |
| 46 | lighting better than othe performances | 1/14/2016 7:59 PM |
| 47 | The stunning sounds | 1/14/2016 7:55 PM |
| 48 | Haven't seen any yet. | 1/14/2016 7:47 PM |
| 49 | alot more physical and abstract | 1/14/2016 7:45 PM |
| 50 | never seen any before! | 1/14/2016 7:43 PM |
| 51 | LOVED elastic structure like old design element/ longer skale/ tech reg. | 1/14/2016 7:30 PM |
| 52 | Small group size. | 1/14/2016 7:20 PM |
| 53 | no direct call for babies to join in | 1/14/2016 7:11 PM |
| 54 | Felt more baby centred rather than parent. Positively. | 1/14/2016 7:02 PM |
| 55 | N/A | 1/14/2016 6:54 PM |
| 56 | THIS IS OUR FIRST | 1/14/2016 4:29 PM |
| 57 | Quality of singing was brilliant | 1/14/2016 4:23 PM |
| 58 | IT'S REFRESHING TO SEE A NOFFER WITH CLASSICAL ACAPELLA SINGING AS A FOCUS | 1/14/2016 4:21 PM |
| 59 | First one he has seen. | 1/14/2016 4:16 PM |
| 60 | Nothing not seen before but great that this is for v. early yrs | 1/14/2016 3:58 PM |
| 61 | Nothing not seen before but great that this is for v. early yrs | 1/14/2016 3:56 PM |
| 62 | First one! | 1/14/2016 3:54 PM |
| 63 | Style of music, simple, calming | 1/14/2016 3:41 PM |
| 64 | Differs- (Illegible). | 1/14/2016 3:38 PM |
| 65 | Much calmer So baby sensory where it's very 'full on'. | 1/14/2016 12:19 PM |

| | | |
|----|--|--------------------|
| 66 | Nothing like I have ever seen before. | 1/14/2016 12:16 PM |
| 67 | All choral singing is different. The space layout is familiar for children's work. I loved watching the babies, particularly as they tracked individual voices at the start. | 1/14/2016 12:11 PM |
| 68 | other shows often have an interactive tactile element- it was interesting to see an EY audience purely (almost) spectating. | 1/14/2016 12:07 PM |
| 69 | quieter, different style of music | 1/14/2016 12:04 PM |
| 70 | It wasn't over the top with loud noises and bright lights. It had a much more calming effect on my baby who is usually very busy. We had half an hour piece. Was lovely | 1/14/2016 12:00 PM |
| 71 | Noises are great. | 1/14/2016 11:51 AM |
| 72 | Calm lighting + setting | 1/14/2016 11:49 AM |
| 73 | Our first time | 1/14/2016 11:45 AM |
| 74 | use of voice No familiar songs etc. | 1/13/2016 11:26 PM |
| 75 | Captured child's imagination well | 1/13/2016 11:22 PM |
| 76 | Non verbal/ low verbal content. Well choreographed with song responses moving/ morphing set! | 1/13/2016 11:09 PM |
| 77 | I haven't seen any others. | 1/13/2016 5:31 PM |
| 78 | That the babies were so engaged | 1/13/2016 5:27 PM |
| 79 | This was our first theatrical experience with the baby | 1/13/2016 5:20 PM |
| 80 | -friendly engaged- baby focussed -Beautiful sound -diverse movements -flow | 1/13/2016 5:14 PM |
| 81 | Not baby rhymes so different | 1/13/2016 5:04 PM |
| 82 | Different music Sculpture | 1/13/2016 5:02 PM |
| 83 | Not been to any before! | 1/13/2016 4:56 PM |
| 84 | 1st time attend this type of event, look forward to the next one. | 1/13/2016 4:35 PM |
| 85 | great it was done so sensitively, carefully & excellent music singing for the core 6 singers. | 1/13/2016 4:31 PM |
| 86 | Completely different sensitive & engaged | 1/13/2016 4:18 PM |
| 87 | 1st I've been to | 1/13/2016 4:14 PM |
| 88 | FIRST VISIT | 1/13/2016 4:06 PM |
| 89 | Respectful to babies- not treating them like idiots! | 1/13/2016 3:59 PM |
| 90 | It was amazing, captivating, interacting with the babies. i've seen a lot of baby hows but this one was the best! | 1/13/2016 3:50 PM |
| 91 | N?A very focussed babies | 1/13/2016 3:42 PM |
| 92 | I liked the combination of the movement/ (?illegible?) moving round the room. No props used Seating in a circle was nice for children this age. | 1/13/2016 3:31 PM |
| 93 | Choral music + performers' movements and attempts to engage the little audience with eye contact + smiles | 1/13/2016 3:22 PM |
| 94 | IT WAS QUIET AND FOCUSSED | 1/13/2016 3:18 PM |
| 95 | not attended others yet. | 1/13/2016 3:13 PM |
| 96 | Comfortable allowing baby to do what he needed | 1/13/2016 3:08 PM |
| 97 | Different style Varied from what we usually do | 1/13/2016 3:05 PM |
| 98 | loved simplicity of setting. Intimacy of musical experience made it very unique | 1/13/2016 2:59 PM |
| 99 | Quite long without breaks compared to usual & less directly interactive with the babies | 1/13/2016 2:45 PM |

16Singers

SurveyMonkey

| | | |
|-----|---|---------------------|
| 100 | 1st one! | 1/13/2016 2:39 PM |
| 101 | Not seen a show aimed at under 2's before. | 1/13/2016 2:29 PM |
| 102 | other performances more visual, sensory rather than audio experience. | 1/13/2016 2:15 PM |
| 103 | different in a good way Simple and moving not the usual baby songs | 1/13/2016 2:10 PM |
| 104 | More engaging to the kids/ with the kids Strong eye contact with the babies. | 1/13/2016 1:35 PM |
| 105 | I haven't seen any yet | 1/13/2016 1:30 PM |
| 106 | Non commercial. | 1/13/2016 1:21 PM |
| 107 | Less traditional nursery rhymes and more tuneful | 1/11/2016 3:38 PM |
| 108 | Aware of babies next to him. | 1/11/2016 3:29 PM |
| 109 | Do a lot at home, first external thing. | 1/11/2016 12:13 PM |
| 110 | no | 11/5/2015 8:09 PM |
| 111 | It was different to anything we have seen. Really beautiful singing and music and interacting with every baby. | 11/1/2015 9:41 PM |
| 112 | The uncertainty about audience engagement rules. | 11/1/2015 6:38 PM |
| 113 | This was my first theatre/performance/play experience with my son, outside of my immediate family. Obviously this differed as the communication was more 'tribal', primitive (in a good way) and organic | 11/1/2015 5:43 PM |
| 114 | It was a lot more close-up, very immersive. The choreography was similar to a puppet show we saw (Meadow) with simple hand gestures etc. The theatre setting (being on stage) was new for us. We have been to many concerts so hearing live music is not a new experience but one we both enjoy, but it was great to be amongst it. It was interesting to see how the children reacted, particularly older ones like mine (13 months) who are a little more knowing than a few months ago | 10/28/2015 9:20 PM |
| 115 | Very mature performance- not babyish (eg no telly tubby like baby talk etc) felt very arty but totally engaging. | 10/21/2015 10:06 PM |
| 116 | First I have seen, so refreshing it is there in front of baby for them to engage as they wish, rather than be in their face | 10/21/2015 8:47 PM |
| 117 | only seen one other and it more sensory and it was interactive. I liked the fact that this was for babies, but not babyish. | 10/19/2015 6:37 PM |

Q19 Were you aware of the reactions of other parents or babies around you?

Answered: 155 Skipped: 30

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | Yes | 1/15/2016 10:17 PM |
| 2 | Yes | 1/15/2016 10:12 PM |
| 3 | Yes | 1/15/2016 10:06 PM |
| 4 | YES | 1/15/2016 10:03 PM |
| 5 | Yes | 1/15/2016 9:58 PM |
| 6 | Yes | 1/15/2016 9:46 PM |
| 7 | NO | 1/15/2016 9:42 PM |
| 8 | No | 1/15/2016 9:39 PM |
| 9 | Captivated | 1/15/2016 9:32 PM |
| 10 | YES, NICELY | 1/15/2016 9:28 PM |
| 11 | No | 1/15/2016 9:21 PM |
| 12 | Yes. They all seemed really happy. | 1/15/2016 9:13 PM |
| 13 | Yes | 1/15/2016 9:09 PM |
| 14 | (tick) | 1/15/2016 9:04 PM |
| 15 | Not really | 1/15/2016 9:01 PM |
| 16 | Not often. | 1/15/2016 8:54 PM |
| 17 | yes | 1/15/2016 12:31 PM |
| 18 | YES | 1/15/2016 12:28 PM |
| 19 | Yes | 1/15/2016 12:24 PM |
| 20 | Yes | 1/15/2016 12:18 PM |
| 21 | YES- ENJOYED WATCHING THEM ASWELL, AS PART OF EXPERIENCE | 1/15/2016 12:11 PM |
| 22 | (tick) | 1/15/2016 12:01 PM |
| 23 | YES | 1/15/2016 11:56 AM |
| 24 | Yes | 1/15/2016 11:51 AM |
| 25 | yes | 1/15/2016 11:32 AM |
| 26 | Yes | 1/15/2016 11:30 AM |
| 27 | a little | 1/15/2016 11:23 AM |
| 28 | yes, but that was nice | 1/15/2016 11:20 AM |
| 29 | no | 1/15/2016 11:14 AM |
| 30 | A bit | 1/15/2016 11:12 AM |
| 31 | Yes | 1/15/2016 11:09 AM |

16Singers

SurveyMonkey

| | | |
|----|---|--------------------|
| 32 | Yes | 1/15/2016 11:05 AM |
| 33 | YES | 1/15/2016 10:42 AM |
| 34 | NOT REALLY- SOMETIMES AT THE END | 1/15/2016 10:39 AM |
| 35 | No | 1/15/2016 10:35 AM |
| 36 | other babies | 1/15/2016 10:31 AM |
| 37 | yes | 1/15/2016 10:28 AM |
| 38 | Yes | 1/15/2016 10:22 AM |
| 39 | no | 1/15/2016 10:17 AM |
| 40 | Yes | 1/15/2016 10:13 AM |
| 41 | Yes | 1/15/2016 10:08 AM |
| 42 | I was laughing at the babies | 1/15/2016 10:00 AM |
| 43 | Yes | 1/15/2016 9:58 AM |
| 44 | Sometimes | 1/14/2016 11:40 PM |
| 45 | Yes | 1/14/2016 11:36 PM |
| 46 | Not so much. Sometimes. | 1/14/2016 11:32 PM |
| 47 | Yes | 1/14/2016 11:28 PM |
| 48 | Seem to enjoy it | 1/14/2016 11:23 PM |
| 49 | Yes | 1/14/2016 11:18 PM |
| 50 | N/A | 1/14/2016 11:15 PM |
| 51 | Yes | 1/14/2016 11:13 PM |
| 52 | no | 1/14/2016 11:11 PM |
| 53 | Yes | 1/14/2016 11:09 PM |
| 54 | Yes | 1/14/2016 11:06 PM |
| 55 | yes | 1/14/2016 8:03 PM |
| 56 | a little | 1/14/2016 7:59 PM |
| 57 | a little | 1/14/2016 7:55 PM |
| 58 | Yes | 1/14/2016 7:48 PM |
| 59 | Yes | 1/14/2016 7:45 PM |
| 60 | yes | 1/14/2016 7:43 PM |
| 61 | Yes | 1/14/2016 7:39 PM |
| 62 | No | 1/14/2016 7:35 PM |
| 63 | Yes | 1/14/2016 7:31 PM |
| 64 | Yes | 1/14/2016 7:20 PM |
| 65 | no | 1/14/2016 7:11 PM |
| 66 | Not really- some points but watching ours reaction. | 1/14/2016 7:03 PM |
| 67 | Not really | 1/14/2016 6:55 PM |
| 68 | YES | 1/14/2016 4:30 PM |
| 69 | Yes | 1/14/2016 4:27 PM |

| 16Singers | | SurveyMonkey |
|-----------|---|--------------------|
| 70 | Yes! | 1/14/2016 4:24 PM |
| 71 | YES | 1/14/2016 4:21 PM |
| 72 | Yes | 1/14/2016 4:17 PM |
| 73 | yes | 1/14/2016 4:00 PM |
| 74 | Yes | 1/14/2016 3:59 PM |
| 75 | Yes | 1/14/2016 3:51 PM |
| 76 | Yes | 1/14/2016 3:46 PM |
| 77 | Yes | 1/14/2016 3:41 PM |
| 78 | N/A | 1/14/2016 3:39 PM |
| 79 | Yes | 1/14/2016 12:19 PM |
| 80 | Yes | 1/14/2016 12:16 PM |
| 81 | Yes | 1/14/2016 12:11 PM |
| 82 | as per 13 | 1/14/2016 12:08 PM |
| 83 | a little | 1/14/2016 12:05 PM |
| 84 | a little- but I was more focussed on singers. | 1/14/2016 12:01 PM |
| 85 | yes | 1/14/2016 11:55 AM |
| 86 | No | 1/14/2016 11:52 AM |
| 87 | Farly calm | 1/14/2016 11:49 AM |
| 88 | Yes | 1/14/2016 11:45 AM |
| 89 | Yes | 1/14/2016 11:39 AM |
| 90 | Yes | 1/13/2016 11:37 PM |
| 91 | A little | 1/13/2016 11:35 PM |
| 92 | Yes | 1/13/2016 11:30 PM |
| 93 | Yes | 1/13/2016 11:26 PM |
| 94 | Yes, in parts but didn't distract from performance. | 1/13/2016 11:23 PM |
| 95 | Yes | 1/13/2016 11:18 PM |
| 96 | Yes | 1/13/2016 11:09 PM |
| 97 | No | 1/13/2016 5:32 PM |
| 98 | yes | 1/13/2016 5:28 PM |
| 99 | Yes | 1/13/2016 5:21 PM |
| 100 | yes- positive mainly | 1/13/2016 5:16 PM |
| 101 | Yes! | 1/13/2016 5:11 PM |
| 102 | Yes | 1/13/2016 5:08 PM |
| 103 | yes | 1/13/2016 5:07 PM |
| 104 | Yes | 1/13/2016 5:05 PM |
| 105 | Yes | 1/13/2016 5:02 PM |
| 106 | Yes | 1/13/2016 4:57 PM |
| 107 | Yes | 1/13/2016 4:52 PM |

16Singers

SurveyMonkey

| | | |
|-----|------------------------------------|-------------------|
| 108 | A little | 1/13/2016 4:47 PM |
| 109 | Yes | 1/13/2016 4:41 PM |
| 110 | Yes | 1/13/2016 4:38 PM |
| 111 | very pleased. | 1/13/2016 4:36 PM |
| 112 | Yes | 1/13/2016 4:32 PM |
| 113 | a bit | 1/13/2016 4:18 PM |
| 114 | Yes | 1/13/2016 4:15 PM |
| 115 | yes- all mostly engaged | 1/13/2016 4:11 PM |
| 116 | YES | 1/13/2016 4:07 PM |
| 117 | Yes | 1/13/2016 4:00 PM |
| 118 | Some | 1/13/2016 3:56 PM |
| 119 | yes | 1/13/2016 3:54 PM |
| 120 | A little | 1/13/2016 3:51 PM |
| 121 | Yes | 1/13/2016 3:46 PM |
| 122 | Yes | 1/13/2016 3:42 PM |
| 123 | a bit | 1/13/2016 3:38 PM |
| 124 | YES | 1/13/2016 3:35 PM |
| 125 | No | 1/13/2016 3:31 PM |
| 126 | Not so much | 1/13/2016 3:26 PM |
| 127 | Not really | 1/13/2016 3:23 PM |
| 128 | A LITTLE | 1/13/2016 3:19 PM |
| 129 | A bit. | 1/13/2016 3:14 PM |
| 130 | Yes | 1/13/2016 3:09 PM |
| 131 | not really | 1/13/2016 3:06 PM |
| 132 | Yes | 1/13/2016 3:00 PM |
| 133 | Yes- more babies than parents. | 1/13/2016 2:55 PM |
| 134 | Yes | 1/13/2016 2:50 PM |
| 135 | Yes | 1/13/2016 2:46 PM |
| 136 | yes | 1/13/2016 2:40 PM |
| 137 | Yes | 1/13/2016 2:30 PM |
| 138 | yes | 1/13/2016 2:24 PM |
| 139 | No. | 1/13/2016 2:15 PM |
| 140 | Yes | 1/13/2016 2:10 PM |
| 141 | No | 1/13/2016 2:06 PM |
| 142 | yes | 1/13/2016 1:43 PM |
| 143 | I was observant to my surroundings | 1/13/2016 1:36 PM |
| 144 | Yes | 1/13/2016 1:31 PM |
| 145 | Yes. | 1/13/2016 1:25 PM |

16Singers

SurveyMonkey

| | | |
|-----|--|---------------------|
| 146 | Of the babies. | 1/13/2016 1:23 PM |
| 147 | Transfixed | 1/11/2016 3:39 PM |
| 148 | Yes. | 1/11/2016 3:30 PM |
| 149 | yes | 11/5/2015 8:10 PM |
| 150 | Yes. The parents laughed at the way our daughter responded to one of the singers. I loved watching the way the other babies responded. | 11/1/2015 9:44 PM |
| 151 | Yes | 11/1/2015 5:46 PM |
| 152 | Not really, I was briefly aware of cries but I was mainly interested in my daughter's reaction | 10/28/2015 9:22 PM |
| 153 | Yes | 10/21/2015 10:09 PM |
| 154 | Just those next to me | 10/21/2015 8:49 PM |
| 155 | Yes | 10/19/2015 6:39 PM |

Q20 It would help the research if you were happy to share the age and gender of your baby.

Answered: 157 Skipped: 28

| # | RESPONSES | DATE |
|----|---------------------------------------|--------------------|
| 1 | 14 weeks Female | 1/15/2016 10:17 PM |
| 2 | Male- 4 months | 1/15/2016 10:12 PM |
| 3 | Boy 21 months | 1/15/2016 10:06 PM |
| 4 | MALE 10M | 1/15/2016 10:03 PM |
| 5 | F- 4 months | 1/15/2016 9:58 PM |
| 6 | Boy 4 1/2 months | 1/15/2016 9:53 PM |
| 7 | 14 months Female | 1/15/2016 9:51 PM |
| 8 | 9 months Female | 1/15/2016 9:48 PM |
| 9 | 4 months Girl | 1/15/2016 9:46 PM |
| 10 | 11 mths Girl | 1/15/2016 9:42 PM |
| 11 | Male 10 months | 1/15/2016 9:39 PM |
| 12 | 6 mths | 1/15/2016 9:32 PM |
| 13 | 10 MONTHS (F) | 1/15/2016 9:28 PM |
| 14 | 4 months | 1/15/2016 9:21 PM |
| 15 | Female 6 months. | 1/15/2016 9:19 PM |
| 16 | 11 months, girl | 1/15/2016 9:13 PM |
| 17 | MALE 4 1/2 months | 1/15/2016 9:09 PM |
| 18 | 10 months | 1/15/2016 9:04 PM |
| 19 | group of 4 2x girls 2x boys 17 months | 1/15/2016 9:01 PM |
| 20 | 10 months. | 1/15/2016 8:54 PM |
| 21 | 7 months female | 1/15/2016 12:31 PM |
| 22 | BOY, 16 MONTHS | 1/15/2016 12:28 PM |
| 23 | female 3 months | 1/15/2016 12:24 PM |
| 24 | 15 months old, 4/5 year | 1/15/2016 12:18 PM |
| 25 | 16 MONTHS, FEMALE | 1/15/2016 12:11 PM |
| 26 | 2 | 1/15/2016 12:01 PM |
| 27 | MALE 5 MONTHS | 1/15/2016 11:56 AM |
| 28 | 16 month female | 1/15/2016 11:51 AM |
| 29 | 10 1/2 months. Girl. | 1/15/2016 11:30 AM |
| 30 | male 6 weeks | 1/15/2016 11:23 AM |
| 31 | 5 months girl | 1/15/2016 11:20 AM |

16Singers

SurveyMonkey

| | | |
|----|-------------------------------|--------------------|
| 32 | noy 7 months | 1/15/2016 11:14 AM |
| 33 | Boy 5 months | 1/15/2016 11:12 AM |
| 34 | Yes | 1/15/2016 11:09 AM |
| 35 | 4 1/2 months, boy | 1/15/2016 11:05 AM |
| 36 | 19 MONTH GIRL | 1/15/2016 10:42 AM |
| 37 | - FEMALE 13 MONTH | 1/15/2016 10:39 AM |
| 38 | 17 month | 1/15/2016 10:35 AM |
| 39 | Girl 16 months | 1/15/2016 10:31 AM |
| 40 | 8m, boy | 1/15/2016 10:28 AM |
| 41 | 5 mths boy | 1/15/2016 10:22 AM |
| 42 | 13 months | 1/15/2016 10:17 AM |
| 43 | Twin girls- 5 months old | 1/15/2016 10:13 AM |
| 44 | 10 1/2 months Female | 1/15/2016 10:08 AM |
| 45 | Female, 10+ mths | 1/15/2016 9:58 AM |
| 46 | Girl 15 months | 1/15/2016 9:57 AM |
| 47 | Girl 7 weeks | 1/14/2016 11:40 PM |
| 48 | F 13 months | 1/14/2016 11:36 PM |
| 49 | boy 8 1/2 months | 1/14/2016 11:32 PM |
| 50 | female 10 months | 1/14/2016 11:28 PM |
| 51 | Male/ 13 months | 1/14/2016 11:23 PM |
| 52 | F 1 year | 1/14/2016 11:18 PM |
| 53 | M 17 months | 1/14/2016 11:15 PM |
| 54 | 19 wks | 1/14/2016 11:13 PM |
| 55 | 3 month boy | 1/14/2016 11:11 PM |
| 56 | Male 9 months | 1/14/2016 11:09 PM |
| 57 | 5 months Boy | 1/14/2016 11:06 PM |
| 58 | 12 weeks. Girl. | 1/14/2016 11:01 PM |
| 59 | boy- 8 months | 1/14/2016 8:03 PM |
| 60 | Female 13 months | 1/14/2016 7:59 PM |
| 61 | 19 months | 1/14/2016 7:55 PM |
| 62 | 13 months girl | 1/14/2016 7:48 PM |
| 63 | no child | 1/14/2016 7:45 PM |
| 64 | Female, 8 months | 1/14/2016 7:43 PM |
| 65 | Female 8 1/2 months | 1/14/2016 7:39 PM |
| 66 | Male 8 Months | 1/14/2016 7:35 PM |
| 67 | -no baby for me just watching | 1/14/2016 7:31 PM |
| 68 | 18 months female | 1/14/2016 7:20 PM |
| 69 | 11 months | 1/14/2016 7:11 PM |

16Singers

SurveyMonkey

| | | |
|-----|-----------------------|--------------------|
| 70 | 11mths (F) | 1/14/2016 7:03 PM |
| 71 | 7 months Boy | 1/14/2016 6:55 PM |
| 72 | F 11 MONTHS | 1/14/2016 4:30 PM |
| 73 | Male- 22 mnths | 1/14/2016 4:27 PM |
| 74 | 11 1/2 months boy | 1/14/2016 4:17 PM |
| 75 | Girl 12 months | 1/14/2016 4:00 PM |
| 76 | 6 weeks 6 days F | 1/14/2016 3:59 PM |
| 77 | 8 months, Boy | 1/14/2016 3:51 PM |
| 78 | N/A | 1/14/2016 3:39 PM |
| 79 | 9 months | 1/14/2016 12:19 PM |
| 80 | boy 6 months | 1/14/2016 12:16 PM |
| 81 | N/A | 1/14/2016 12:11 PM |
| 82 | N/a | 1/14/2016 12:08 PM |
| 83 | 5 months male | 1/14/2016 12:05 PM |
| 84 | nearly 6 months, boy | 1/14/2016 12:01 PM |
| 85 | Female, 6 mo | 1/14/2016 11:55 AM |
| 86 | 4 months- male | 1/14/2016 11:52 AM |
| 87 | 4 month + 18 month | 1/14/2016 11:49 AM |
| 88 | 11 months Male | 1/14/2016 11:45 AM |
| 89 | Female -11+1/2 months | 1/14/2016 11:39 AM |
| 90 | 1 YR Female | 1/13/2016 11:35 PM |
| 91 | 20 mths Male | 1/13/2016 11:30 PM |
| 92 | Male 16 Months | 1/13/2016 11:26 PM |
| 93 | Girl 17 months. | 1/13/2016 11:23 PM |
| 94 | Albany & Durham | 1/13/2016 11:18 PM |
| 95 | No baby, sorry! | 1/13/2016 11:09 PM |
| 96 | 11 month old boy | 1/13/2016 5:32 PM |
| 97 | 13 months | 1/13/2016 5:28 PM |
| 98 | 11 months, girl | 1/13/2016 5:25 PM |
| 99 | Male 14 months | 1/13/2016 5:21 PM |
| 100 | Female 10.5 mths | 1/13/2016 5:16 PM |
| 101 | F 13 mths | 1/13/2016 5:08 PM |
| 102 | 1 year female | 1/13/2016 5:07 PM |
| 103 | A year | 1/13/2016 5:05 PM |
| 104 | 7 months Male | 1/13/2016 5:02 PM |
| 105 | 14 months. Male. | 1/13/2016 4:57 PM |
| 106 | 13 mnth old twins | 1/13/2016 4:52 PM |
| 107 | male, 11 months | 1/13/2016 4:47 PM |

16Singers

SurveyMonkey

| | | |
|-----|--------------------------|-------------------|
| 108 | Female 13 months | 1/13/2016 4:41 PM |
| 109 | 13 months | 1/13/2016 4:38 PM |
| 110 | baby girl 16 months | 1/13/2016 4:36 PM |
| 111 | 10 month Female | 1/13/2016 4:32 PM |
| 112 | 18mnths boy | 1/13/2016 4:18 PM |
| 113 | Male 9 months | 1/13/2016 4:15 PM |
| 114 | female, 10 months | 1/13/2016 4:11 PM |
| 115 | M 11 MONTHS | 1/13/2016 4:07 PM |
| 116 | 5 month | 1/13/2016 4:00 PM |
| 117 | 5 months/ female | 1/13/2016 3:56 PM |
| 118 | male 4 mths | 1/13/2016 3:54 PM |
| 119 | 7 months Boy | 1/13/2016 3:51 PM |
| 120 | Male 14 months | 1/13/2016 3:46 PM |
| 121 | Female 6 mths | 1/13/2016 3:42 PM |
| 122 | 18m, girl | 1/13/2016 3:38 PM |
| 123 | 14 MONTHS | 1/13/2016 3:35 PM |
| 124 | 13 month Male | 1/13/2016 3:31 PM |
| 125 | 10 month/ male | 1/13/2016 3:26 PM |
| 126 | Male. 10 months | 1/13/2016 3:23 PM |
| 127 | 6 MONTH OLD BABY BOY | 1/13/2016 3:19 PM |
| 128 | 10 months. Boy. | 1/13/2016 3:14 PM |
| 129 | male 13 wks | 1/13/2016 3:09 PM |
| 130 | Female 1 year | 1/13/2016 3:06 PM |
| 131 | 5 1/2 months female | 1/13/2016 3:00 PM |
| 132 | 6.5 months. | 1/13/2016 2:55 PM |
| 133 | 6 months | 1/13/2016 2:50 PM |
| 134 | Female | 1/13/2016 2:46 PM |
| 135 | 6 1/2 months F | 1/13/2016 2:40 PM |
| 136 | 18 months girl. | 1/13/2016 2:30 PM |
| 137 | Girl 14 months | 1/13/2016 2:24 PM |
| 138 | BOY > 10 months tomorrow | 1/13/2016 2:21 PM |
| 139 | 6 months- male | 1/13/2016 2:15 PM |
| 140 | 11 months/ girl | 1/13/2016 2:10 PM |
| 141 | 11 months- girl | 1/13/2016 2:06 PM |
| 142 | 2 1/2 boy 7 months girl | 1/13/2016 1:57 PM |
| 143 | Girl 15 months | 1/13/2016 1:50 PM |
| 144 | Female 14 months | 1/13/2016 1:43 PM |
| 145 | Male, 15 mths | 1/13/2016 1:36 PM |

16Singers

SurveyMonkey

| | | |
|-----|------------------------|---------------------|
| 146 | 9.5 months, boy | 1/13/2016 1:31 PM |
| 147 | 1 year. Girl. | 1/13/2016 1:25 PM |
| 148 | 10 months. Male. | 1/13/2016 1:23 PM |
| 149 | 18 Months | 1/11/2016 3:39 PM |
| 150 | 6 months. Male. | 1/11/2016 3:30 PM |
| 151 | 16 months male | 11/5/2015 8:10 PM |
| 152 | Girln aged 17m | 11/1/2015 9:44 PM |
| 153 | 10 weeks male | 11/1/2015 5:46 PM |
| 154 | Female 13 months | 10/28/2015 9:22 PM |
| 155 | Female nearly 6 months | 10/21/2015 10:09 PM |
| 156 | Female, 4 months | 10/21/2015 8:49 PM |
| 157 | 1 year, female | 10/19/2015 6:39 PM |

Q21 Please tell us the city and venue you attended.

Answered: 159 Skipped: 26

| # | RESPONSES | DATE |
|----|-------------------------|--------------------|
| 1 | BATH, EGG THEATRE | 1/15/2016 10:17 PM |
| 2 | Bath- Egg | 1/15/2016 10:12 PM |
| 3 | Bath Egg. | 1/15/2016 10:06 PM |
| 4 | BATH | 1/15/2016 10:03 PM |
| 5 | Bath, Egg | 1/15/2016 9:58 PM |
| 6 | BATH | 1/15/2016 9:53 PM |
| 7 | Bath the Egg | 1/15/2016 9:51 PM |
| 8 | Bath | 1/15/2016 9:48 PM |
| 9 | BATH EGG | 1/15/2016 9:46 PM |
| 10 | Bath | 1/15/2016 9:42 PM |
| 11 | BATH EGG | 1/15/2016 9:32 PM |
| 12 | BATH | 1/15/2016 9:28 PM |
| 13 | Bath | 1/15/2016 9:21 PM |
| 14 | Bath Egg. | 1/15/2016 9:19 PM |
| 15 | Bath, The egg | 1/15/2016 9:13 PM |
| 16 | Bath- Egg | 1/15/2016 9:09 PM |
| 17 | Bath | 1/15/2016 9:04 PM |
| 18 | Bath | 1/15/2016 9:01 PM |
| 19 | Bath, Egg. | 1/15/2016 8:54 PM |
| 20 | cardiff | 1/15/2016 12:31 PM |
| 21 | CARDIFF | 1/15/2016 12:28 PM |
| 22 | Cardiff St David's hall | 1/15/2016 12:24 PM |
| 23 | Manchester Z.Arts | 1/15/2016 12:18 PM |
| 24 | Z ARTS, MANCHESTER | 1/15/2016 12:11 PM |
| 25 | MANC/ SALE | 1/15/2016 11:56 AM |
| 26 | Z-Arts Manchester | 1/15/2016 11:51 AM |
| 27 | Z-Arts. Manchester | 1/15/2016 11:30 AM |
| 28 | manchester z arts | 1/15/2016 11:23 AM |
| 29 | Manchester | 1/15/2016 11:20 AM |
| 30 | Manchester Z. Arts | 1/15/2016 11:14 AM |
| 31 | Manchester, Zion | 1/15/2016 11:12 AM |
| 32 | Manchester- Zion Centre | 1/15/2016 11:09 AM |
| 33 | Manchester | 1/15/2016 11:05 AM |

16Singers

SurveyMonkey

| | | |
|----|-------------------------|--------------------|
| 34 | BOO THEATRE. WATERFOOT | 1/15/2016 10:42 AM |
| 35 | BAMBO. | 1/15/2016 10:39 AM |
| 36 | Horse & Bamboo- | 1/15/2016 10:35 AM |
| 37 | Horse + Bamboo | 1/15/2016 10:31 AM |
| 38 | Rosendale | 1/15/2016 10:28 AM |
| 39 | Boo Waterfront | 1/15/2016 10:22 AM |
| 40 | Waterfoot | 1/15/2016 10:17 AM |
| 41 | Nearest place to Bury | 1/15/2016 10:13 AM |
| 42 | The Boo, Waterfoot | 1/15/2016 10:08 AM |
| 43 | Sale | 1/15/2016 10:00 AM |
| 44 | Sale, Manchester | 1/15/2016 9:58 AM |
| 45 | Sale Waterside | 1/15/2016 9:57 AM |
| 46 | Sale | 1/14/2016 11:40 PM |
| 47 | Sale Waterside | 1/14/2016 11:36 PM |
| 48 | Sale, Waterside Gallery | 1/14/2016 11:32 PM |
| 49 | Sale waterside | 1/14/2016 11:28 PM |
| 50 | Sale | 1/14/2016 11:23 PM |
| 51 | Sale | 1/14/2016 11:18 PM |
| 52 | Sale waterside | 1/14/2016 11:15 PM |
| 53 | Sale | 1/14/2016 11:13 PM |
| 54 | Sale | 1/14/2016 11:11 PM |
| 55 | Sale | 1/14/2016 11:09 PM |
| 56 | SALE/ WATERSIDE ARTS | 1/14/2016 11:06 PM |
| 57 | SALE | 1/14/2016 11:01 PM |
| 58 | Durham, Masonic Hall | 1/14/2016 8:03 PM |
| 59 | Durham | 1/14/2016 7:59 PM |
| 60 | Durham city | 1/14/2016 7:55 PM |
| 61 | Masonic Hall. Durham | 1/14/2016 7:48 PM |
| 62 | Durham | 1/14/2016 7:45 PM |
| 63 | Durham | 1/14/2016 7:43 PM |
| 64 | Durham | 1/14/2016 7:39 PM |
| 65 | Durham Masonic Hall | 1/14/2016 7:35 PM |
| 66 | Durham Mas. Hall | 1/14/2016 7:31 PM |
| 67 | Durham, Masonic Hall | 1/14/2016 7:20 PM |
| 68 | Durham Masonic Hall | 1/14/2016 7:11 PM |
| 69 | Durham Masonic Hall | 1/14/2016 7:03 PM |
| 70 | Durham Masonic Hall | 1/14/2016 6:55 PM |
| 71 | Durham | 1/14/2016 4:30 PM |

16Singers

SurveyMonkey

| | | |
|-----|----------------------------|--------------------|
| 72 | Durham Masonic Hall | 1/14/2016 4:27 PM |
| 73 | Durham, Masonic Hall | 1/14/2016 4:24 PM |
| 74 | DURHAM- TAKEOFF FESTIVAL | 1/14/2016 4:21 PM |
| 75 | Durham, Masonic Hall | 1/14/2016 4:17 PM |
| 76 | Durham | 1/14/2016 4:00 PM |
| 77 | Durham - Masonic | 1/14/2016 3:59 PM |
| 78 | Durham | 1/14/2016 3:51 PM |
| 79 | Durham Take Off | 1/14/2016 3:46 PM |
| 80 | Durham | 1/14/2016 3:41 PM |
| 81 | Durham, Masonic Hall | 1/14/2016 3:39 PM |
| 82 | Durham, Masonic Hall | 1/14/2016 12:19 PM |
| 83 | Durham | 1/14/2016 12:16 PM |
| 84 | Durham, Masonic Hall | 1/14/2016 12:11 PM |
| 85 | Durham, Masonic Hall | 1/14/2016 12:08 PM |
| 86 | Durham, Masonic Hall | 1/14/2016 12:05 PM |
| 87 | Durham, Masonic Hall | 1/14/2016 12:01 PM |
| 88 | Durham | 1/14/2016 11:55 AM |
| 89 | Durham | 1/14/2016 11:52 AM |
| 90 | Durham | 1/14/2016 11:49 AM |
| 91 | Durham | 1/14/2016 11:45 AM |
| 92 | Durham | 1/14/2016 11:39 AM |
| 93 | Durham | 1/13/2016 11:37 PM |
| 94 | Durham, Masonic Lodge | 1/13/2016 11:35 PM |
| 95 | Masonic Hall Durham | 1/13/2016 11:30 PM |
| 96 | Durham, Masonic Hall | 1/13/2016 11:26 PM |
| 97 | Durham, Masonic Hall | 1/13/2016 11:23 PM |
| 98 | Durham | 1/13/2016 11:09 PM |
| 99 | Brentford, London | 1/13/2016 5:32 PM |
| 100 | Waterman Centre london | 1/13/2016 5:28 PM |
| 101 | Watermans, Brentford | 1/13/2016 5:25 PM |
| 102 | London Watermans Centre | 1/13/2016 5:21 PM |
| 103 | Watermans | 1/13/2016 5:16 PM |
| 104 | Brentford | 1/13/2016 5:11 PM |
| 105 | Watermans London | 1/13/2016 5:08 PM |
| 106 | Brentford Watermans centre | 1/13/2016 5:07 PM |
| 107 | London, Watermans | 1/13/2016 5:05 PM |
| 108 | Brentforrd | 1/13/2016 4:57 PM |
| 109 | London- Watermans | 1/13/2016 4:52 PM |

16Singers

SurveyMonkey

| | | |
|-----|--------------------------------|-------------------|
| 110 | Watermans, Brentford | 1/13/2016 4:47 PM |
| 111 | London/ Artsdepot | 1/13/2016 4:41 PM |
| 112 | Artsdepot, Finchley | 1/13/2016 4:38 PM |
| 113 | North London | 1/13/2016 4:36 PM |
| 114 | Artsdepot, Finchley | 1/13/2016 4:32 PM |
| 115 | N Finchley | 1/13/2016 4:18 PM |
| 116 | Stratford, London | 1/13/2016 4:15 PM |
| 117 | Stratford Circus | 1/13/2016 4:11 PM |
| 118 | LONDON, STRATFORD | 1/13/2016 4:07 PM |
| 119 | Stratford | 1/13/2016 4:00 PM |
| 120 | Stratford | 1/13/2016 3:56 PM |
| 121 | london Stratford | 1/13/2016 3:54 PM |
| 122 | London Stratford | 1/13/2016 3:51 PM |
| 123 | London Stratford | 1/13/2016 3:46 PM |
| 124 | Stratford, London | 1/13/2016 3:42 PM |
| 125 | Stratford | 1/13/2016 3:38 PM |
| 126 | LONDON STRATFORD CIRCUS | 1/13/2016 3:35 PM |
| 127 | Stratford London | 1/13/2016 3:31 PM |
| 128 | Deptford | 1/13/2016 3:26 PM |
| 129 | London, Albany | 1/13/2016 3:23 PM |
| 130 | LONDON, THE ALBANY | 1/13/2016 3:19 PM |
| 131 | Deptford; The Albany | 1/13/2016 3:14 PM |
| 132 | Albany London | 1/13/2016 3:09 PM |
| 133 | Albany | 1/13/2016 3:06 PM |
| 134 | london | 1/13/2016 3:00 PM |
| 135 | Albany- London | 1/13/2016 2:46 PM |
| 136 | London Albany | 1/13/2016 2:40 PM |
| 137 | Albany deptford. | 1/13/2016 2:30 PM |
| 138 | Albany deptford. | 1/13/2016 2:24 PM |
| 139 | london | 1/13/2016 2:21 PM |
| 140 | London Albany. | 1/13/2016 2:15 PM |
| 141 | London | 1/13/2016 2:10 PM |
| 142 | Deptford | 1/13/2016 2:06 PM |
| 143 | Albany is local to us. | 1/13/2016 1:57 PM |
| 144 | Albany | 1/13/2016 1:50 PM |
| 145 | Streatham- Albany | 1/13/2016 1:43 PM |
| 146 | Albany Theatre Deptford London | 1/13/2016 1:36 PM |
| 147 | Deptford | 1/13/2016 1:31 PM |

16Singers

SurveyMonkey

| | | |
|-----|------------------------|---------------------|
| 148 | Deptford/ London. | 1/13/2016 1:25 PM |
| 149 | Albany. Deptford. | 1/13/2016 1:23 PM |
| 150 | Albany Theatre, London | 1/11/2016 3:39 PM |
| 151 | Albany Theatre, London | 1/11/2016 3:30 PM |
| 152 | bath, the egg | 11/5/2015 8:10 PM |
| 153 | Z arts Manchester | 11/1/2015 9:44 PM |
| 154 | Manchester, Z-Arts | 11/1/2015 6:39 PM |
| 155 | Waterfoot, Boo Theatre | 11/1/2015 5:46 PM |
| 156 | London Artsdepot | 10/28/2015 9:22 PM |
| 157 | Durham | 10/21/2015 10:09 PM |
| 158 | Durham, Masonic Hall | 10/21/2015 8:49 PM |
| 159 | albany theatre, London | 10/19/2015 6:39 PM |

Q22 Is there anything unusual in this performance and what effect might it have on the spectator's behaviour, attention or concentration?

Answered: 77 Skipped: 108

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | No | 1/15/2016 10:17 PM |
| 2 | N/a | 1/15/2016 10:12 PM |
| 3 | No | 1/15/2016 10:06 PM |
| 4 | nice small space good lighting | 1/15/2016 9:58 PM |
| 5 | All the interaction was visual or singing. | 1/15/2016 9:32 PM |
| 6 | The use of the net. | 1/15/2016 9:13 PM |
| 7 | No | 1/15/2016 9:09 PM |
| 8 | baby was mesmerised | 1/15/2016 12:31 PM |
| 9 | NO. | 1/15/2016 12:28 PM |
| 10 | interactive, gentle | 1/15/2016 12:24 PM |
| 11 | I like the use of lightening as well as all choreography and performers singing was really (illegible) | 1/15/2016 12:18 PM |
| 12 | SINGING FROM ALL DIRECTIONS- MAGICAL | 1/15/2016 12:11 PM |
| 13 | No | 1/15/2016 11:09 AM |
| 14 | No talking or preamble- enter a quiet calm space and performance begins & builds | 1/15/2016 11:05 AM |
| 15 | VERY CALM | 1/15/2016 10:42 AM |
| 16 | NO. | 1/15/2016 10:39 AM |
| 17 | No | 1/15/2016 10:35 AM |
| 18 | no | 1/15/2016 10:22 AM |
| 19 | No | 1/15/2016 10:13 AM |
| 20 | little one got my hair. | 1/15/2016 10:00 AM |
| 21 | No | 1/15/2016 9:58 AM |
| 22 | Diversity, movement | 1/14/2016 11:36 PM |
| 23 | The voices, sounds, movement captivated my baby and me. | 1/14/2016 11:32 PM |
| 24 | No | 1/14/2016 11:23 PM |
| 25 | Pace use of voice + movement | 1/14/2016 11:18 PM |
| 26 | No | 1/14/2016 11:13 PM |
| 27 | No | 1/14/2016 11:09 PM |
| 28 | The cats cradle | 1/14/2016 11:01 PM |
| 29 | None | 1/14/2016 7:59 PM |
| 30 | Lovely space & accoustics | 1/14/2016 7:55 PM |
| 31 | it being in the round | 1/14/2016 7:45 PM |

16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 32 | No | 1/14/2016 7:35 PM |
| 33 | Loved contrast btw warm yellow/ brown/ red walls + blue set extra striking + comfy | 1/14/2016 7:31 PM |
| 34 | No | 1/14/2016 6:55 PM |
| 35 | UNSURE | 1/14/2016 4:30 PM |
| 36 | No | 1/14/2016 4:27 PM |
| 37 | Exciting walls! | 1/14/2016 4:24 PM |
| 38 | Behaviour of adults Unusual for them to see. | 1/14/2016 4:17 PM |
| 39 | No | 1/14/2016 3:59 PM |
| 40 | Good attention & connection to audience | 1/14/2016 3:39 PM |
| 41 | V. Calming | 1/14/2016 12:08 PM |
| 42 | The arrangement of singers + movement keep you focussed | 1/14/2016 12:01 PM |
| 43 | No | 1/14/2016 11:55 AM |
| 44 | No | 1/14/2016 11:45 AM |
| 45 | No | 1/13/2016 11:30 PM |
| 46 | Very varied | 1/13/2016 11:23 PM |
| 47 | Morphing set> really lovely touch> positive response | 1/13/2016 11:09 PM |
| 48 | N/A | 1/13/2016 5:32 PM |
| 49 | Unique all round | 1/13/2016 5:28 PM |
| 50 | Sounds | 1/13/2016 5:21 PM |
| 51 | -web -voices- innotation (possibly means intonation?) | 1/13/2016 5:16 PM |
| 52 | Sculpture | 1/13/2016 5:11 PM |
| 53 | Captivating | 1/13/2016 5:07 PM |
| 54 | I liked the spiders web | 1/13/2016 4:57 PM |
| 55 | Variety & dynamics in vocals + movement. Also the lighting/ setting | 1/13/2016 4:52 PM |
| 56 | Use of beautiful voice & a capella | 1/13/2016 4:41 PM |
| 57 | No | 1/13/2016 4:36 PM |
| 58 | When lights quite low- for younger babies might effect ability to see. | 1/13/2016 4:32 PM |
| 59 | amazing. Inspired. Connected with the children | 1/13/2016 4:18 PM |
| 60 | None | 1/13/2016 4:15 PM |
| 61 | NOVEL FOR ME + BABY, MORE LIKELY TO BE ENGAGED BY IT | 1/13/2016 4:07 PM |
| 62 | NO | 1/13/2016 3:56 PM |
| 63 | It was spot on | 1/13/2016 3:51 PM |
| 64 | Calmer | 1/13/2016 3:46 PM |
| 65 | very specific to young babies | 1/13/2016 3:42 PM |
| 66 | NET | 1/13/2016 3:26 PM |
| 67 | Not | 1/13/2016 3:23 PM |
| 68 | I CAN'T THINK OF ANYTHING | 1/13/2016 3:19 PM |
| 69 | no. | 1/13/2016 3:14 PM |

16Singers

SurveyMonkey

| | | |
|----|--|-------------------|
| 70 | no | 1/13/2016 3:09 PM |
| 71 | toys should be discouraged | 1/13/2016 3:00 PM |
| 72 | No | 1/13/2016 2:24 PM |
| 73 | Puppert helpful/ sound dongs> new sound | 1/13/2016 2:21 PM |
| 74 | Loved it. | 1/13/2016 1:36 PM |
| 75 | No. | 1/13/2016 1:25 PM |
| 76 | no | 11/5/2015 8:10 PM |
| 77 | My wife and I are from performance backgrounds and have family members from performance back grounds, so we welcomed the intimacy and physical nature of the performance | 11/1/2015 5:46 PM |

Q23 How many days ago did you see the performance?

Answered: 136 Skipped: 49

| # | RESPONSES | DATE |
|----|----------------|--------------------|
| 1 | TODAY | 1/15/2016 10:17 PM |
| 2 | Today | 1/15/2016 10:12 PM |
| 3 | Today | 1/15/2016 10:06 PM |
| 4 | TODAY | 1/15/2016 10:03 PM |
| 5 | Today | 1/15/2016 9:58 PM |
| 6 | Today | 1/15/2016 9:53 PM |
| 7 | today | 1/15/2016 9:51 PM |
| 8 | Today | 1/15/2016 9:48 PM |
| 9 | Mon | 1/15/2016 9:46 PM |
| 10 | Today | 1/15/2016 9:42 PM |
| 11 | Today | 1/15/2016 9:32 PM |
| 12 | TODAY 05/11/15 | 1/15/2016 9:28 PM |
| 13 | 1 | 1/15/2016 9:19 PM |
| 14 | today | 1/15/2016 9:13 PM |
| 15 | Today | 1/15/2016 9:09 PM |
| 16 | Today | 1/15/2016 9:04 PM |
| 17 | today | 1/15/2016 9:01 PM |
| 18 | Today | 1/15/2016 8:54 PM |
| 19 | -just now | 1/15/2016 12:31 PM |
| 20 | TODAY | 1/15/2016 12:28 PM |
| 21 | today | 1/15/2016 12:24 PM |
| 22 | 1 day | 1/15/2016 12:18 PM |
| 23 | TODAY | 1/15/2016 12:11 PM |
| 24 | today | 1/15/2016 11:51 AM |
| 25 | Today | 1/15/2016 11:30 AM |
| 26 | today | 1/15/2016 11:23 AM |
| 27 | Today | 1/15/2016 11:20 AM |
| 28 | today | 1/15/2016 11:14 AM |
| 29 | today | 1/15/2016 11:12 AM |
| 30 | today | 1/15/2016 11:09 AM |
| 31 | today | 1/15/2016 11:05 AM |
| 32 | TODAY | 1/15/2016 10:42 AM |
| 33 | TODAY. | 1/15/2016 10:39 AM |

16Singers

SurveyMonkey

| | | |
|----|--------------------|--------------------|
| 34 | today | 1/15/2016 10:35 AM |
| 35 | today | 1/15/2016 10:31 AM |
| 36 | now | 1/15/2016 10:28 AM |
| 37 | today | 1/15/2016 10:22 AM |
| 38 | 1 day | 1/15/2016 10:13 AM |
| 39 | Today | 1/15/2016 10:08 AM |
| 40 | 0 | 1/15/2016 9:58 AM |
| 41 | Today | 1/15/2016 9:57 AM |
| 42 | today | 1/14/2016 11:32 PM |
| 43 | Today | 1/14/2016 11:28 PM |
| 44 | Today | 1/14/2016 11:23 PM |
| 45 | Today | 1/14/2016 11:18 PM |
| 46 | Today | 1/14/2016 11:13 PM |
| 47 | now | 1/14/2016 11:11 PM |
| 48 | Today | 1/14/2016 11:09 PM |
| 49 | Today | 1/14/2016 11:06 PM |
| 50 | 1 | 1/14/2016 11:01 PM |
| 51 | Today | 1/14/2016 8:03 PM |
| 52 | 15 mins ago | 1/14/2016 7:59 PM |
| 53 | Today | 1/14/2016 7:55 PM |
| 54 | Today | 1/14/2016 7:43 PM |
| 55 | Today | 1/14/2016 7:39 PM |
| 56 | Same day | 1/14/2016 7:35 PM |
| 57 | Today | 1/14/2016 7:20 PM |
| 58 | Today | 1/14/2016 7:11 PM |
| 59 | Today | 1/14/2016 7:03 PM |
| 60 | Today | 1/14/2016 6:55 PM |
| 61 | TODAY 24/ 10/ 15 | 1/14/2016 4:30 PM |
| 62 | Same Day | 1/14/2016 4:27 PM |
| 63 | Today | 1/14/2016 4:24 PM |
| 64 | TODAY | 1/14/2016 4:21 PM |
| 65 | Today | 1/14/2016 4:00 PM |
| 66 | Today | 1/14/2016 3:59 PM |
| 67 | Today | 1/14/2016 3:51 PM |
| 68 | Just a moment ago! | 1/14/2016 3:46 PM |
| 69 | Today | 1/14/2016 3:39 PM |
| 70 | Today | 1/14/2016 12:19 PM |
| 71 | Just now | 1/14/2016 12:16 PM |

16Singers

SurveyMonkey

| | | |
|-----|-------------------------------|--------------------|
| 72 | Today | 1/14/2016 12:11 PM |
| 73 | Just now! | 1/14/2016 12:08 PM |
| 74 | today | 1/14/2016 12:05 PM |
| 75 | Today | 1/14/2016 12:01 PM |
| 76 | today | 1/14/2016 11:55 AM |
| 77 | 30 minutes | 1/14/2016 11:52 AM |
| 78 | Today | 1/14/2016 11:45 AM |
| 79 | Same Day | 1/13/2016 11:37 PM |
| 80 | 0 | 1/13/2016 11:30 PM |
| 81 | Today | 1/13/2016 11:26 PM |
| 82 | toady | 1/13/2016 11:23 PM |
| 83 | Today | 1/13/2016 11:18 PM |
| 84 | today! | 1/13/2016 11:09 PM |
| 85 | today | 1/13/2016 5:32 PM |
| 86 | today | 1/13/2016 5:28 PM |
| 87 | Today | 1/13/2016 5:25 PM |
| 88 | N.A | 1/13/2016 5:21 PM |
| 89 | today | 1/13/2016 5:16 PM |
| 90 | today | 1/13/2016 5:08 PM |
| 91 | today | 1/13/2016 5:05 PM |
| 92 | Today | 1/13/2016 4:57 PM |
| 93 | today | 1/13/2016 4:52 PM |
| 94 | Right now! | 1/13/2016 4:41 PM |
| 95 | 1 month ago I saw the leaflet | 1/13/2016 4:36 PM |
| 96 | Today | 1/13/2016 4:32 PM |
| 97 | today | 1/13/2016 4:18 PM |
| 98 | today | 1/13/2016 4:15 PM |
| 99 | today | 1/13/2016 4:11 PM |
| 100 | 0 | 1/13/2016 4:07 PM |
| 101 | Just now | 1/13/2016 4:00 PM |
| 102 | today | 1/13/2016 3:56 PM |
| 103 | 0 | 1/13/2016 3:54 PM |
| 104 | Today | 1/13/2016 3:51 PM |
| 105 | now | 1/13/2016 3:46 PM |
| 106 | now | 1/13/2016 3:42 PM |
| 107 | today | 1/13/2016 3:38 PM |
| 108 | TODAY | 1/13/2016 3:35 PM |
| 109 | Today | 1/13/2016 3:31 PM |

16Singers

SurveyMonkey

| | | |
|-----|----------------------|---------------------|
| 110 | today | 1/13/2016 3:26 PM |
| 111 | Today | 1/13/2016 3:23 PM |
| 112 | TODAY | 1/13/2016 3:19 PM |
| 113 | seen today. 16.10.15 | 1/13/2016 3:14 PM |
| 114 | Today | 1/13/2016 3:09 PM |
| 115 | Today | 1/13/2016 3:06 PM |
| 116 | today | 1/13/2016 3:00 PM |
| 117 | Today | 1/13/2016 2:46 PM |
| 118 | Just now | 1/13/2016 2:40 PM |
| 119 | today. | 1/13/2016 2:30 PM |
| 120 | Today (16.10.15) | 1/13/2016 2:24 PM |
| 121 | Today (16.10.15) | 1/13/2016 2:21 PM |
| 122 | Today (16.10.15) | 1/13/2016 2:10 PM |
| 123 | Today (16.10.15) | 1/13/2016 2:06 PM |
| 124 | today. | 1/13/2016 1:43 PM |
| 125 | Today 16.10.15 | 1/13/2016 1:36 PM |
| 126 | 0 | 1/13/2016 1:31 PM |
| 127 | Today. | 1/13/2016 1:25 PM |
| 128 | 16.10.15 | 1/13/2016 1:23 PM |
| 129 | today | 11/5/2015 8:10 PM |
| 130 | Today | 11/1/2015 9:44 PM |
| 131 | Today | 11/1/2015 6:39 PM |
| 132 | 1 | 11/1/2015 5:46 PM |
| 133 | Today | 10/28/2015 9:22 PM |
| 134 | Today | 10/21/2015 10:09 PM |
| 135 | 0 | 10/21/2015 8:49 PM |
| 136 | 3 | 10/19/2015 6:39 PM |

Q24 Have you thought about the show since you saw it? What has stayed with you?

Answered: 65 Skipped: 120

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | YES, MUST BRING HUSBAND | 1/15/2016 10:17 PM |
| 2 | N/a but imagine it will stay with me | 1/15/2016 10:12 PM |
| 3 | THE THEME + SOME OF THE ACTIONS TO MIMIC | 1/15/2016 10:03 PM |
| 4 | I will. | 1/15/2016 9:32 PM |
| 5 | N/A | 1/15/2016 9:28 PM |
| 6 | N/A | 1/15/2016 9:13 PM |
| 7 | N/A | 1/15/2016 9:09 PM |
| 8 | n/a | 1/15/2016 9:04 PM |
| 9 | I will do. | 1/15/2016 8:54 PM |
| 10 | N/A | 1/15/2016 12:28 PM |
| 11 | will do, smiles of the dancer/ singers- beauty of their voices | 1/15/2016 12:24 PM |
| 12 | N/A | 1/15/2016 11:09 AM |
| 13 | too soon to say but I think it will | 1/15/2016 11:05 AM |
| 14 | N/A | 1/15/2016 10:42 AM |
| 15 | NOT YET. | 1/15/2016 10:39 AM |
| 16 | NA | 1/15/2016 10:35 AM |
| 17 | Good to do something different | 1/15/2016 10:13 AM |
| 18 | I will! | 1/15/2016 10:08 AM |
| 19 | N/A | 1/15/2016 9:58 AM |
| 20 | Yes | 1/14/2016 11:13 PM |
| 21 | So beautiful voices. | 1/14/2016 11:01 PM |
| 22 | N/A | 1/14/2016 8:03 PM |
| 23 | N/A | 1/14/2016 7:35 PM |
| 24 | N/A | 1/14/2016 4:30 PM |
| 25 | N/A | 1/14/2016 4:27 PM |
| 26 | N/A | 1/14/2016 3:59 PM |
| 27 | Just finished | 1/14/2016 12:19 PM |
| 28 | N/a | 1/14/2016 12:08 PM |
| 29 | n/a | 1/14/2016 11:55 AM |
| 30 | ? | 1/13/2016 11:30 PM |
| 31 | NA | 1/13/2016 11:26 PM |

16Singers

SurveyMonkey

| | | |
|----|--|---------------------|
| 32 | Yes | 1/13/2016 11:23 PM |
| 33 | Yes, music & other babies' reactions | 1/13/2016 11:18 PM |
| 34 | I believe it will | 1/13/2016 11:09 PM |
| 35 | n/a | 1/13/2016 5:32 PM |
| 36 | yes | 1/13/2016 5:28 PM |
| 37 | N.A | 1/13/2016 5:21 PM |
| 38 | Still in room! | 1/13/2016 4:57 PM |
| 39 | (Illegible I'm afraid) | 1/13/2016 4:52 PM |
| 40 | N/A- will remember the music | 1/13/2016 4:41 PM |
| 41 | No | 1/13/2016 4:38 PM |
| 42 | come definitely | 1/13/2016 4:36 PM |
| 43 | Yes! | 1/13/2016 4:32 PM |
| 44 | Relaxing, therapeutic. | 1/13/2016 4:00 PM |
| 45 | N/A | 1/13/2016 3:54 PM |
| 46 | I'm sure I will | 1/13/2016 3:51 PM |
| 47 | N/A | 1/13/2016 3:42 PM |
| 48 | IM SURE I WILL | 1/13/2016 3:35 PM |
| 49 | The voices | 1/13/2016 3:26 PM |
| 50 | ONLY JUST WATCHED | 1/13/2016 3:19 PM |
| 51 | Too early to say | 1/13/2016 3:14 PM |
| 52 | N/A | 1/13/2016 3:06 PM |
| 53 | N/A | 1/13/2016 2:40 PM |
| 54 | N/A | 1/13/2016 2:24 PM |
| 55 | Sure I will. The emotions | 1/13/2016 2:10 PM |
| 56 | Wanting to know next performance. | 1/13/2016 1:36 PM |
| 57 | Yes | 1/13/2016 1:25 PM |
| 58 | N/A | 1/13/2016 1:23 PM |
| 59 | unique and enjoyable, creative - thank you | 11/5/2015 8:10 PM |
| 60 | The faces of the babies and children opposite me. | 11/1/2015 6:39 PM |
| 61 | The rarity of the opportunity to expose our son to that type or performance/experience | 11/1/2015 5:46 PM |
| 62 | Yes and told my sister-in-law in Manchester. The quality of the singers, the fact they met you beforehand, the lovely music, the whole experience! Mainly really pleased my daughter enjoyed it and reacted really positively to it. | 10/28/2015 9:22 PM |
| 63 | The colours | 10/21/2015 10:09 PM |
| 64 | Yes. The purity of the voices, the warmth of the harmonies, the perfection of the balance of voices, the movement, the way Betty engaged with it | 10/21/2015 8:49 PM |
| 65 | yes. How slick it was, the harmonies, the attention to detail in the movement. | 10/19/2015 6:39 PM |

Q25 Have you noticed your baby doing anything reminiscent of the actions or sounds you saw performed in the show?

Answered: 57 Skipped: 128

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | NO. | 1/15/2016 10:17 PM |
| 2 | No, but probably too young | 1/15/2016 10:12 PM |
| 3 | Not yet | 1/15/2016 10:06 PM |
| 4 | N/A | 1/15/2016 9:28 PM |
| 5 | N/A | 1/15/2016 9:13 PM |
| 6 | N/A | 1/15/2016 9:09 PM |
| 7 | N/A | 1/15/2016 12:28 PM |
| 8 | The youngest one was very silent at the beginning where as the oldest one was giggling and smiling most of the time. | 1/15/2016 12:18 PM |
| 9 | N/A | 1/15/2016 11:09 AM |
| 10 | too soon to say | 1/15/2016 11:05 AM |
| 11 | N/A | 1/15/2016 10:42 AM |
| 12 | NOT YET. | 1/15/2016 10:39 AM |
| 13 | n/a | 1/15/2016 10:13 AM |
| 14 | N/A | 1/15/2016 9:58 AM |
| 15 | Not yet but only seen today | 1/14/2016 11:13 PM |
| 16 | No | 1/14/2016 11:09 PM |
| 17 | N/A | 1/14/2016 8:03 PM |
| 18 | Not yet. | 1/14/2016 7:39 PM |
| 19 | Not yet | 1/14/2016 7:35 PM |
| 20 | NO | 1/14/2016 4:30 PM |
| 21 | N/A | 1/14/2016 4:27 PM |
| 22 | N/A | 1/14/2016 3:59 PM |
| 23 | Yes | 1/14/2016 3:39 PM |
| 24 | N/A | 1/14/2016 12:11 PM |
| 25 | N/a | 1/14/2016 12:08 PM |
| 26 | no | 1/14/2016 11:55 AM |
| 27 | No | 1/14/2016 11:52 AM |
| 28 | We're going to play the bee game. | 1/14/2016 11:45 AM |
| 29 | ? | 1/13/2016 11:30 PM |
| 30 | NA | 1/13/2016 11:26 PM |
| 31 | n/a | 1/13/2016 5:32 PM |

16Singers

SurveyMonkey

| | | |
|----|--|---------------------|
| 32 | Not yet- he made clicks during show | 1/13/2016 5:28 PM |
| 33 | N.A | 1/13/2016 5:21 PM |
| 34 | Still in room! | 1/13/2016 4:57 PM |
| 35 | Yes | 1/13/2016 4:52 PM |
| 36 | ? | 1/13/2016 4:41 PM |
| 37 | No | 1/13/2016 4:38 PM |
| 38 | N/A | 1/13/2016 4:32 PM |
| 39 | Not yet | 1/13/2016 4:15 PM |
| 40 | N/A | 1/13/2016 4:00 PM |
| 41 | N/A | 1/13/2016 3:54 PM |
| 42 | N/A | 1/13/2016 3:42 PM |
| 43 | N/A | 1/13/2016 3:35 PM |
| 44 | ONLY JUST WATCHED | 1/13/2016 3:19 PM |
| 45 | Too early to say. | 1/13/2016 3:14 PM |
| 46 | N/A | 1/13/2016 3:06 PM |
| 47 | N/A | 1/13/2016 2:24 PM |
| 48 | Not yet | 1/13/2016 1:25 PM |
| 49 | N/A | 1/13/2016 1:23 PM |
| 50 | Hopefully | 1/11/2016 3:39 PM |
| 51 | no, he was exhausted! | 11/5/2015 8:10 PM |
| 52 | No | 11/1/2015 9:44 PM |
| 53 | Not really (due to his age) but he was very chilled afterwards | 11/1/2015 5:46 PM |
| 54 | not yet.... | 10/28/2015 9:22 PM |
| 55 | No | 10/21/2015 10:09 PM |
| 56 | No | 10/21/2015 8:49 PM |
| 57 | she "sings" but not sure if it's anymore. | 10/19/2015 6:39 PM |

Q26 Any further questions or comments you would like to share with the research team?

Answered: 53 Skipped: 132

| # | RESPONSES | DATE |
|----|---|--------------------|
| 1 | JUST TO SAY THANK YOU | 1/15/2016 10:17 PM |
| 2 | Loved it! | 1/15/2016 10:13 PM |
| 3 | My son has achondroplasia, a condition that affects bone growth. He spent his first 9 months on his back to protect his spine. This has meant that he is able to focus on his surroundings before physically investigating them. he is able to concentrate which he showed well during this performance. | 1/15/2016 10:08 PM |
| 4 | Sounds in a circle, behind & infront | 1/15/2016 9:46 PM |
| 5 | LOVELY PERFORMERS + TIME TO CRAWL AFTER | 1/15/2016 9:28 PM |
| 6 | Very good performance. Thank you! | 1/15/2016 9:13 PM |
| 7 | I would like ot see more | 1/15/2016 8:55 PM |
| 8 | I think the performance was very interesting both for small babies, toddlers and even for myself :) | 1/15/2016 12:19 PM |
| 9 | BEAUTIFUL- SINGING | 1/15/2016 12:12 PM |
| 10 | 17. Clocking others, watching how other parents were acting. She woke up to feed, but watched the whole show & now is reacting. balance of rhythmic & harmonic (age 3) wanted to join in He's never been to the theatre before. Perfectly pitched None of the kids were crying distilled (illegible but it's your writing so you'll know what it says!) | 1/15/2016 12:05 PM |
| 11 | The first piece is exactly like the computer game Flower- you should play it! | 1/15/2016 11:47 AM |
| 12 | loved it. | 1/15/2016 11:12 AM |
| 13 | Very nice performance | 1/15/2016 11:09 AM |
| 14 | I love the mix of professional + volunteers | 1/15/2016 10:09 AM |
| 15 | I enjoyed it. Heather liked the costumes. | 1/15/2016 10:00 AM |
| 16 | Too much silence for age groups but see how that works for older groups/ mixed group. | 1/14/2016 11:41 PM |
| 17 | The friend + baby I came with also loved the performance THANK YOU! | 1/14/2016 11:33 PM |
| 18 | Loved it! | 1/14/2016 11:06 PM |
| 19 | The blue floor was beautiful & similar to a floor to underfoot | 1/14/2016 7:56 PM |
| 20 | We would like to know about other performances for children of this age. | 1/14/2016 7:49 PM |
| 21 | Excellent show Really enjoyed it | 1/14/2016 7:36 PM |
| 22 | early years theatre- maker/ facilitator not parent | 1/14/2016 7:32 PM |
| 23 | 4m old- mother couldn't finish form. Loved that it was calm and a lovely environment for them. | 1/14/2016 6:58 PM |
| 24 | No | 1/14/2016 3:59 PM |
| 25 | Perhaps LED lights coming from the hive (honeycomb shape would engage the babies more?) | 1/14/2016 3:48 PM |
| 26 | Possible suggestion to incorporate lights in to singers costumes for added visual effect. Cold the string structure be lit?That would be very effective, esp when hanging in centre. Thanks. | 1/14/2016 3:43 PM |
| 27 | Lovely show | 1/14/2016 3:39 PM |

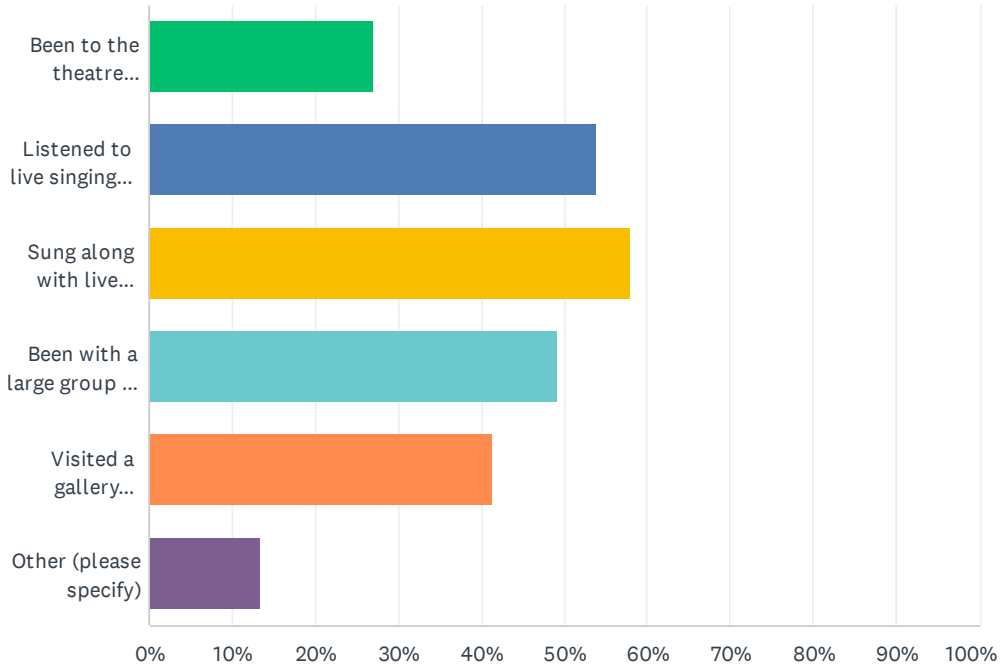
16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 28 | Some interactive element for the babies? | 1/14/2016 12:11 PM |
| 29 | Thank you :) Watching the babies! | 1/14/2016 12:08 PM |
| 30 | Wonderful activity- it captivated my daughter! | 1/14/2016 11:56 AM |
| 31 | Give clearer permission to parents to be able to let their child go. | 1/13/2016 11:38 PM |
| 32 | I wish there was more. He goes to baby singing but won't go in to the middle of the group. he stays with me. We came to tiny here last year & he was straight in. they didn't talk to him but they did engage with him. Maybe that was it. | 1/13/2016 11:33 PM |
| 33 | Loved the bleach pattern on the floor cloth> noticed the babies responded to it after. Not a parent but a designer who works with childrens theatre. Happy to [for you to be in touch] | 1/13/2016 11:12 PM |
| 34 | Thank you. | 1/13/2016 5:33 PM |
| 35 | Great! Do it again! | 1/13/2016 5:17 PM |
| 36 | N/A | 1/13/2016 5:05 PM |
| 37 | Fabulous. Thank you! | 1/13/2016 4:54 PM |
| 38 | Look forward to next one | 1/13/2016 4:37 PM |
| 39 | Brilliant performance. Thank you for a wonderful experience for our baby. | 1/13/2016 4:32 PM |
| 40 | Wonderful. Thank you. | 1/13/2016 4:19 PM |
| 41 | No | 1/13/2016 4:15 PM |
| 42 | Very slick performances & lovely engagement with the babies | 1/13/2016 3:43 PM |
| 43 | No. | 1/13/2016 3:24 PM |
| 44 | It felt like a very "religious" type experience without being religious. Sacred is perhaps the right word. It felt very intimate & special. | 1/13/2016 3:16 PM |
| 45 | really loved it please do more! | 1/13/2016 3:01 PM |
| 46 | 1st time bringing family to show theatre good targeted at kids 'Please do more' very different Want to be engaged a bit more activities baby group, rhyme time, singing | 1/13/2016 1:59 PM |
| 47 | Please do more shows like this. (16 Singers) | 1/13/2016 1:38 PM |
| 48 | Wish there would be more performances like this | 1/13/2016 1:32 PM |
| 49 | Please, do dance classes | 1/13/2016 1:27 PM |
| 50 | No. | 1/13/2016 1:23 PM |
| 51 | Excellent work! Separate sessions for non walking and walking babies, so the session can be tailored to each separately? | 11/1/2015 9:46 PM |
| 52 | Art is an experiment and the level of control you put on a performance space for audience and performers alike is fascinating. Audience expectation was something I found particularly interesting. Both of adults and children. | 11/1/2015 6:41 PM |
| 53 | it was interesting to watch her mimic some of the movements: raising her arms, lying down to 'sleep', clapping, dancing, and I think she was doing a kind of pincer movement with the fingers on one hand. Also amazing to see how lightening quick baby's reactions are. As soon as the singing started behind us her head whipped round to see where it was coming from. | 10/28/2015 9:25 PM |

Q27 Have you and your baby previously..?

Answered: 126 Skipped: 59



| ANSWER CHOICES | RESPONSES |
|--|-----------|
| Been to the theatre together | 26.98% 34 |
| Listened to live singing together | 53.97% 68 |
| Sung along with live singing together | 57.94% 73 |
| Been with a large group of babies in a performance of any kind | 49.21% 62 |
| Visited a gallery together | 41.27% 52 |
| Other (please specify) | 13.49% 17 |
| Total Respondents: 126 | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|------------------------------|--------------------|
| 1 | - BOUNCE AND SING AT LIBRARY | 1/15/2016 10:17 PM |
| 2 | SING + SIGN | 1/15/2016 9:28 PM |
| 3 | museums | 1/15/2016 12:19 PM |
| 4 | Thula Mama harmony singing | 1/15/2016 10:09 AM |
| 5 | This is the best | 1/14/2016 11:02 PM |
| 6 | no child | 1/14/2016 7:45 PM |
| 7 | N/A | 1/14/2016 3:39 PM |
| 8 | N/a | 1/14/2016 12:08 PM |

16Singers

SurveyMonkey

| | | |
|----|--|--------------------|
| 9 | Never been before | 1/14/2016 11:41 AM |
| 10 | (Location specified above but illegible) | 1/13/2016 4:58 PM |
| 11 | Been to a festival | 1/13/2016 4:54 PM |
| 12 | Cinema. | 1/13/2016 2:55 PM |
| 13 | comedy | 1/13/2016 2:22 PM |
| 14 | 1st time | 1/13/2016 2:16 PM |
| 15 | N/A | 1/13/2016 1:38 PM |
| 16 | Playgroup only. | 1/11/2016 3:31 PM |
| 17 | I sing to Betty every day, classical/opera, she loves it | 10/21/2015 8:50 PM |