

Liveness, Location and Immersion in Audiovisual Performance

Site-adaptive, live audiovisual performances combining traditional music performance, electronic music performance, live visuals, film, installation and discussion.

Dr Simon Waite, Paul Joines

Centre for Blended Realities

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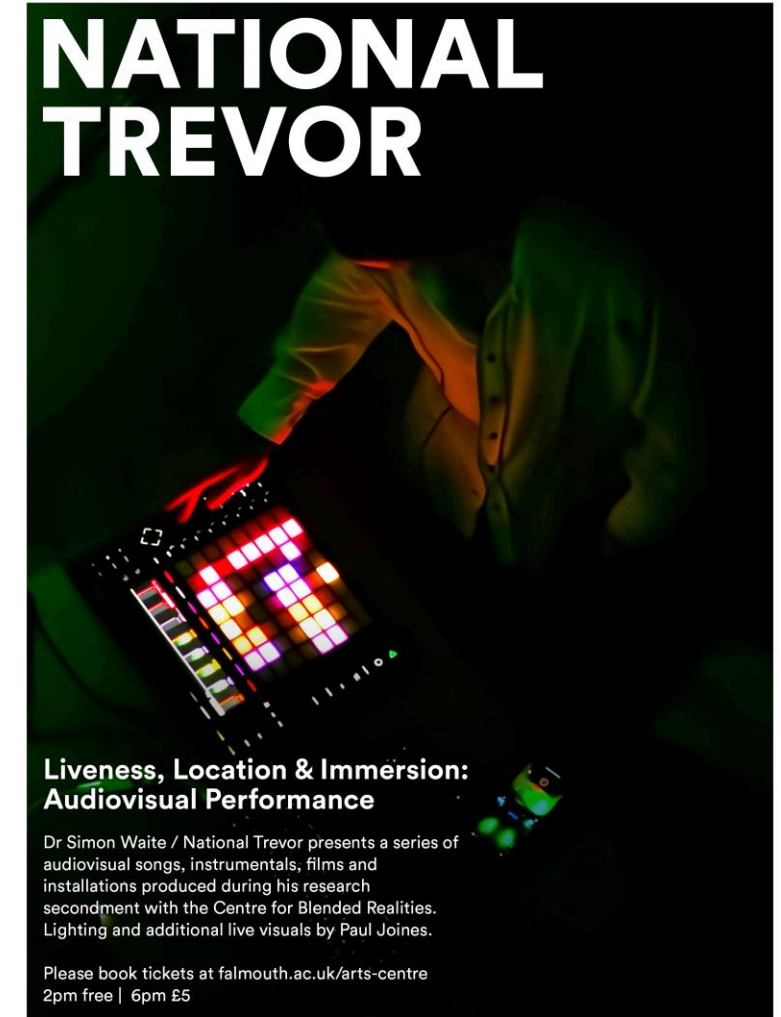
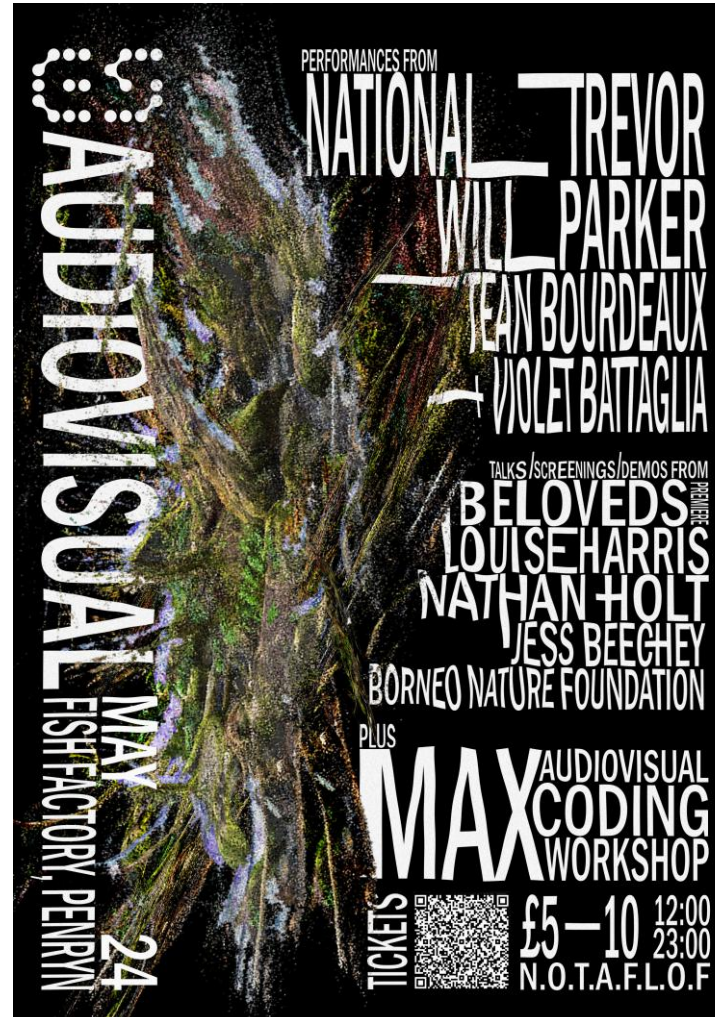
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Project Details

Key Dates

- Project start: Autumn 2024
- Audiovisual piece development: throughout
- Field review: throughout
- Collaborator recruitment: October 2024
- Immersive audiovisual testing at AMATA: April 2025
- Audiovisual Electronics Symposium: May 2025
- Initial performances at AMATA: July 2025
- Final performances at AMATA: June 2026

Images: Event posters for Audiovisual Electronics Symposium and Liveness, Location & Immersion



LIVE FROM STUDIO K

WEDNESDAY 28 JANUARY | 14:00 & 18:00
STUDIO L, AMATA

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Project Details

Role: Dr Simon Waite

- Researcher
- Composer
- Producer
- Performer
- Promoter

Role: Paul Joines

- Additional visuals
- Projection mapping
- Lighting

Funders

- Research England (E3)
- Secondment through Centre for Blended Realities



Image: AMATA Performance 28.01.26 2pm

Project Details

Partners & Collaborators: Falmouth University

- Faye - film production
- Dr Catarina Fontoura - film production
- Paul Joines - visuals, lighting
- Jo Lake-Jones - saxophone
- Dr Johny Lamb - modular synthesis
- Kevin Moir & team - video documentation
- Sam Murray (Falmouth University) - guitar
- Dr Will Parker – performer at AES*
- Andy Rushton - vocals and electronics
- Frankie Stevens - vocals

*AES = Audiovisual Electronics Symposium held at the Fish Factory Arts Space, 24.05.25



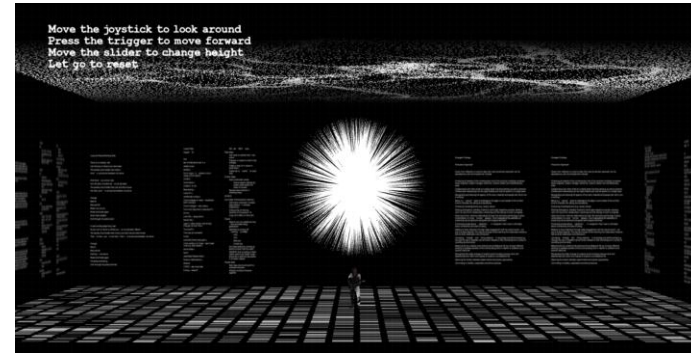
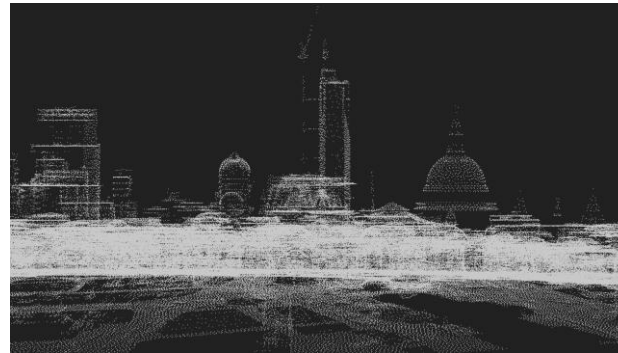
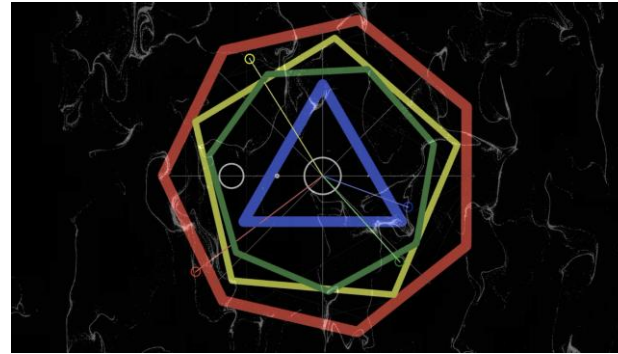
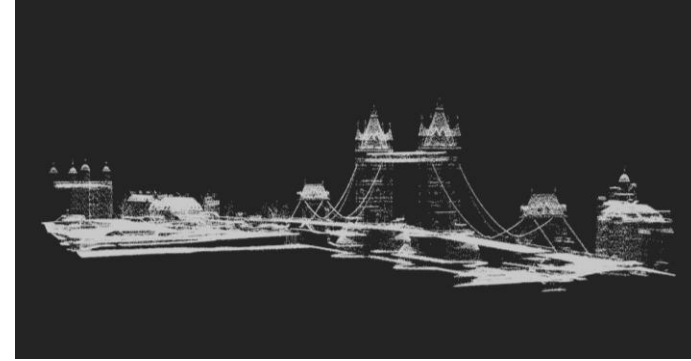
Image: Promotional image made with 3D models

Project Details

Partners & Collaborators: External Artists

- Tom Carter (Borneo Nature Foundation) – film production
- Troy Christiansen (Electricity Will Kill You) – LiDAR scanning
- Prof Louise Harris (Glasgow University) – contributor to AES*
- Dan Ledley (Electronics Symposium) – event production for AES*
- John Mullaney (Last Picture Show) – composition *Into The Fray*
- Dr Thomas O'Shea-Wheller (Exeter University) – insect scientist
- Robin Tyndale-Biscoe (Lemonade Factory Studio) - drums
- Pete Vilks (Vilks Collective) – drums and percussion
- Jude Waite – photography documentation

*AES = Audiovisual Electronics Symposium held at the Fish Factory Arts Space, 24.05.25



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Images: Selection of performance / installation / film visuals

Project Details

Partners & Collaborators: Students

- Violet Battaglia – performer at AES*
- Jess Beechey – contributor at AES*
- Teân Bourdeaux – performer at AES*
- Nathan Holt – contributor at AES*
- Taylor Hopewell – guitar on *Beloveds*
- Technical Theatre Arts students – event setup on 28.01.26
- Lauri Thomson – clarinet on *Beloveds*
- Freddie Willis – guitar on *Beloveds*

*AES = Audiovisual Electronics Symposium held at the Fish Factory Arts Space, 24.05.25



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Images: AMATA Performance 28.01.26 2pm

Project Details

Partners & Collaborators: Organisations

- Boskenwyn Community Primary School – voices on *Beloveds*
- Borneo Nature Foundation – film footage
- Electronics Symposium – event production for AES
- Fish Factory Arts Space – event hosting for AES
- Red River Singers – choir on *Beloveds*
- Woodland Valley Farm – access to field recording site for *Ladock*



Image: AMATA Performance 12.07.26 2.30pm

Project Details

Partners & Collaborators: Technical Support

- Han Abiss & Oli Bennett – LiDAR capture
- Christian Aindow – immersive audio
- Ethan Bradley – volumetric video capture
- Georg Finch – consultancy
- James Randell – ticketing
- Alex Smith – event support



Image: Volumetric video capture / processing at Falmouth University

300-Word Supporting Statement

This practice-research project involved the development of an immersive audiovisual performance featuring a series of collaborative audiovisual works. The research question was ‘how can the liveness of audiovisual works be enhanced through combining remote and live elements of audiovisual compositions in physical immersive performance spaces?’ Making use of a 9.1.4 sound system and multiple screens, the project combined elements of traditional performance, laptop performance, installation, film and Q&A. From September 2024 to January 2026, the performances were held at multiple venues, including live music venues, arts centres, outdoor events and Falmouth University’s immersive audio environment – where the final performance was devised through consultation, a residency and by running performances several months apart to allow for reflection and further development.

As immersive art theory and practice remain at an early stage (Yin and Jin 2022), the project explored audiovisual strategies to enhance liveness in performance (Waite 2018) and communicate themes (Waite 2023) through the incorporation of mixed reality and volumetric video (Brandon 2023), LiDAR (ScanLAB 2016) and Dolby Atmos (Summers et al 2021). It sought to examine performance roles, relationship with installation, adaptivity across locations, inclusion of remote elements and audience interaction (Richards and Shaw 2022, Sloan and Turner 2024).

Findings around liveness include the relationship between human and digital elements, visual representation of recordings and real-time audiovisual connections. In terms of location, the project uses representations of real spaces (point clouds, field recordings), is adaptable to different venues and is flexible in terms of how audiences engage. Immersion was achieved through the combination of performance modalities, guiding the audience and balancing of performance elements. The project aligns to departmental and Faculty research aims and the techniques used enhance into taught modules in the Music Subject Area. Films of the performances have been distributed online.

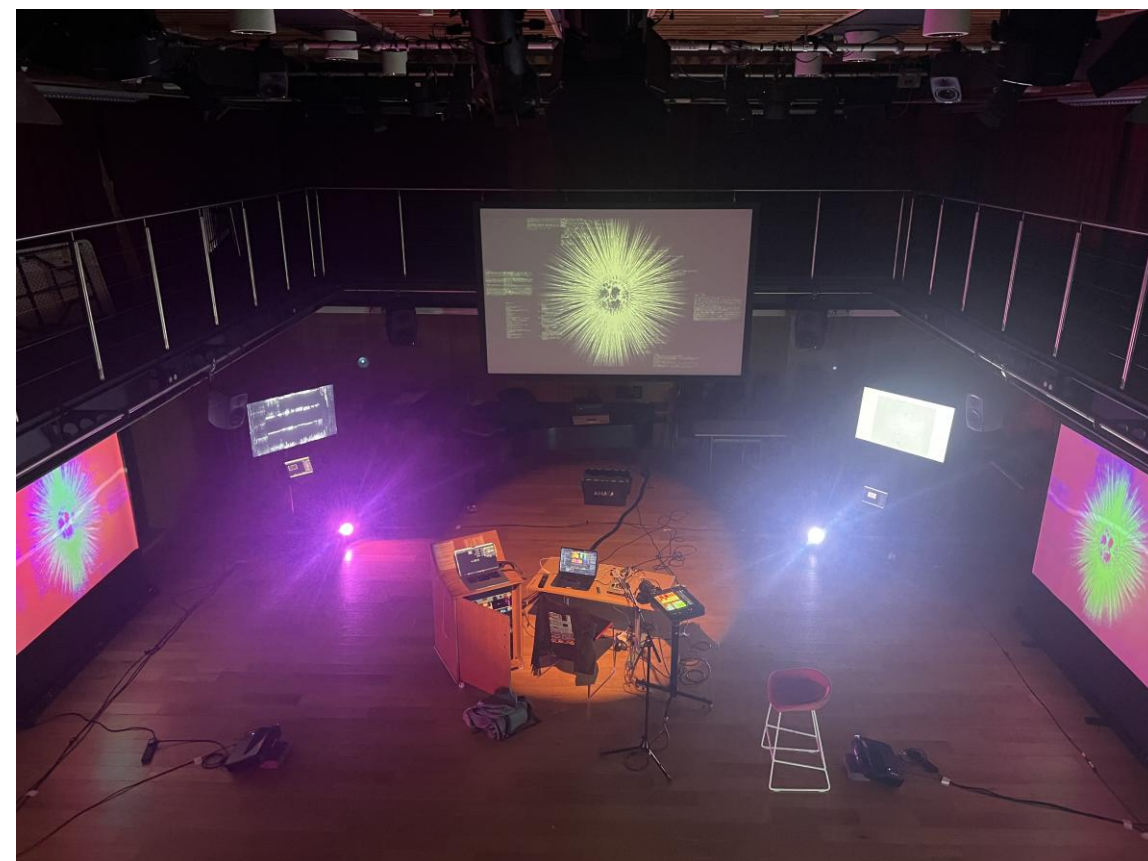


Image: Testing the performance space during the residency at AMATA, April 2025

Research Output

Main Output

The main output is the Liveness, Location and Immersion Audiovisual performances on 28.01.26 at AMATA.

- A film of the 2pm performance (multiple cameras with binaural audio) is available here:
https://youtu.be/I58nXFa07G0?si=e_sfqTYyGIT6DdU5
- A film of the 6pm performance (simpler camera setup with binaural audio) is available here:
<https://youtu.be/kybQzxbMYm0>
- The programme for the performance is available here:
<https://canva.link/jaudhzhw9gyewo>

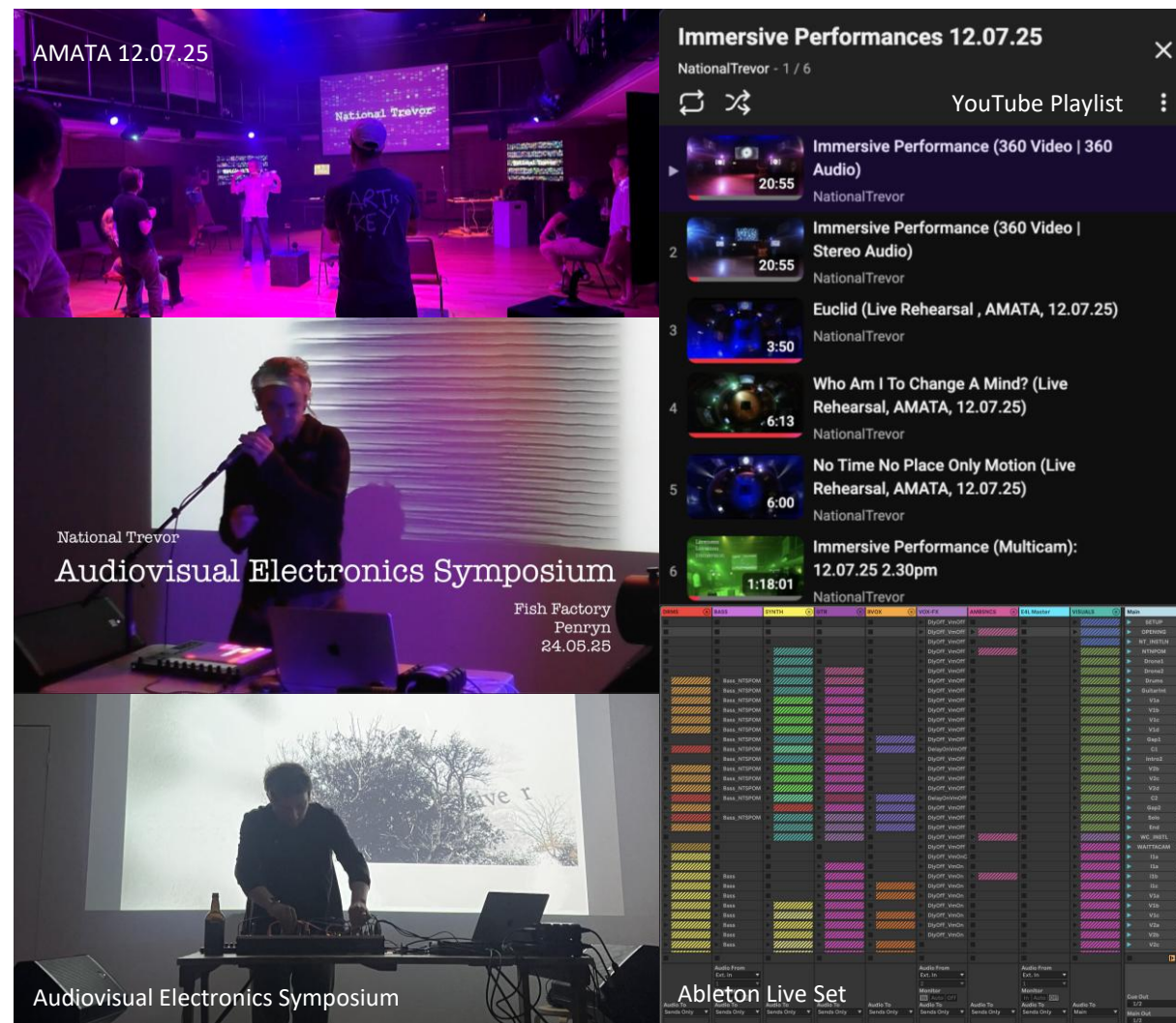


Images: 28.01.26 performances

Research Output

Other Outputs

1. Liveness, Location & Immersion performances at AMATA on 12.07.25. Several aspects of this were revised for the January shows. A multiple camera film of the 2.30pm performance is available here: <https://youtu.be/WuZnw85D8jE>
2. Audiovisual Electronics Symposium performance on 24.05.26. This shows the audiovisual works in progress and a stereo, single-screen version of the performance. The National Trevor performance is available here: <https://youtu.be/b8774kC1Wfs>
3. Curation and organisation of the Audiovisual Electronics Symposium event at the Fish Factory on 24.05.26 (see the Dissemination section for details).
4. Playlist of videos including interactive 360° videos and edited 360° videos of the rehearsal on 12.07.25. Available here: https://youtube.com/playlist?list=PLEf_T--c4Ur7qt5cXoAlF2OuieITP5OC&si=4TWTUn9Ad_z0t1MF
5. Ableton Live set and Touch Designer patch developed throughout the project. Linked media removed to save on file sizes and third-party Max for Live Devices have been removed. Further details on a 'README' document.
6. Technical layout for the performances on 28.01.26.



Dissemination

Audiovisual Electronics Symposium

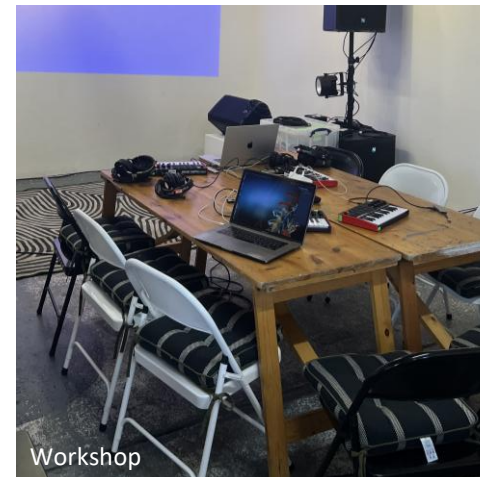
- The day-long event took place on 24.05.25 at the Fish Factory Arts Space, Penryn, Cornwall.
- It was promoted as part of the *Electronics Symposium* series of events, which champion experimental electronic music practice.
- The programme included:
 - Max audiovisual coding workshop with Dr Simon Waite
 - Prof. Louise Harris talk & screening
 - Nahan Holt talk and screening
 - *Beloveds* talk and screening with Dr Catarina Fontoura and Dr Thomas o'Shea-Wheller
 - Borneo Nature Foundation talk and screening with Tom Carter
 - Jess Beechey talk and demonstration
 - Teän Bourdeaux & Violet Battaglia performance
 - Will Parker performance
 - National Trevor performance (also available on YouTube)



National Trevor



Teän Bourdeaux & Violet Battaglia



Workshop

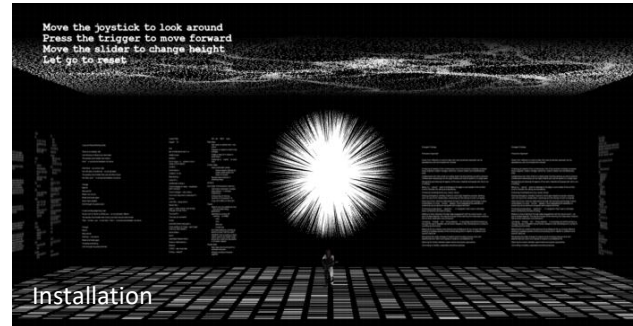


Will Parker

Dissemination

Liveness, Location & Immersion

- Held in Studio L, The Academy of Music and Theatre Arts (AMATA), Falmouth University
- Immersive audiovisual performance with 9.1.4 audio and multiple screens
- 2 performances on 12.07.25
- 2 performances on 28.01.26 with adjustments to running order, visuals content and staging
- About 90 people attended across 4 performances
- There were formal and informal Q&As / discussions as part of the events
- Films of both performances are available on YouTube



Dissemination

Other Performances

Cornish Bank

- EOMN* 10.09.24
- EOMN 27.02.25
- Grassfed 15.04.25
- British Popular Culture Conference 07.06.25
- EOMN 26.02.26

Fish Factory

- EWKY* 14.02.26
- EWKY 23.05.26

Other

- Holifield 16.08.25
- Bunker 25.01.25
- Bunker 19.04.25
- Holifield 31.07.26

*EOMN = Electronic Open Mic Night

*EWKY = Electricity Will Kill You

Images: Posters for EOMN, EWKY, photos from listed performances



Dissemination

Teaching

Techniques and themes explored have informed teaching and learning on the following modules / courses:

- MUS102/202 Audiovisual Ensemble
- MUS204 Immersive and Interactive Audio
- MUS221 AV/Radical Artistry
- MUS302 Professional Development: Audiovisual projects
- MUS304 Showcase Portfolio: Audiovisual projects
- SDE103 Non-Linear Sound Design
- MPhil / PhD Research Students Development Programme
- PhD Doctoral Brief
- BA(Hons) Technical Theatre Arts

Images: MUS302, MUS204, Doctoral Brief, Audiovisual Ensemble



MUS302



Audiovisual Ensemble



Doctoral brief

Liveness, collaboration and sustainability in immersive audiovisual performance

This doctoral research project investigates how real-time audiovisual practices consider immersion, ...



MUS302



MUS204

Dissemination

Collaborative Practice

Moogie Wonderland (ongoing)

Development of a Memorandum of Understanding to underpin future education and research partnership working. Exploratory improvisation sessions with audio-reactive 3D visuals, live looping and modular synthesis.

Ritual Rhythms

(25.01.26, 22.02.26, 15.03.26, 19.04.26, 17.06.26)

Audio-reactive visuals for ecstatic dance event at The Cornish Bank run by DJ / Artist Dan Peppiat and Yoga Like Water.

Images: Body &..., Ritual Rhythms, Shuffle, Moogie Wonderland

Shuffle (07.03.26)

Audio-reactive and improvised interactive visuals with DJ Bish and other DJs at The Chintz Bar.

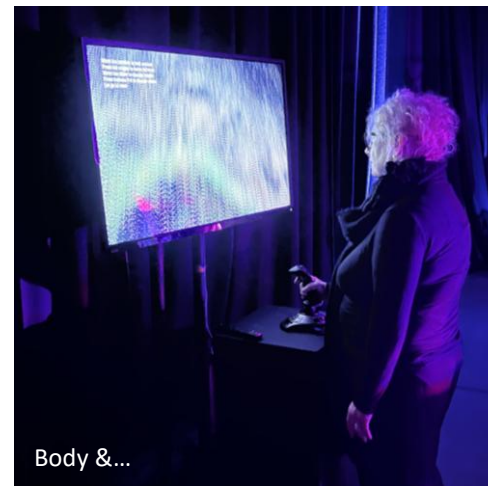
Body &...

(10.10.24, 01.05.25, 04.11.25, 16.04.26)

Installation, audience interaction and audiovisual improvisation with Falmouth staff and students

Beyond the Colony (2025-26)

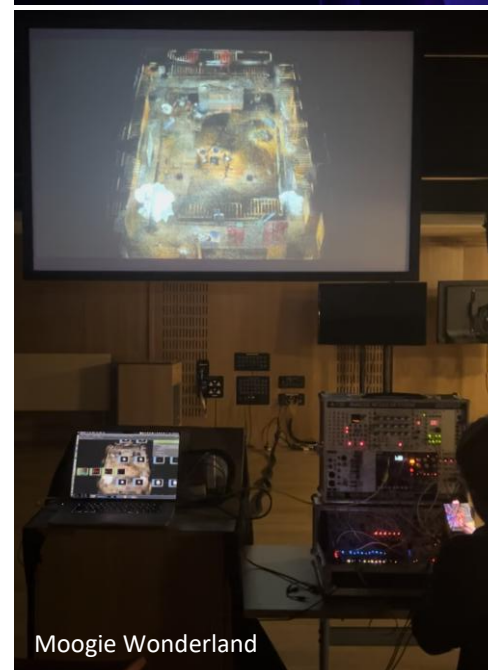
Collaborative, interdisciplinary, cross-institution arts-science project exploring insect behaviour with audiovisual and public engagement aspects.



Body &...



Body &...



Moogie Wonderland



Ritual Rhythms

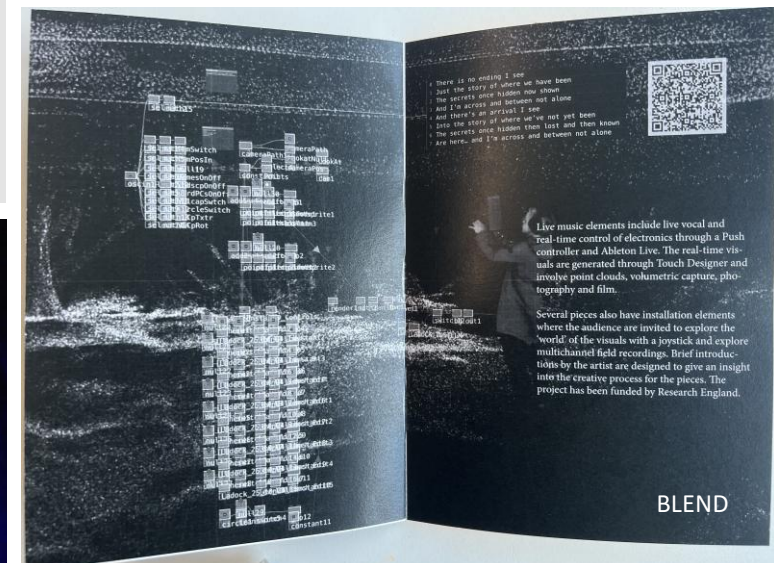
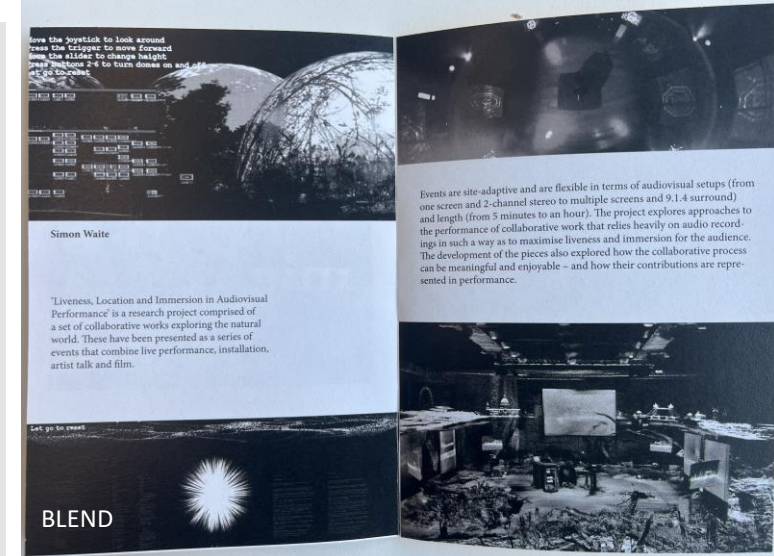
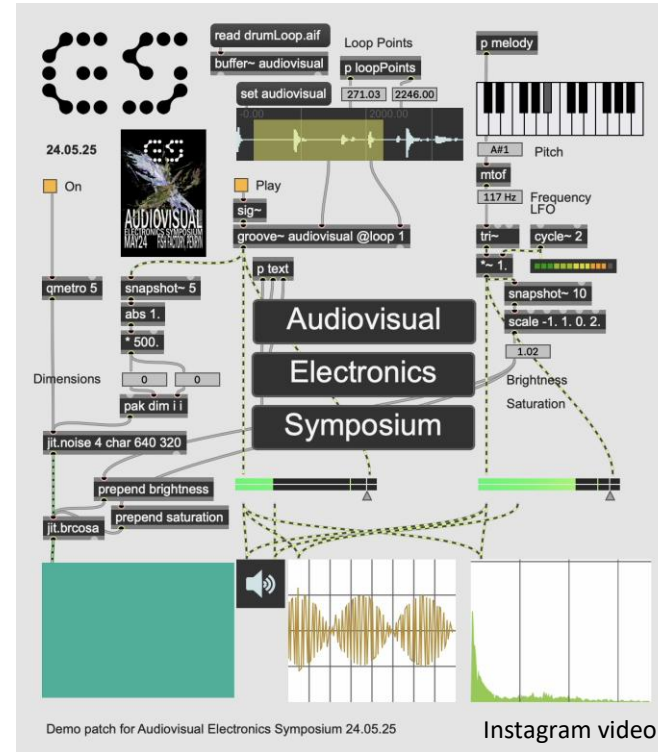


Shuffle

Dissemination

Other Dissemination

- Instagram
(<https://www.instagram.com/national.trevor/>)
- YouTube
(<https://www.youtube.com/@NationalTrevor>)
- BLEND Almanac: print publication by Centre for Blended Realities
- Sonva: presentations to Falmouth University's Music & Sound Research Group
- Faculty Day Autumn 2026: Presentation and performance to members of the Faculty of Screen, Technology and Performance.



Images: Still from Instagram video, still from 360 video, BLEND Almanac

Contextual Evidence

Dr Simon Waite / National Trevor

Si's practice has evolved from participatory artist, singer-songwriter and frontman of rock bands to University lecturer, researcher and audiovisual music producer. He is Course Leader for BA(Hons) Creative Music Technology and BA(Hons) Sound Design in the Music Subject Area at Falmouth University. He is signed to Canvas Music Distribution.

Paul Joines

Paul has worked as a lighting designer and technician for many years, alongside exploring related disciplines as a technician and lecturer, firstly at Truro College. After moving to Falmouth University, Paul has taught across a range of Performing Arts courses and was part of the writing and delivery team for BA (Hons) Technical Theatre Arts. Paul also works regularly as a lighting engineer and technician at several local venues and festivals.



Image: Still from Q&A at 2pm performance 28.01.26

Contextual Evidence

Scenes

- Sonva: Falmouth University Music & Sound research group with immersive and audiovisual practices a key shared area of interest.
- Electricity Will Kill You: collective of local electronic musicians / performers with links to events such as Electronic Open Mic Night and ESC and venues such as The Fish Factory, Cornish Bank and Holifield.
- Electronics Symposium: series of events promoting experimental electronic music.

Image: Electricity Will Kill You Poster for event in summer 2026



Contextual Evidence

Related Outputs

- *Beloveds*: film celebrating Cornish Honey Bees with a co-created soundtrack – featured as part of the performance.
<https://vimeo.com/1087952929?share=copy#t=0>
- Audiovisual album: fixed audiovisual versions and audio-only featuring the compositions performed. Due for release in late 2026 / early 2027.
- Waite (2023): Output covering some of the works and approaches featured in the performances.
<https://repository.falmouth.ac.uk/5039/>



Image: Still from Beloveds initial rushes

Acknowledgements

- Thank you to Research England, Centre for Blended Realities and the Music Subject Area for project funding and support.
- Thank you to Christian Aindow, Ethan Bradley, Alex Smith and the BA(Hons) Technical Theatre Arts students for technical support.
- Thank you to the videographers and photographers: Kevin Moir and team, Jude Waite.
- Thank you to James Randell for ticketing support.
- Thank you to the contributors at the Audiovisual Electronics Symposium: Violet Battaglia, Jess Beechey, Teän Bourdeaux, Ed / Fish Factory, Prof Louise Harris, Nathan Holt, Dan Ledley / Electronics Symposium, Will Parker – and several of the below.
- Thank you to Chris and Woodland Valley Farm for access to the beaver habitat.
- A very special thank you to the artists and researchers who contributed to the pieces in the performance: Boskenwyn Primary School, Tom Carter / Borneo Nature Foundation, Faye, Dr Catarina Fontoura, Taylor Hopewell, Jo Lake-Jones, Dr Johny Lamb, John Mullaney / The Last Picture Show, Sam Murray, Dr Thomas O'Shea-Wheller, Red River Singers, Andy Rushton, Frankie Stevens, Lauri Thomson, Robin Tyndale-Biscoe, Pete Vilks / Vilks Collective, Freddie Willis.



Image: Volumetric video capture / processing at Falmouth University



Insta: @falmouthmusic