

Social justice advocacy through music performance - Testing the influence of performance context and audience physiological responses

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Background

On a societal level:
Music is used for social justice advocacy (e.g., protest songs) to incite audiences to support societal causes [1].

On an interpersonal level:
Joint music activities improve our attitude towards the persons we share them with [2].

On an individual level:
Music moves us. Music engages us, inspiring body movement [3], changing arousal levels [4], and capturing our attention [5].

In the context of social justice advocacy through music performance: How do semantic information, social co-presence, and physiological responses interact in fostering audience engagement?

Hypotheses

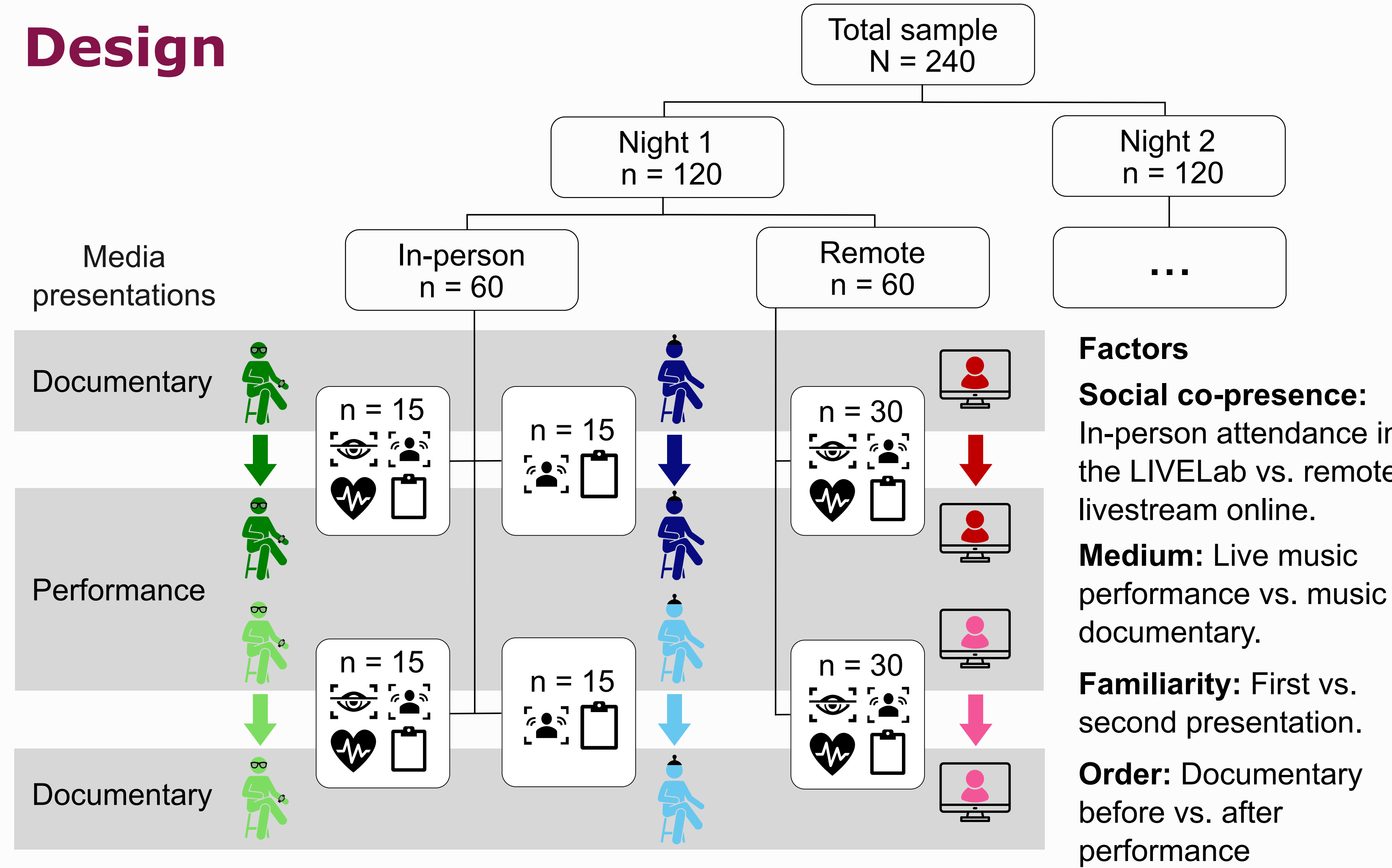
Mediation: More synchronized audience physiological responses relate to better liking of the event and higher social justice outcomes.

Main effects: Audience responses and social justice outcomes are higher for in-person attendance (vs. remote), documentary (vs. performance), and second presentation (vs. first).

Interactions: In-person attendance specifically increases the effect of the performance, compared to the documentary.

Watching the documentary before the performance engages the audience more than the inverse presentation order.

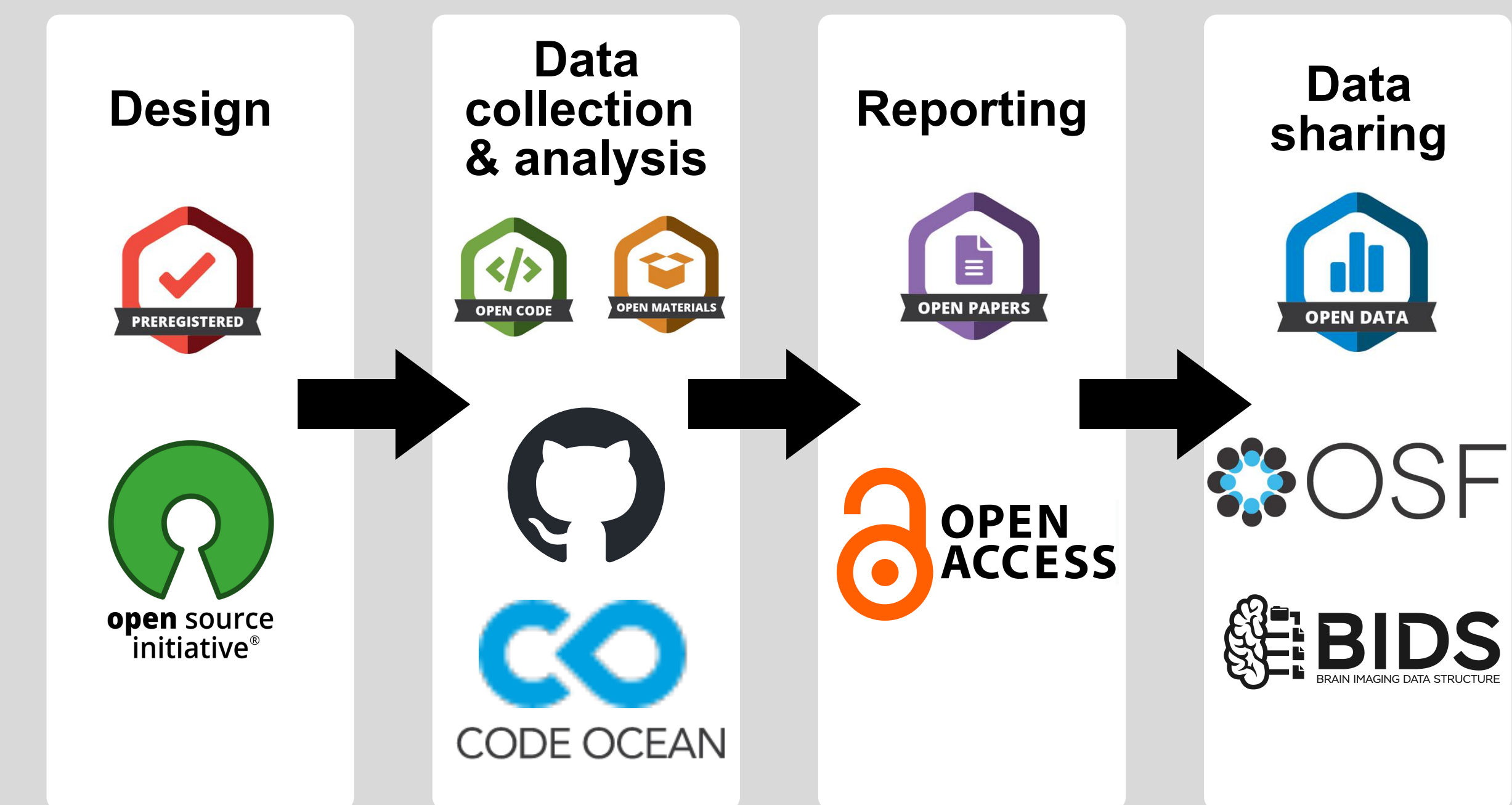
Design



Measures

	Construct	Instrument	Sample size
Listener characteristics	Age & gender		
	Personality: openness	NEO-FFI [6]	
	Personality: trait empathy	Interpersonal Reactivity Index [7]	n = 240
	Music: experience	Single-item OMSI [8]	
Evaluation survey	Music: preference	TBD	
	Absorption in the medium	TBD	n = 240
	Affect	PANAS [9]	evaluations for both documentary and performance
	State empathy	Empathic Concern Index [10]; Inclusion of Other in the Self [11]	
	Social justice attitude	TBD	
Physiological measures	Social justice behaviour	Donation	
	Gaze	Eye tracking	n = 180
	Heart rate	Pulse & Facial skin colour	n = 180
	Head movement	MoCap & IMU	n = 240

Open Science Workflow



The Innocents

The Innocents is a percussion performance by John Lane and Allen Otte that aims to engage the audience with the issue of wrongful incarceration. An eponymous documentary film by Wojciech Lorenc provides background information about the performance and tells the story of the exoneree Anna Vasquez as she tours with the musicians.

Performance – Documentary
live – recorded
abstract concepts – semantic content
emotional – informative

Planned Analyses

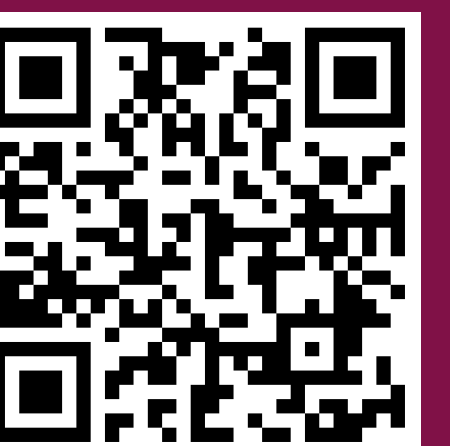
- For each physiological, self-reported, & behavioural outcome: social co-presence x medium x familiarity ANOVA with two-way interactions (order = medium x familiarity; performer co-presence = social co-presence x medium)
- Mediation analysis: physiological reactions --> self-reported reactions --> social justice behaviour



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