***Get Up and Tie Your Fingers Eyemouth*: Listening for Dialogic Resonance within a Co-Produced Community Performance**

Introduction:
This article addresses concepts and theories of listening and the impact these can have on community theatre making. Specifically, it investigates how listening functions within and informs and enhances this practice as listening techniques are utilised in rehearsal and performance, and philosophical understandings of listening illuminate reflections on the case study which forms the basis of this investigation.

In his brief text *Listening* ([2002] 2007), French philosopher Jean-Luc Nancy examines listening as an embodied and shared experienced. His explores a distinction between listening as resonance (*écouter*) and listening to hear meaning (*entendre*) and develops a concept of listening and sounding as *renvoi*, a return, send back, repeat. Nancy asks: 'What does it mean for a being to be immersed entirely in listening, formed by listening or in listening, listening with all his being?' (Nancy 2007: 4). Nancy's nuanced ideas about listening offer great potential for reflecting on practices of theatre and performance making and the fostering of personal and community skills, identity and wellbeing. As such we, theatre director Fiona MacPherson and dance artist Liz Pavey, find Nancy's understanding of listening useful as a lens through which to look at our recent and current participatory performance work with a community in Eyemouth, Scotland. Created in collaboration with musician Eleanor Logan, these performances have been realised by a multigenerational ensemble in Eyemouth, a small coastal town in the Scottish Borders which has as a strong historic connection to the fishing industry.

Our first production with and for the Eyemouth community *Get Up and Tie Your Fingers Eyemouth* 2016 shared the story of the Eyemouth Fishing Disaster of 1881 when a violent storm took the lives of 164 fishermen and boys leaving 93 widows and 267 fatherless children (The Berwickshire News 2016). The Eyemouth production came after a 2005 North East England tour[1] and a 2014 national East Coast tour[2] of Ann Coburn's play *Get Up and Tie Your Fingers* which incorporated a musical score by composer Karen Wimhurst. Both touring productions were directed by Fiona with choreography by Liz. These productions involved a professional cast and a different community choir in each location. Speaking with community participants of the 2014 tour, Fiona observed that the experience had reverberated with something elemental in their lives as coastal people who came from generations of coastal people. It was a knowledge folded into their bodies and later the waves of the sea, then felt by others who had a similar relationship with the sea. (Later we will return directly to ideas of about coastal life and embodiment.)

A letter of complaint from the Eyemouth Community Council expressing their disappointed that the 2014 production had not come to Eyemouth itself was an invitation to take the story home. A new piece needed to be created, something which spoke of and to the town. A steering group was set up. It was decided that anyone who was interested could be involved and the piece would not just tell the story of the disaster but would talk about how the town coped with the aftermath. The work was developed over a period of twenty months. People of all ages chose to be narrators or to join the choir and some young girls participated as dancers. Ann Coburn worked

with Fiona to extract a condensed narrative from the original play. The narrating group comprised of ten people: five women ranging in ages from 45 – 85, four men with a similar age range and one young girl.

Get Up and Tie Your Fingers Eyemouth was shared with the local audience though three performances in the parish church in June 2016 and then staged again the following year as part of international festival Tradfest at the Scottish Storytelling Centre, Edinburgh. Elements of the production were also performed outdoors on the 14th October 2016, the 135th anniversary of the disaster, at a dedication service of the Widows and Bairns sculpture (Watson 2016). We are now working with the Eyemouth community to develop a new production about contemporary Eyemouth, working title *Eyemouth People and The Sea*.

In what follows, we utilise Nancy's concepts of listening as a window on our work in Eyemouth to date. We focus particularly on methods of ensemble storytelling that Fiona developed with the narrators in the previous production and how we are utilising these in the new production. These methods draw predominantly on the values of 'applied theatre'. Our approach has prioritised listening over speaking. Listening techniques have been the primary model of rehearsal activity and approach to performing. This shift in emphasis overturns traditional notions of ownership in theatre practice giving increased creative agency to participants as they tell their story.

The analysis below looks at listening as a performance methodology which can build individual ability and community collaboration, encouraging playful engagement with script and musicality in delivery. It looks at the interplay of audience and performers in collective listening and questions how living by the sea might influence personal listening/sensing abilities. Before embarking on this analysis of working with the Eyemouth community, we offer some brief further discussion of applied theatre practice, of the work of Jean-Luc Nancy, and of wider scholarship on listening.

Applied Theatre

In the field of theatre and performance practice, the term 'applied theatre', as James Thompson states, can 'cast a wide net'(2012: xiv). According to Helen Nicholson this term and the related term 'applied drama' are 'often used quite flexibly and interchangeable' (2014: 4). Here we utilise the former term. Applied theatre is commonly accepted to describe an approach to theatre making which often sits outside the preoccupations of conventional mainstream theatre. As the term attempts to capture a fluid set of processes, it defies a fixed definition. However, what it *is*, as Nicholson suggests, is probably less critical than 'what it might be *for*' (2014: 16) in this case, to create theatrical dialogue through listening. The practices of applied theatre are diverse because they must respond to the needs of community participants. They foster conversations about the world in which we live, finding stories about our environment (physical, emotional, social and political), and exploring hybrid artistic and facilitative practices to express those findings. Applied Theatre therefore employs a multiplicity of artistic techniques and methods and is concerned with creating processes which are egalitarian and discursive.

The practice of directorial intervention (Readman 2013) in the field of applied theatre is as varied as the practice itself. It is multi-faceted; each project requires a different

articulation of it. It is underpinned not by a fixed methodology, but by a philosophy. For the purposes of this paper we intend to explore how prioritising the act of listening impacted upon the directorial intervention. The story of the disaster belonged to the town. The event remains in the cultural consciousness of many inhabitants today, not in a sentimental way – the traumatic impact on the community left behind is spoken about with sadness - but there is a sense of pride in the resilience of their ancestors for enduring the grief. They possess a strength and, as a coastal community, a respect for the power of the sea. Their knowledge was deeply embedded. A dialogue began.

Applied theatre's commitment to dialogue and dialogic pedagogies encourages an interest in the processes of collective learning and creativity. Where knowledge is situated and how it is shared is an underpinning value of the field. Leading advocate of critical and dialogic pedagogies Paulo Freire has stated that:

> The pedagogy of the oppressed, as a humanist and libertarian pedagogy, has two distinct stages. In the first, the oppressed unveil the world of oppression and through the praxis commit themselves to its transformation. In the second stage, in which the reality of oppression has already been transformed, this pedagogy ceases to belong to the oppressed and becomes a pedagogy of all people in the process of permanent liberation. In both stages, it is always through action in depth that the culture of domination is culturally confronted.
>
> Freire 2014: 54.

Drawing on Freire, Nicholson (2014: 58) explains the role of the 'artist' or practitioner in the creation of community theatrical expression. The starting point is the belief that there is an equity in knowledge. The specific expertise an artist can bring to how a story may be told is in concert with the experts of the story itself, those that have an affective and embodied understanding of the site of their story. Patti Lather argues this reciprocity 'implies a give and take, a mutual negation of meaning and power' (Lather 1991: 21).

Theatre director Peter Brook (1993: 119) has described a sense of listening as what this role most requires. He writes:

> Day after day, as he intervenes, makes mistakes or watches what is happening on the surface, inside he must be listening, listening to the secret movements of the hidden process. It is in the name of listening that he will be constantly dissatisfied, will continue to accept and reject until suddenly his ear hears the secret sound it is expecting and his eye sees the inner form that has been waiting to appear[...]. A director works and listens. He helps the actors to work and listen.
>
> Brook 1993: 119.

In introducing his case study-based enquiry into of the role of the director in applied theatre-making, Geoffrey Readman (2018: 3) cites some of this same passage from Peter Brook. Readman's systemic investigation highlights many crucial issues in relation to the applied theatre directors' role including power, process or use of intuition, holding space, shaping, pedagogical priorities and accountability. He expounds common approaches including improvisation, playful discovery, Brechtian

techniques and Boal's Forum Theatre, and he raises important questions of historical authenticity, cultural exclusion, and emotional risk. The importance of listening within applied theatre directorial processes seems implicit for Readman. It is interesting to note that listening is only mentioned twice in passing during the body of the article. In his conclusion, Readman includes the ability to listen among the many attributes of the effective director of applied theatre. Brook's assertion that the director 'helps the actor… to listen' seems worthy of further consideration.

Jean-Luc Nancy and Theories of Listening

French philosopher Jean-Luc Nancy's deconstructive approach meticulously analysing the writings of others is influenced by the work of Jacques Derrida. Community is a key theme in Nancy's work. Built on an understanding that 'being-there is being-with, to exist is to coexist' (Devisch, no date), community for Nancy is fundamental to human life[3]. As well as writing about politics and society, Nancy is a philosopher of arts and culture, and has also exhibited his artwork and has written poetry and theatre texts.

As mentioned above, Nancy's 2002 text *Listening* explores a distinction between listening as resonance (*écouter*) and listening to hear meaning (*entendre*) and develops a concept of listening and sounding as *renvoi*, a return, send back, repeat. Nancy develops his ideas about listening from the position that listening is distinct from hearing, hearing being concerned with understanding, with seeking to grasp something transmitted, a message that requires decoding. He conjectures that "perhaps we never listen to anything but the non-encoded, what is not yet framed in a system of signifying references, and we never hear anything but the already coded, which we decode." (Nancy 2007: 36). Nancy asks: 'what is at stake when one truly *listens*, that is, when one tries to capture or surprise the sonority rather than the message?' (Nancy 2007: 5). Listening is active and aspirational, "to listen is to be straining towards a possible meaning" (Nancy 2007: 5).

Sounding is also active; sound for Nancy is not an object but movement, resonance. His ideas about listening suggest an egalitarian sharing of influence and position as everyone and everything is interconnected in an ongoing process of resonating, sounding bodies all receiving from and returning resonance to each other. The world is experienced as an open system in constant flux. This is a slippery place. Listeners experience the world as all around and within them. As Nancy says: 'To listen is to enter that spatiality by which, *at the same time*, I am penetrated, for it opens up in me as well as around me, and from me as well as towards me.' (Nancy 2007: 14). Listening for Nancy has potential to be affirmative and situating. Receiving sound and sounding locate each listener, as creating sound validates the self and listening opens time-space. As they both create and receive sound, listeners feel present and emplaced, situated spatially in relation to other sounding bodies and located in the flow of time as sounds reverberate back and forth. Listeners simultaneously listen in to their own embodied life and out to their environment.

Nancy's work has been described as part of the anti-ocular turn in philosophy (Janus 2011), positioning listening as primary rather than seeing. Listeners are immersed within a multisensory environment, rather than taking an objective distance from a thing observed. Their role is active participant rather than detached spectator. Whether Nancy' work should be viewed as anti-ocular is questionable. As already introduced,

he does articulate fundament differences between the visual and the sonorous, for example asking: 'Why in the case of the ear, is there a withdrawal and turning inward, a making *resonant*, but, in the case of the eye, there is manifestation and display, a making *evident*?' (Nancy 2007: 3).

The usefulness of an anti-ocular approach has been challenged. Conceptualisations of sensory perception which separate out and compare looking with listening have been deconstructed in detail by anthropologist Tim Ingold who argues instead for the interdependence and incorporation of the activities we call looking and listening (2002). Ingold has championed an understanding of listening and looking as activities inextricably conjoined: our senses as synergistic. Ingold challenges ideas that segregate out these facets of human sensory perception; for example, notions that hearing personifies, that it is warm, connecting and sympathetic while looking is cold, distancing, unfeeling and objectifies. He argues that:

> It is the very process of incorporation of vision into auditory perception that transforms passive hearing into active listening[…]. It is the incorporation of audition into the process of visual perception that conveys passive spectating into active looking or watching.
>
> Ingold 2002: 277.

Ingold traces problems with understandings of our senses as separate to perspectives that regard our sense organs as gateways between sensory activity happening in our body and a mental picture we then constructed in our mind (related to what Ingold describes as a representationalist theory of knowledge). Drawing on the work of many thinkers, particularly ecological psychologist James Gibson and philosopher Maurice Merleau-Ponty, Ingold advocates instead for a holistic view of the body-mind and a continuous and in motion understanding of all sensory perception. He asserts that 'vision consists of a never-ending two-way process of engagement between the perceiver and his or her environment.' (Ingold 2013: 257-258). Reflecting this ongoing rather than motionless image-focused nature of seeing, Nancy too has asserted that 'there is no visual or luminous "event" ' (Nancy 2007: 14). John Berger has spoken of 'the reciprocal nature of vision' (Berger 1972: 9) explaining that '[o]ur vision is continually active, continually moving, continually holding things in a circle around itself' (Berger 1972: 9) and that '[i]f we accept that we can see that hill over there, we propose that from that hill we can also be seen' (Berger 1972: 9). This understanding of vision seems to suggest that, like listening, looking can be viewed as immersive and potentially resonant.

Ideas about listening are very much alive in recent and current debates in academic and wider forums. Dance and ecology practitioner Andrea Olsen describes perceiving sound as 'a highly subjective process, informed by the health of our tissues and our personal and cultural histories' (Olsen 2002: 79). In contrast, musicologist and cultural theorist Sander van Maas has called attention to listening as a political tool, 'something that can be projected, represented, performed, manipulated, communicated, shared, and monetized' (van Maas 2015: 2-3) while human geographer Michael Gallagher (2013) has drawn attention to how listening may be genuine or tokenistic, and that deep, attentive and responsive listening can be tactical and strategic, for instance in cases of eavesdropping and espionage.

Nancy simply entitles his book *Listening*. Others, however, often qualify listening as, for example, reflexive listening (Carlyle & Lane 2013), acousmatic listening and affective listening (Gallagher 2013), or deep listening (Biswas 2013). Liz seeks to foster what she refers to as active listening. Informed by her somatic dance practice and her training in business coaching, her understanding is that active listening involves the listener working to open all their senses, attuning himself or herself to the present moment, and seeking to receive information without selection or judgement. This she regards as an activity which can be supported by physical grounding, relaxation, bodily openness and connection to one's breath. Such active listening invites all sounds.

Fiona's work with the narrators in Eyemouth focuses particularly on listening to speech as the text resonates among the group. Nancy has said that: 'Speaking – speaking and listening[…] for speaking is already its own listening – is the echo of the text in which the text is made and written, opens up to its own sense as to the plurality of senses' (Nancy 2007: 35). This understanding of how the text is created, not as a document on paper but as something happening within and between people brimming with multiple meanings fluid and shifting, seems to have common ground with ideas of listening as dialogic.

Drawing on Bakhtin's work on dialogue and on literature concerning listening, Jenny Helin (2013) has articulated a concept of dialogic listening in relation to listening to speech particularly in the context of research fieldwork. Helin details four dimensions of dialogic listening: relationality and conversations as a shared activity, listening as an active process, the polyphonic nature of listening, and listening as an embodied activity. The first dimension relates to the relational, intertwined nature of utterances, 'a perspective on language where the interplay between talk and listening is in the foreground' (Helin 2013: 227). The second dimension concerns how meaning-making is dependent on both the intentions of the speaker and the response of the listener. The third dimension emphasises the need to listen to all the voices and perspectives present including the listener's own inner voice. Here Helin distinguishes dialogic listening from her understanding of active listening (different to Liz's articulated above); active listening for Helin is a concept from psychology which denies the shared process of dialogic interplay being instead predicated on the impossible task of fully understanding another person's perspective while setting aside one's own perspective. The fourth dimension of dialogic listening Helin identifies as listening as an attentive and considered multi-sensory activity (distinct from hearing) which 'entails a form of bodily feeling our way into the others and ourselves where we can hear, see, and feel how people are being touched by their own, as well as the others', utterances' (Helin 2013: 237). This understanding of listening recognises knowledge experienced in movement such as 'a feeling for that which I bodily know but do not yet understand cognitively' (Helin 2013: 238).

All human life, and therefore all listening, is embodied; ('to listen is literally[…] to stretch the ear' Nancy 2007: 5). There is clearly no listening that doesn't involve bodies. However, in this paper we are using the term embodied listening to suggest a more intentional or foregrounded relationship between listening and moving.

Listening as Performance Methodology:

Nancy states that 'communication is not transmission, but a sharing that becomes subject[…]. An unfolding, a dance, a resonance' (Nancy 2007: 41). Movement of sound is not unidirectional but resonating. Communication as sharing was central to the performance methods Fiona developed in creation of *Get Up and Tie Your Fingers Eyemouth*.

Fiona recalls the first day of rehearsal with the narrators working with the new script. There was a level of excitement, also a sense of apprehension – all had offered to be the storytellers, but some appeared more confident 'speakers' than others. There was also an unspoken assumption about the act of speaking, that it needed to be loud and clear and proper, all of which was a natural response to the request to read out loud. Fiona wanted to challenge this received preoccupation, but without drawing attention and thereby highlighting it as an issue which might undermine. Operating from the premise that 'we can all listen', Fiona asked the narrators to read slowly through the script focusing on the sound they were receiving rather than what they were saying. Listening was to be prioritised over speaking. Fiona encouraged the narrators to be attentive to how hearing the words made them feel. Embodied listening was fostered rather than transmission and decoding. In this way, Fiona sought to minimise any preoccupation with how the words were said, to free the narrators of any restricting concern to achieve the kind of beautiful annunciation they might associate with the professional actor's craft. Not thinking so much about his or her personal delivery, each narrator was able to listen receptively to the group and therefore to the play as a whole.

The focus on listening shifted the emphasis from self to community and inter-dependency as participants opened themselves up to hearing each other and their collective voice. Nancy has said that 'the visual is tendentically mimetic, and the sonorous tendentically methexic (that is, having to do with participation, sharing, or contagion), which does not mean that these tendencies do not intersect' (Nancy 2007:10). From this perspective, an emphasis on listening privileges the capacity to be among, immersed and interconnected rather than to exhibit and demonstrate. (As noted above, Ingold has challenged the usefulness and validity of comparisons of the visual and the auditory.) Focusing on listening, rather than on speaking, had a liberating effect allowing the narrators to engage together with the text in a playful way. They were to work with the script as a fluid, evolving text which they had agency to shape. Fiona asked them to listen for authenticity. As cited above, "speaking is already its own listening" (Nancy 2007: 35). Were these the right words, the appropriate local expressions through which they could tell their story? They were the experts and the words belonged to them as the custodians of the narrative, not to a character that they would need to become. They needed to work in collaboration, collectively taking ownership of the text and negotiating to find agreement where necessary. This process encouraged nuanced conversations concerning language, memory, locality, community identity and representation.

In early rehearsals, a close reading of the text allowed the narrators to discuss how it represented the life of the town as they understood it to be at the time of the disaster. The narrators shared their historical understanding of the event and its subsequent impact of on the community of the time. For instance, they commented on the work of the fisher lassies, and the real intention of the discreet and personalised knitting patterns of the Guernsey jumpers which have been embedded in the fabric of the contemporary town. The names of the vessels and the tracing of the names of the lost to current

families created discussion about the fluidity and yet the stability of the community. Many family names of the lost have remained within the town. The names Dougal, Windram, Patterson and Collin are just a few of the local names which appeared over again on the lists of the dead. One of the narrators shared the name Dougal and many of the company, if not directly, had family connections to those lost. Looking back on the process more recently, narrator Fay Waddell commented that:

> *Being local I have been steeped in the story of October 14th and the huge loss of life. I have witnessed the ferociousness of the sea first-hand. I thought about how these women knew the risks their fishermen took each time they left the harbour and how they dreaded the day their husbands wouldn't come home. I've seen how easy it is to be out sailing in fair weather when the wind suddenly strengthens, and you find yourself fighting to gain the safety of the harbour.*
>
> Waddell 2020.

The manner in which the narrators identified with and took ownership of the story as it resonated within and among them supported their ability to engage with the approaches to performance the project was exploring.

Key performance methodologies Fiona used with the narrators included punctuation, for example through having more than one voice to add emphasis to a word or phrase, and a practice of interrupting and overlapping, narrators speaking over each other, an aesthetic approach creating an affect something akin to waves. This strategy encouraged the narrators to listen to the music of the story not simply the meaning of the words. It supported an opening up to the polyphonic voice of the narration and the songs which composer Karen Wimhurst had woven into the script. Rehearsing in a backroom of the church, the narrators could often hear the choir practicing in the adjacent hall. This access to the singing influenced the musicality of their narrating practice. They were encouraged to find the melody of each line rather than intellectualising about what the words were saying. Nancy has also spoken of focusing on the musicality in resonant text: 'It is not, and in any case not only, what one can call in a superficial way the musicality of the text: it is more profoundly the music in it, or the arch-music of that resonance where it *listens to itself*' (Nancy 2007: 35). The story was known to the narrators; they knew where it was going and this enabled them to listen receptively and expansively to the present moment (listening as resonance, *écoute*r, more than listening to hear meaning, *entendre*). Fostering their performance of the script, feeling it ebb and flow, the narrators found their rhythm.

At the beginning of the process, some narrators were relatively quiet or somewhat hesitant in their delivery or sometimes forgetful of what was to happen next. Some of the narrators came with previous experience of performing in drama, musical theatre or comic performance and occasionally there were glimpses of habitual ways of being probably acquired through these practices – a certain way of entering a scene or of delivering a line – moments that manifested performing over listening. Fiona never made mention of this; everything they did was accepted as right. This highlights how listening, as a mode of operating in performance and in general, is a practice that takes practice and investment. Although 'we can all listen', it is not necessarily our modus operandi, and even if it is, it may at times be overridden by other familiar ways of being. In contrast to the often-stated observation that the ears don't have eyelids, that they are

always open, interdisciplinary artist Ansuman Biswas has suggested that deep listening involves an active 'opening' of the ears: 'The ears are a gnarled fist. When they open the soft palm of the whole body feels the world.' (Biswas 2013: 193).

With the work on listening to and feeling the musicality of the spoken story, any jarring between modes of performing began to smooth out. Participants came to enjoy the feeling of saying a particular line. Ease of inner resonance supported outer resonating as body tissues loosened up. One narrator in particular came to speak with much greater volume and assurance while Fiona observed another developing more rhythm and musicality in speech. In early rehearsals there was at times a tendency to anticipate and therefore accentuate comic lines – a slipping into speaking over listening - but as the processes of listening developed these lines blended into the storytelling in a genuine way thus becoming amusing in their own right.

Through the focus on listening, the narrators' self-assurance and skills in speaking could gradually flourish unawares as, for instance, individual and collective tone and style, to echo Nancy's terms, became more nuanced: 'To say is not always, or only, to speak, or else to speak is not only to signify but it is also, always, to dictate, *dictare*, that is at once to give saying its *tone*, or its *style*…' (Nancy 2007: 35). As the weeks of rehearsal and the performances progressed, the narrators relaxed into the confidence they felt from being in a group, part of an ensemble, and they enjoyed their ownership of the story. Without focusing on delivery, they could develop an assurance in sharing and simultaneously receiving the narrative that they could then bring to the public performance. How listening as a performance methodology appears to have benefitted the narrators' performance abilities seems to resonate with what Nancy has said about listening and ego: 'listening is musical when it is music that listens to itself. It returns to itself, it reminds itself of itself, and it feels itself as resonance itself: a relationship to self deprived, stripped of all egoism and all ipseity' (Nancy 2007 :67).

It is important to acknowledge how listening in an active, intuitive and communal way was also crucial in performance. As mentioned earlier, actorly skills of speaking were never discussed during rehearsal, no notes on the 'correct' way of enunciating, timing or volume were given. Each narrator had a book to refer to, as any storyteller would, and as the story had been adapted to their own specification, ownership was theirs. Directorial responsibilities were confined to framing, responding to and enhancing the story as they told it. Similarly sound and lighting cues followed the action rather than prompting it.

Once the first note of the air Eyemouth Harbour was struck, the occupation with listening began. Throughout the 45 minutes of performance the musicality of the storytelling provided the tempo of the piece. The narration and acapella singing flowed into one another without visual or technical cue. Each of the four sections began with a musical phrase from the Eyemouth Harbour air played on a violin but that was the only musical 'cue' used throughout. There was an onstage musical director, but because she was among the choir her leadership was sensed and signalled by the intake of breath rather than conducted with eye contact and arm gestures as would normally be the case for any choir in performance. The choir had rehearsed with the narrators many times so knew what to listen for. Likewise, the narrators knew the end of each song. The timing was intuitive, like the telling of any good story.

Listening as Resonance and Return

The story of Eyemouth's fishing disaster is part of the cultural fabric of the town. The details of the story are well known. The names of the boats are remembered and revered by many of the community, creating almost a litany for the town. Chiming with Nancy's analysis of listening as resonance (*écouter*), rather than listening to hear meaning (*entendre*), and considering his concept of *renvoi* (a return, send back, repeat), the Eyemouth community created something to share with itself, a sonic and sensory articulation of this coastal community's thalassic relationship with the sea.

An example of this listening as resonance and return is that, at the dedication service of the Widows and Bairns sculpture on the 135th anniversary of the disaster, the company was asked to perform a five-minute excerpt of the production which included reading out the names of the lost boats. The performance took place outside on the harbour wall. One of the narrators suggested that unlike in earlier performances where only the names of the boats were heard, this time we would include the names of every man and boy on board each boat.

When Fiona rehearsed this section with the narrators it over ran by five minutes. She suggested perhaps if they were to overlap the names this could not only create an interesting effect reminiscent of the waves but also keep within the time frame. This was explored, but fairly quickly rejected by a number of the group on the basis that the names would be obscured. Afraid of disappointing the organisers of the event, Fiona asked if they could try the wave effect one more time. One narrator responded, "no let them bloody wait, these names are the most important bit and what the folk of Eyemouth will want to hear". He was right. The moment was electrifying. The voices of the narrators were stronger and more powerful than they had ever been in any other performance perhaps because they were on the harbour wall battling the elements of their physical environment, perhaps because of a stronger commitment to giving testament, but we suggest the impact was also generated by the way in which these names were received and acknowledged by the audience on that day some of whom were directly descended from those who died. The connection was strong, and the attention was acute. Here was Nancy's *renvoi*, a sense of return, audience receiving and giving back in reverberation with the narrators. If a common conceptualisation of audiences is that they are often primarily passive receivers, here the audience are receivers and active returners of resonance.

In the scheduling of the proceedings for the event, five minutes of clock time had been assigned to the naming of the lost. For Nancy, listening opens up an embodied experience of time. The power of the resonance of the names of the lost created this time-space supporting immersion in the present moment. People were hugely attentive to the significance of what they were hearing. Reflecting on the resounding of Edmund Husserl's 'living present' Nancy states that 'this present is the *now* of a subject that gives, on first or final hearing [*instance*], its presence to the present, or is present to the presence' (Nancy 2007: 19).

Taking time to listen is often considered beneficial for our wellbeing. Dance practitioner and scholar Sondra Fraleigh seems to advocate for this. Discussing Nancy's phenomenology of listening, she says that "in conjuring distance and surrendering an

immediate need to know, I breathe better" (2018: 102). Making time to listen as resonance and return to the names of the lost has healing potential for the community.

Embodied and Emplaced Listening:
At the beginning of the performance as realised in Eyemouth Parish Church, Fiona had the narrators emerge one by one from the backroom of the church which had been their rehearsal space. As they walked smoothly from the known and intimate space into the large, public and perhaps daunting space of the live performance, Fiona encouraged them to open their awareness to it, to sense its dimensions and energy, as well as to imagine this space as the place the church would imaginatively become through their performance: Eyemouth harbour and the sea, a place they all know, a place resonant of the past.

This creative visualisation and multisensory awareness and receptivity has some common ground with Nancy's ideas referred to earlier concerning active participation and affect in listening: 'to listen is to enter that spatiality by which, *at the same time*, I am penetrated, for it opens up in me as well as around me, and from me as well as toward me' (Nancy 2007: 14).

Janus (2011) analyses how Nancy plays upon the multiple resonances within the French language of the term 'sense' as intelligent and signifying, as perceptual, sensate and sensuous, and as direction, impulse and movement. In relation to the latter, Janus points towards Nancy's description of 'when in a perfect condition of silence you hear your own body resonate, your own breath, your heart and all its resounding cave' (Nancy 2007: 21). This is a self-reflexive listener. This self-reflexivity was evident in a section towards the end of the piece, set after the storm where the narrators read verbatim from an article in the Berwickshire News written at the time of the tragedy. The article recounts the night and explains the rescue efforts made:

> Now, in this once lively community, silence reigns.
> The galloping horses, drawing carts laden with haddock to the station, have been replaced with slow, rumbling coffin vans.
> Boats lie idle.
> (sound of cannon)[4]
> A regular percussion disturbs the quiet, as the cannon is fired on the cliff top in an attempt to bring bodies to the surface.
>
> Coburn 1995: 48.

Following the disaster, cannons were fired into the bay to release bodies from the fishing vessels. In performance, the power was not in the sound of the cannon itself, but in the silence that followed it. As each blast was allowed to resonate, the meaning was nuanced, not only were we listening to a death knell – but also to a grim hope, that the next blast would give back more of their men to be buried. The length of silence was judged by the narrators, they were never informed how to cue their next line – they felt the moment, the impact of meaning to both performance and audiences of the moment.

A moment of embodied listening with multisensory awareness which was carried forward from the 2014 national tour into the Eyemouth production involved a

communal gesture of reaching out across the harbour wall towards the sea. After the storm scene, stories of personal loss were told. Three of the female narrators transitioned into the characters of grieving women. Speaking in the first person, a mother describes witnessing her son's fight to battle the waves and his ultimate surrender:

> When he knew we couldnae save him and his fingers were too froze to grip the rock, he waited for the next great wave and launched himself ahead of it…. He looked so fierce and strong and he rose so high I thought he would fly right over the bay to us! I put out my arms to catch him
> (JANET *and all women at exactly the same moment demonstrate* [*reach out*])
> but then the wave curled over and crashed down and took him with it. He never rose again. [*release arms*]
>
> Coburn 1995: 50.

On the words 'I put out my arms to catch him' the whole company - narrators, singers and dancers - performed a sudden and desperate gesture of reaching out before slowly and reluctantly releasing the gesture. The impact of this physical act committed in unison was a powerful one, touching something elemental – the action of outstretching their arms with a sudden intake of breath followed by a release of the action, and exhaling was an effort felt physically, emotionally and, given the impact of the disaster on the whole community, socially. The social relevance of this physical act could also be a communal illustration of Brecht's *Gestus*. Brecht's notion of Gestus was one of his primary theories of theatre making – onstage physical action which conveys social meaning:

> The domain of the attitudes adopted by the characters towards one another is what we call the gestic domain. Posture, tone of voice and facial expression are determined by a social gestus: the characters curse, compliment, instruct one another, etc. The attitudes that people adopt towards one another include even those attitudes that would appear to be quite private, such as expressions of physical pain during illness, or of religious faith.
>
> Brecht 2014: 248.

The action was a physical response to a keen listening, a listening out to the story and the community but also a listening in to one's embodied response. Each woman is suffering her own individual pain, her own private loss within a community of loss.

The exhale which accompanied the release of the reaching out gesture also felt significant as if the whole company had been holding their breath right from the start of the performance. (Incidentally, the original play begins with the word 'Listen…'(Coburn 1995: 4).) Breath and embodied listening are inextricably linked. Philosopher of science and technology Don Idhe here reminds us how fundament breath is to our existence physically and spiritually:

> We know that we live immersed in a vast but invisible ocean of air that surrounds us and permeates us and without which our life must necessarily escape us[…]. From breath and the submersion in air also comes *in-spire*,

> "to take in spirit," and on a final *ex-halation* we ex-(s)pire, and the spirit leaves us without life[…]. But the air that is breathed is not neutral or lifeless, for it has its life in *sound* and *voice*[…]. The silence of the invisible comes to life in sound. For the human listener there is a multiplicity of senses in which *there is word in the wind*.
>
> Don Idhe 2007: 3-4.

In the moment of gesture, breath and listening described above, performers and audience have time to feel: to sense their instinctive response to a desperate situation, to a moment on an edge between life and death, hovering at the height of the jump like at the peak of a wave. Listening and breathing create space to feel fear, hope, tragedy and loss, to hear in the silence a cry from our guts, from our heart, but then to feel the continuity of life as we breathe again.

Listening and The Sea

Being part of a fishing community means that your life is entwined with the weather and its dialogue with the waves as this exchange within one of the focus groups conducted with the Eyemouth community conveys:

> Well I lived in St Abbs, it's a little fishing community, and if you were married to a fisherman as I was and if you had young children, your life more or less revolved still around the sea and the fishing, now what was the weather like, were they going to go out tonight, when were they coming back in, if there was a storm how were they getting on…
> P - Sitting watching forecasts.
> P - Yeah, that's right, even as you know, this was about 40 years ago.
> P - Everything stopped in the house for the weather forecast.
> P - I used to be up out of my bed at 11.55 to listen to the forecast.
> P - Yes, the wireless as you called it then.
> P - The wireless yes, the wireless, that was the first…
> P - Our wireless had the trawler band on it.[5]

As mentioned in the Introduction, Fiona has suggested that engaging with stories of the sea can reverberated with the embodied knowledge of coastal people who come from generations of coastal people. Perhaps even for newcomers, living by and with the sea has potential to foster embodied listening skills.

Research for the new production we are creating with the Eyemouth community involves interviewing local people many of whom have spoken about how important living by the sea, seeing and hearing it, is to them. They have talked about how it can change your mood and help you feel at peace with the world[6]. One interviewee said of the sea:

> It's got that capacity to encourage you to daydream, wander in your head. Partly because of that horizon which goes on and on so there is nothing to block the view. But also because of the seasons as you say, the storms coming in, the storms going out. Changing colours, changing smells, the power of the wind and the waves. The sense that you are kind of on the

edge.

Todd 2020

This elemental capacity of the sea to encourage embodied listening is reflected in Ann Coburn's play; the Eyemouth fishing community of 1881 are a people who are listening keenly to their natural environment. They understand and respect the power of the sea. They are listening for meaning but for meaning suggested by the elements not meaning encoded in language. They look to the sky and listen to the effects of the changing weather as they make choices about their actions as this extract from the 2016 narration conveys:

> This past week we've had wind and rain and seas so rough the boats couldnae leave the harbour. This past week we've kept ashore with not a penny earned. Today, though – the sky is as - clear and blue as a bairn's eye, and the sea is milky mild, not a wave in sight. High summer in October? It's unnatural. The air's so still. You can hear folk talking right across the bay. Should the boats put out? Some say no. They say they've never seen the weather glass so low. They say it's just a pause. This is just the calm before the next storm.
>
> Coburn 2016: 6-7.

The fishing community's decision to put out to sea in their fishing boats on the day of the storm was based not on their reading of the natural environment. Rather it was motivated by the economics of their situation and their commitment to each other which engendered the belief that, to quote the narration, 'if one puts out, they all put out' (Coburn 2016: 7).

The research of anthropologist Penny McCall Howard (2013) with people working at sea (trawler fishing) highlights the advanced listening/multisensory capacities this life affords, and which are vital to the fishermen's productive working. This is listening as sensing vibration through the whole body. Howard speaks of the long history of the importance of feeling and listening as sophisticated ways to orient oneself and locate other objects and organisms in one's environment when working at sea. She also discusses specific listening/sensing practices utilised within some traditional herring fishing cultures to identify the presence and location of the fish. Howard experienced for herself using a depth sounder to monitor the distance between the boat and the seabed. She concludes that:

> It was the attentiveness of one's whole body which allowed one to 'get in' to the challenging ground, or feel the bottom at night. The techniques fisherman use to extend their bodies to sound and feel the depths, to work in and develop the affordances of places they cannot see and have never visited must combine multiple forms of perception.
>
> Howard 2013: 66.

Living by and with the sea can offer synergistic experiences of listening, seeing and feeling its qualities and receiving its voice through one's whole body which over time can foster instinctive understanding and response.

Noise/Messiness:
In her critique of Nancy's *Listening*, Adrienne Janus says in conclusion 'Nancy's listening does not fully attend to the noise of our own soundscape' (Janus 2011: 200). For Janus, Nancy's listening environment seems to be an idealised, sanitised listening space reflecting the perceived vacuous, emptiness of air; like the space inside a musical instrument or what might be assumed as the purity of the classical concert hall as a resonating chamber. Janus acknowledges the world (of sound) as a much messier place containing blockages, turbulence (chaotic sounds and white noise) and infections (mutations in the flow of communication). This is a thicker, heavier place taking in the waters and organs of our bodies as well as all the clutter of the wider realm. Human geographer Michael Gallagher has highlighted this messiness suggesting that listening 'will always be compromised, messy, provisional and unfinished, taking place amidst a motley assemblage of sounding bodies, materials and spaces' (Gallagher 2013: 42).

Our sonorous world is perhaps a disorderly and crowded one. Olsen reminds us that 'amid the myriad sounds that accompany our daily lives, we focus on only a few with any clarity – those that engage our attention. Yet we are affected by all the vibrations in the environment, whether we are conscious of them or not' (Olsen 2002: 78). She also talks of the need for times of quiet within our often-noisy lives in order to revive our capacity for listening.

> Perhaps the most sensuous experience is the feel of our own breath. That purr of life happening deep within the body links us to internal and external worlds[...]. As sound vibrates inner tissues of the body, we feel what we are saying, touched by the felt sensations of emotion. Sound resonates outer dimensions as well – other people, rooms, valleys, and concert halls. We touch them with our voices.
>
> Olsen 2002: 112.

As Olsen suggests, listening offers a chance to connect inner and outer environments, to be alive to our human nature. For Olsen, literally feeling what we are saying also has an ethical dimension, supporting us to make good moral choices. Olsen argues that "art sensitizes us; as we feel, we also care" (Olsen 2002: 208). In this way, performance methods that foster listening skills can support care of the self, of the community and of the wider environment.

Eyemouth is an evolving community, outward facing and keen to embrace the opportunities and challenges of the twenty-first century. The fishing industry as described in the piece may have given way to new forms of food production and new industries of coastal sustainability. In addition to these challenges there is the uncertainly of a post Brexit future, and the impact of Covid 19 on the lives of the town's inhabitants. Perhaps new approaches to storytelling, new forms of performance need to be explored to hear the voices of contemporary Eyemouth.

Eyemouth: People and The Sea
During the process of writing this paper, we have been engaged in a new project with the Eyemouth community. This project has focused on gathering and sharing contemporary stories from Eyemouth uncovered and written by the town and reflecting interconnection with the sea. The devising process, which was in person from

autumn 2019 until March 2020 and then moved online, allowed us to continue deepening the focus on listening.

Initial workshops offered space for fostering skills of embodied listening and multisensory awareness. The early sessions afforded us the luxury of time to be quiet and still, inviting participants to listen with their ears, their whole bodies and their imaginations. According to ecologist and philosopher David Abram (2017: 58), 'imagination is not a separate mental faculty but is rather the way the senses themselves have of throwing themselves beyond what is immediately given'. We listened in to our breathing, to the sensations in our bodies and to our emotions and the speed of our thoughts, and out to the sounds in the room, to each other's voices and to the stories each person brought. Drawing on what one participant Fay Waddell wrote about Eyemouth Harbour, we listened back to memories of screeching and squawking herring gulls, of waves crashes against the piers, and of the soft cooing of eider ducks. We conjured up the 'wafting smell of freshly battered fish and chips,' of seaweed, and of 'when the dredger is in port, scooping ancient, black mud from the harbour entrance'. We tasted the salt on the wind.

The process then moved out of the rehearsal space to gather the stories of others. Armed with recording devices participants encouraged their friends and neighbours to share their experiences of living with the sea. Lifeboat crews, shop keepers, fish processers, hairdressers, teachers and vicars were interviewed. Newcomers and returners were asked to tell their story.

This process was interrupted in March 2020 by Covid 19. Unable to gather in person, that summer we arranged our first Zoom workshop with filmmaker Kate Sweeney and sound artist Roma Yagnik. Listening became a virtual experience. Here the development of material by participants was framed by the aesthetics of film and techniques of sound recording. This was the start of the new direction.

Realising our project would need to adapt, the decision was taken to create a film using as its starting point material already generated. Methods would now need to be modified for recorded media, mediated by filmmakers, sound artists and editing processes. The detail of these new developments will be analysed in a later paper, but for the purposes of this one, it is perhaps appropriate to examine one aspect of this shift to a filmmaking process in relation to Nancy theories of listening. A series of stanzas collated by filmmaker Kate Sweeney from fragments of stories, anecdotes, poems and other material traces of local people's daily lives, provided a poetic spine for the film. During May 2021 when restrictions were slightly relaxed, a number of the participants were asked to record individual stanzas. Immediately, questions were being discussed relating to literal meaning (*entendre*) and how the words would resonate (*écouter*) for Eyemouth listeners and a wider audience. The participants were concerned with issues of authenticity - whether to deliver the words in the way they were written (in 'English') or to adapt the written word to an 'Hyemoothian' dialect as this example illustrates:

> In English:
> *People leave and they return.*
> *I follow a well-trodden path weaving, down toward the town*
> *Through the undergrowth soil turns to sand*
> *The air tastes of salt.*

I sense the spirit of others who have descended here.
The returners.
A slender thread has stitched us all together
Pulling us back, connecting us, leading us all here
The Eye, the mouth.
The water, the land.

In Hyemoothian:
Folk leave but there's aye plenty come back.
Ah follow a weel-trodden path weavin' doon tae the toun,
Through the undergrowth soil turns tae sand,
The air tastes o' saut.
Ah sense the spirit o' ithers whae huv walked here.
The returners.
A slender threed hus stitched us a' thegither
Pu'in' oo back, connectin' oo, leadin oo a' here -
Tae the Eye, the mooth.
The sea, the land.

These conversations acknowledging the agency of dialect against wider preoccupations with being understood highlight a particular interest in the return (*renvoi*) as participants recognise the potential of their present speaking choices to reverberate with future listeners.

Conclusions

Following Nancy's distinction between listening and hearing, we can say that all art (including all community theatre) offers opportunity for listening as resonance, for the creation of personal and shared significance. Art is not about hearing and meaning making as a process of message decoding. In productions such as our work with the Eyemouth community, both rehearsal and performance can be special places for making time for listening as resonance and return, for all present to open to listening out to people and place and listening in to self.

The positive potential of listening is immense. Giving time to listening can benefit the whole person (body, mind and spirit) fostering somatic awareness, encouraging us to breath well, supporting us to listen to our inner voice, and affirming and situating a sense of self as a connected part of our wider community and environment. Fiona's work with the narrators in our Eyemouth production has evidenced how a focus on listening fosters a collective creative agency in how participants worked with the script and explored the musicality of the dialogue. They developed great strength as an ensemble, finding appropriate tones and a commonality of performance. Listening discouraged ego and display-oriented performance modes emphasising instead mutual interconnection and immersion in the sensory experience of the present moment. Any sense of 'me and my lines' faded as listening become the primary mode of operating. Such listening is active, it can take effort and practice to foster but the rewards are immeasurable.

Live performance always offers its audience an opportunity for listening, to take time out from daily life, to be participants in a shared experience. Audiences familiar with the story and themes of the Eyemouth performances were particularly free to listen

rather that strain to find meaning. They entered into Nancy's communication as 'sharing[…]. An unfolding, a dance' (Nancy 2007: 41) returning the resonance of the performance back to the performers through how they listened. Their listening skills will reflect their life experience as coastal people feeling the elements and sensing the power of the sea.

Making space to reflect on our work with the Eyemouth community to date through the lens of Nancy's ideas about listening has provided an impetus for a different kind of working, a new methodology concerned with listening to as many voices and in as many ways as possible. The work resonates with the lives of young and old, of people whose ancestry is rooted in Eyemouth and the surrounding towns and villages, and those new to the area, crossing borders such as nation, race, class and gender by creating workshop practices that seek to ensure everyone is listened to and the noisy clutter of life is acknowledged. We are making time to listen to memories and to imagination, feeling what we are saying, sensitizing ourselves to foster mutual support and caring for each other, for community and environment.

References

Abram, David (2017), *The Spell of the Sensuous*. 2nd ed., New York: Vintage Books.

Aitchison, Peter (2006), *Black Friday*, Edinburgh: Birlinn Limited.

Bishop, Claire (2012), *Artistic Hells: Participatory Arts and The Politics of Spectatorship,* London: Verso.

Biswas, Ansuman (2013), 'Listening as Feeling' in A. Carlye & C. Lane, (eds), *On Listening*, Axminster: Uniformbooks, pp192-195.

Berger, John (1972), Ways of Seeing. London: BBC and Penguin Books.

Brecht, Bertolt (2014), *Brecht on Theatre*, London: Bloomsbury.

Brook, Peter (1993), *There are No Secrets: Thoughts on Acting and Theatre*, London: Methuen.

Coburn, Ann (1995), Get Up and Tie Your Finger, unpublished script.

Coburn, Ann (2001), *Get Up and Tie Your Fingers*, London: Oberon.

Coburn, Ann (2016), Get Up and Tie Your Finger Eyemouth, unpublished production script.

Devisch, Ignaas. (no date), 'Jean-Luc Nancy (1940—)' *Internet Encyclopedia of Philosophy: A Peer-Reviewed Academic Resource*. Available at: https://www.iep.utm.edu/nancy/ (Accessed 19.2.20)

Fairbairn, Irene (2020), in-person interview with Fay Waddell, 24 January.

Fraleigh, Sondra. (2018), *Back to the Dance Itself: Phenomenologies of the Body in Performance*, Urbana: University of Illinois Press.

Freire, Paulo (2014), *Pedagogy of the Oppressed: 30th Anniversary Edition*, New York: Bloomsbury.

Gallagher, Michael (2013), 'Listening, Meaning and Power' *in* Carlye, A & Lane, C. (2013) *On Listening*, Axminster: Uniformbooks, pp41-44.

Helin, Jenny (2013), 'Dialogic Listening: Toward an Embodied Understanding of How to "Go On" During Fieldwork', *Qualitative Research in Organizations and Management: An International Journal*, 8: 3, pp.224-241.

Howard, Penny McCall (2013) 'Feeling the Ground: Vibration, Listening, Sounding at Sea' in A. Carlye, & C. Lane, (eds), *On Listening*, Axminster: Uniformbooks, pp61-66

Idhe, Don (ed.) (2007), *Listening and Voice: Phenomenologies of Sound*, 2nd ed., New York: State University of New York Press.

Ingold, Tim (2002), *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, London: Routledge.

Janus, Adrienne (2011), 'Listening: Jean-Luc Nancy and the "Anti-Ocular" Turn in Continental Philosophy and Critical Theory', *Comparative Literature*, 63: 2. pp182-202.

Johnstone, Jane (2020), in-person interview Fay Waddell, 23 January.

Lather, Patti (1991), *Getting Smart: Feminist Research and Pedagogy with/in the Postmodern*, London: Routledge.

Nancy, Jean-Luc (2007), *Listening*, (trans. C. Mandell), New York: Fordham University Press.

Nicholson, Helen (2014), *Applied Drama: The Gift of Theatre*, 2nd ed., Basingstoke: Palgrave.

MacRea, Roo (2020), in-person interview Fay Waddell, 23 January.

MacKenzie, Jenny (2020), in-person interview with Fay Waddell, 23 January.

Olsen, Andrea (2002), *Body and Earth: An Experimental Guide*. Hanover: Middlebury College Press.

Readman, Geoff (2013), *What does the Applied Theatre Director do? Directorial Intervention in Theatremaking for Social Change,* doctoral thesis, Northampton: The University of Northampton. Version: Accepted version http://nectar.northampton.ac.uk/7848/

Readman, Geoff. (2018), '[In] visible Identities: an examination of the role of the artistic director in applied theatre ‐ making' *Drama Research* 9:1, pp2-33.

The Berwickshire News (2016), Widows and Bairns Forever Look Out to Sea Available at: https://www.berwickshirenews.co.uk/news/widows-and-bairns-forever-look-out-sea-2128524 (Accessed: 17 August 2020).

Thompson, James (2012), *Applied Theatre: Bewilderment and Beyond.* Oxford: Peter Lang.

Todd, Paula (2020), in-person interview with Dr. Eleanor Logan, 2 March.

Van Maas, Sander (2015), *Thresholds of Listening; Sound, Technics, Space*. Bronx, NY: Fordham University Press.

Waddell, Fay (2020), e-mail to Fiona MacPherson, 1st July.

Watson, Jill (2016), *Widows and Bairns*, Eyemouth: The Bantry.

[1] The 2005 regional tour was produced in collaboration with the Guild of Lillians a collective of independent theatre makers and Sage Gateshead as part of the River Festival. It performed at the Sage Gateshead, The Customs House and the Saville Exchange, North Shields.

[2] The 2014 national tour was produced in collaboration with the Guild of Lillians and the Customs House, South Shields. It performed at the Brunton Theatre, Musselburgh, Village Hall, Cockburnspath, The Maltings, Berwick, The Customs House, South Shields, Hartlepool Town Hall Theatre, Hartlepool, Hull Truck Theatre, Kingston on Hull, Grimsby Minster, Grimsby, Kings Lynn Arts Centre, Kings Lynn, St George's Arts Centre, Great Yarmouth, Margate Theatre Royal, Margate, Quarterhouse, Folkestone and The Stade, Hastings.

[3] According to Devisch (no date), Nancy's formative and internationally acclaimed work *La communauté désoeuvrée* (The Inoperative Community) proposes that a problematic nostalgic longing for an 'original community', for a mythical past and its identity, is at the core of western political thinking. Such communities would be united and closed upon themselves. According to Nicholson (2014: 68), Nancy redefines community in terms that emphasise that identities are always open to change and renewal and as such are a gift to be renewed and communicated. Another theme developed by Nancy is freedom in which 'Nancy is looking for a sort of 'non-subjective' freedom' (Devisch, no date).

[4] This sound direction was an annotation to Coburn's 1995 script first added for the 2005 production.

[5] These focus groups held with members of the cast shortly after the 2016 performances were conducted by sociologists Dr. Sarah Coulthard and Dr. Carol Stephenson.

[6] 'I've always grown up with the sea…. I hate living inland now…. The sea changes your mood, it's never the same, never the same scene' (MacRea 2020). 'If I don't live by the sea I actually feel enclosed whereas if I live by the sea I can see loads of sky I feel at peace with the world' (MacKenzie 2020). 'I live and see the sea every day and could not move away from it now' (Fairbairn 2020). "Walking along the bantry is something different every day. The sound of the sea every day, is really good' (Johnstone 2020).