

The Beat of Our Hearts:

Staging New Histories of LGBTQIA+
Loneliness and Belonging.

Final report. 2022.

Charlotte Jones and Richard Vytniorgu



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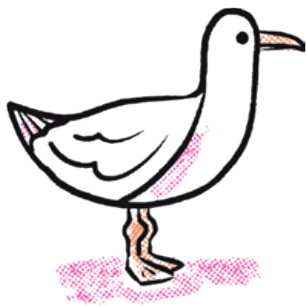
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Summary

Many LGBTQIA+ people in Britain have experienced exclusion and isolation, both historically and in the present day. This can result from explicit discrimination and hostility in family homes, on the street, and from institutions such as our education and healthcare services, as well as a more diffused cultural bias which favours and normalises some thinking, behaving, and being over others. Loneliness is a significant emotional and psychological expression of this marginalisation. LGBTQIA+ loneliness therefore has a long history, as do the relationships and shared spaces that LGBTQIA+ people have built for solidarity, creativity, and care.

The Beat of Our Hearts project is part of an Equality, Diversity and Inclusion Engagement Fellowship, funded by the Arts and Humanities Research Council and led by Dr Charlotte Jones, with Dr Richard Vytniorgu as Research Associate, in partnership with Exeter-based Writer Natalie McGrath, LGBT+ charity Intercom Trust, and Exeter Northcott Theatre. The Fellowship began with a programme of creative workshops about loneliness and belonging with LGBTQIA+ communities in the Southwest of England. This engagement work shaped the development of an original play script by Natalie McGrath. Extracts from the script were previewed online during the Being

Human Festival in November 2021, as part of a development phase funded by an Arts Council England National Lottery project grant. In 2022, we were joined by a cast and production team to premiere the play at the Northcott Theatre during LGBT+ History Month. The production was accompanied by a series of discussions and stalls, with input from LGBTQIA+ charities, groups, and initiatives.





Natalie describes *The Beat of Our Hearts* as a play about love. At its centre are four characters – Val, Dove, Quill, and Luca – whose sense of community is shaken by the destruction of the pride flag they raised in their quiet seaside town. Gathering one evening in a library, they discover an old sepia photograph and together they begin to build their own queer archive. From their initial despair at the play’s outset, *The Beat of Our Hearts* tells a story of LGBTQIA+ friendship and exclusion, shame and acceptance, solidarity and belonging.

“It had soul.”

- 26+ workshop participant

Pilot Scheme and Background Research

The Beat of Our Hearts project was developed in partnership with local Playwright, Natalie McGrath, who first came to our attention in 2019, in response to an open call released by the Wellcome Centre and the Exeter Northcott Theatre. As one of three artists selected to work with us to explore an initial six-month collaboration, Natalie brought with her many original conceptual and creative ideas, helping us to explore our work on loneliness in a new way. We selected Natalie's work to be taken forwards, and in 2021 a new phase of our collaboration was funded by a 12-month AHRC ED&I Engagement Fellowship, led by Dr Charlotte Jones.

This engagement project drew upon previous and ongoing loneliness and LGBTQIA+ collaborations and research by Dr Charlotte Jones and Historian, Dr Fred Cooper, at the Wellcome Centre for Cultures and Environments of Health, University of Exeter. Charlotte's sociological research on the isolation and marginalisation faced by many LGBTQIA+ people illustrates the various ways this loneliness is experienced and its numerous causes, from prejudice and exclusion, to a lack of recognition and understanding in our public lives, physical environments, and in law. Today's experiences are also shaped by the lasting impact of past traumas and community memories. Since joining the Wellcome Centre in 2019, Charlotte has worked in partnership with Dr Fred Cooper, to foster their shared interests in arts-based, interdisciplinary approaches to loneliness.

This has included the creation of a large data set on loneliness in Britain, collected through a Mass Observation directive, a national life writing project on everyday life; a one-year participatory project with a cohort of Exeter students on university experiences of loneliness

(involving workshops drawing on cultural and historical stimuli); and a creative journaling project with students during the Covid-19 lockdown. In collaboration with local community partners, Charlotte and Fred also launched an online scrapbook in 2020 – The Lockdown Blues – for publics to share their experiences of loneliness before, during, and after Covid-19 (<https://www.lockdownblues.co.uk>).

“[Loneliness] has been felt by the majority of people within the [LGBTQIA+] community, and so it is unifying in that respect - so it’s weird to be grateful for it bringing us together, and to simultaneously be angered by the fact that we were ever made to feel lonely in the first place.”

- Audience member

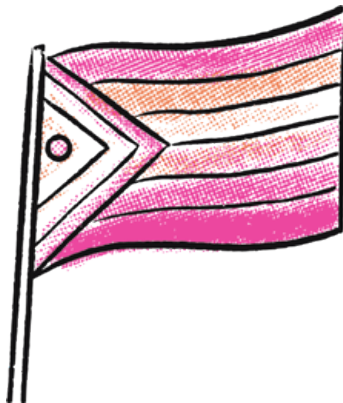
The Beat of Our Hearts sought to respond to these research streams, bringing together partners from across the Southwest to foreground local, intergenerational LGBTQIA+ communities, and creatively explore experiences of loneliness and belonging. In 2021 we were also joined by Dr Richard Vytņiorgu - a literary scholar - who became the Research Associate on the project. Richard’s interests and expertise in creative explorations of belonging helped shape The Beat of Our Hearts into a project concerned with both loneliness and belonging, and the often complex relationship between the two for LGBTQIA+ people.



Project Partnerships

The project had three key partnerships:

- **Natalie McGrath** is a Playwright, Poet, occasional Performer, Song Lyricist, and Co-Director of Dreadnought South West. Her recent work includes *We'll Meet In Moscow* (2021), a digital audio drama produced by the Traverse Theatre. Her book, *Honeycomb*, will be published by Slate Publishing House in 2022. <https://nataliemcgrath.net>
- **Exeter Northcott Theatre** is Exeter's flagship 464-seat theatre. Located centrally on the University's Streatham campus, the Northcott produces and curates a varied and vibrant programme, working closely with artists and communities. <https://www.exeternorthcott.co.uk>
- **Intercom Trust** is a leading charity and lesbian, gay, bisexual and trans community resource across Cornwall, Devon, Dorset and Somerset, providing helpline, advocacy, and support services. <https://www.intercomtrust.org.uk>



Engagement Process

Creative workshops

In partnership with the Intercom Trust, we developed a series of writing workshops with Natalie McGrath to explore how experiences of loneliness and belonging in the Southwest can be expressed through creative practices. A total of 17 LGBTQIA+ participants were recruited from Devon and Cornwall and given a small payment in gratitude. In our first series of three sessions in July/August 2021, we were joined by 10 young people aged 16-25, and in the second series in October 2021, 7 adults aged 26+ participated. Natalie and Richard co-facilitated the workshops, and support was provided by Tina Dixon, Intercom Trust, and Charlotte Jones. As the Covid-19 pandemic has been a particularly challenging period for many of the communities involved in this project, coming together during this time felt especially significant.

“I’ve felt seen, heard and valued.”

- 26+ workshop participant

Conversations during the workshops ranged widely, from experiences of Section 28, to LGBT+ support groups in schools and colleges, and the impact of social media on young people’s mental health. Together we shared queer texts and used them as inspiration to develop ideas. A collaborative poetry exercise helped us to think about the places, things, and experiences that make us who we are. We also wrote letters, took photographs, and shared objects which had a personal significance. When invited to compile a manifesto for tackling LGBTQIA+ loneliness and fostering belonging in the Southwest, participants responded thoughtfully and urgently about the areas they felt needed addressing, such as trans healthcare, queer meeting spaces, and school policies.

Script development

Natalie McGrath started to plan her initial ideas for a play in conversation with ongoing research on loneliness at the Wellcome Centre, as part of our pilot collaboration from 2019-2020, exploring the synergies between research and arts practice. Over this period, Natalie shared many exchanges about our work and ideas with Historical Advisor, Dr Fred Cooper. At this stage, Natalie developed a proposal focusing on LGBTQIA+ loneliness, describing the significant loss of physical community and queer meeting spaces, the importance of shared knowledges, histories and heritages, and the relationship between loneliness and survival. After our first series of creative workshops in the summer of 2021, Natalie started to develop a draft script. She did not record verbatim from the workshops; instead the workshops provided an opportunity for her to listen deeply, allowing the sentiments, moods, and themes to inspire her play script. This came with a sense of responsibility; Natalie described how she hoped to honour the 'humanity, humility, grace and generosity from all the participants'. The second workshop series, conducted in October, influenced



Natalie to reflect a more intergenerational focus in further drafts, and to highlight the way in which older LGBTQIA+ people could support younger ones.

Natalie was awarded an Arts Council England National Lottery project grant for a two-week script development phase in November 2021, and Richard was

awarded a Public Engagement award from the Wellcome Centre, to support an event at the national Being Human Festival. The

online event on 11 November 2021 provided an opportunity for further script development, working alongside the Director of *The Beat of Our Hearts*, Scott Hurran, and four actors.

The Being Human Festival event also enabled a preview performance of selected scenes from the play, allowing some of the workshop participants and wider publics to hear the script performed for the first time and share their initial reactions. In consultation with the rest of the project team and partners, Natalie then re-drafted the play and sought further feedback, until the script was ready for the production in February 2022. Our collaboration across the workshops, script development, and production involved blurring traditional distinctions between artists and researchers, learning from and contributing to each other's practice. Regular team meetings also supported exchange across all phases of our work together.



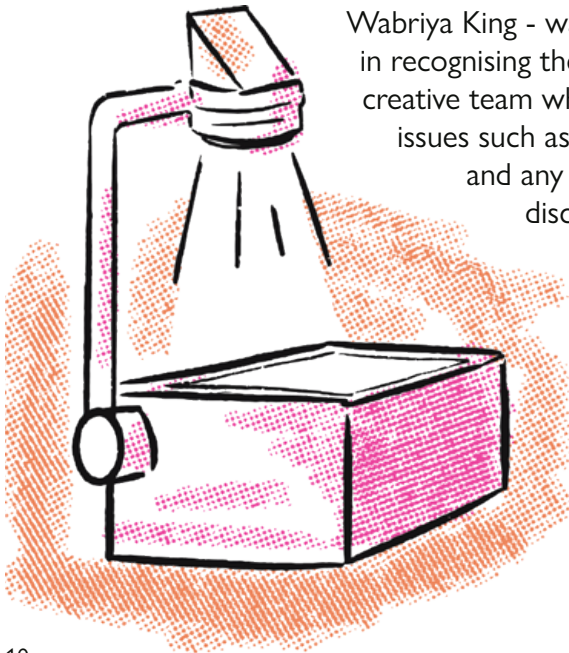
Production development

The Beat of Our Hearts began production development ahead of the Being Human Festival in November 2021, followed by the main rehearsal and production period in January 2022. This work involved new collaborations and direction, but continued to be guided by ethical and inclusive principles. When recruiting actors and the wider creative team, Producer Naomi Turner described balancing the need for a Southwest focus and providing opportunities for regional actors, whilst also recognising the importance of specific experience and specialist expertise. These decisions were sometimes challenging. Naomi also sought to select 'digs' accommodation for the actors carefully, to ensure that they were welcoming to trans and non-binary people.

As Director, Scott Hurran sought to create an inclusive rehearsal space for actors - all of whom were LGBTQIA+ - by reference to the Equity Safe Spaces Statement (<https://www.equity.org.uk/getting-involved/campaigns/safe-spaces/safe-spaces-statement/>).

The involvement of a Dramatherapist - Wabriya King - was also especially crucial in recognising the wider needs of the creative team when dealing with sensitive issues such as LGBTQIA+ loneliness, and any personal challenges or discomfort this topic may have introduced.

Writer of the play, Natalie McGrath, worked closely with the rest of the creative team and cast during the rehearsals, and was involved in



pivotal discussions about the production development, such as stage design. In the first two weeks of rehearsals, the actors and creative team undertook their own period of research and development, including a visit to Exmouth to meet with local Pride organisers and learn about their experience of leading an LGBTQ+ platform in a Southwest coastal town. We also provided the creative team with a resource pack, including the creative writing produced in the workshops. This link became crucial in enabling the actors and creative team to understand the background of the project and the development of Natalie's ideas, and to imagine the on-the-ground experiences of Southwest LGBTQIA+ people that our partner, Intercom Trust, were keen to highlight. Each phase of the project involved new research, ideas, and exchange, placing our original work into creative proximity with the knowledge and experience offered by Natalie and the creative team.

***“This isn’t just a play for the
LGBTQIA+ community in the South
West nor is it just a play for the
LGBTQIA+ community throughout the
country, it’s a play for anyone who has
a heart.”***

- Rob Pudner, Crediton Courier

Key Achievements and Outputs

The workshops and project website

- A range of creative writing and art has been produced by people who attended the two series of creative workshops. Participants produced two co-written poems ('I come from', based on Dean Atta's poem of the same name) and two manifestos for tackling LGBTQIA+ loneliness in the Southwest. All seven 26+ participants wrote a letter offering to give someone an object of their choice, representing an aspect of their LGBTQIA+ identity. Two 16-25 participants also took photographs representing their understanding of loneliness, one of which was also displayed at the University in 2021 as part of an Arts & Culture exhibition.
- Since the workshops, some participants have also sent us further creative writing inspired by the project's themes. Through an active website/blog and social media accounts, this writing and other creative work has been shared widely. We published 13 blog posts between August 2021 and February 2022. (<https://www.blogs.exeter.ac.uk/beatofourhearts>)



The production and play script

- The production of *The Beat of Our Hearts* at the Exeter Northcott Theatre involved four public performances from 3rd-5th February 2022, attended by 574 audience members. The play attracted significantly more first-time bookers (40%) than the Northcott's average new attendance for plays (27%). The majority of the audience travelled within Devon (70%), but people also attended from Wiltshire, Cornwall, Bristol, London, Kent, Nottingham, and beyond. After two of the performances, we hosted a public panel event, and a private discussion with the Intercom Trust youth group.
- The production received a range of regional and national media coverage, including live interviews with BBC Radio Devon (Pippa Quelch show and David Sheppard show), Soundart Radio, and ITV News. We also received online and newspaper features in *Broadway World*, *List*, and *Visit Devon*. After the show, reviews included *Crediton Courier* and *Exeposé*.

“I went to bed dreaming about it and I woke up still thinking about it.”

- Rob Pudner, *Crediton Courier*

- In the Northcott bar, there was an interactive project exhibition, displaying contributions and outputs from our workshops, and we were also joined by stalls from ten local organisations and community groups. Feedback from the Intercom Trust, Exeter Northcott, and the stallholders emphasised the importance of the stalls in fostering a sense of community after the distance created by the pandemic. For the Northcott, it was especially

inspiring to see LGBTQIA+ people taking 'ownership' over the space, and to welcome people who may not usually be attracted to the theatre or feel that they belong there.

- The Being Human Festival public online event on 11 November 2021 included extracts of the draft script performed by four actors, alongside invited speakers, and a feedback discussion. This was at capacity, and attended by 35 people.
- The play script has been published by Salamander Street press and is available to purchase online. A film of the performance has also been made available online for free through the Northcott website, with an initial ticketed launch event from 11-24 March 2022 attended by around 200 viewers.

“Extremely thought provoking and powerful. My 16 year old daughter and I both were moved and haven’t stopped discussing the issues raised. The acting and stage management was incredible and I feel privileged to have watched.”

- Audience member

Key Impact(s) and Beneficiaries

Regional LGBTQIA+ collaborations

The Beat of Our Hearts has enabled and furthered collaborations, particularly via our engagement with project partners, various contributors and supporters, and the stallholders at the Northcott. Stallholder feedback has emphasised how useful it was to be able to raise awareness of their organisation(s) and activities, as well as enjoying the sense of community by gathering together at the Northcott. Max Cohen, CEO of It's All About You Wellbeing, summarised: 'I felt there was a great sense of pride in our local LGBTQ+ community'.

“The stalls reflected the message of the play, which - to me - was about solidarity between LGBTQ+ people.”

- Jana Funke, Co-Chair of the University of Exeter LGBTQ+ Staff Network

For our partners, the overall project afforded them opportunities to collaborate with each other, extend their networks and contacts, brought new experience of a multifaceted research-arts collaboration, and provided new learning about LGBTQIA+ loneliness and belonging in the Southwest. For Natalie, the project also encouraged working in a new way, further envisioning herself as an Arts Practitioner as well as a Writer, and developing her community and engagement work.

The commissioning of this LGBTQIA+ play and production with a full cast and creative team is necessary progress, as LGBTQIA+ arts platforms are scarce in the Southwest of England beyond Bristol,

and more meaningful and sustainable platforms are needed for LGBTQIA+ stories, artists, and audiences. This collaboration also highlights the value of co-creation by contributing to a burgeoning creative practice which grounds performance in research and engagement, highlighting a diversity of voices and experiences, and creating a community of LGBTQIA+ contributors who were invested in and benefiting from the transdisciplinary creative process.

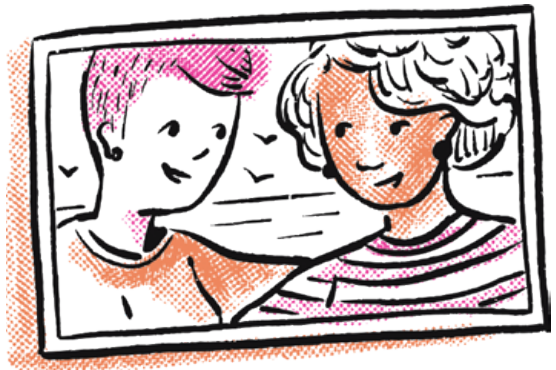
All partners highlighted the benefits of working closely with the University on arts-research collaborations and felt the project raised the visibility and profile of their work. They understood the University, and the Wellcome Centre in particular, to be a key beacon in facilitating dynamic partnerships and community engagement in research from the outset. As researchers, we also benefited significantly from extending the reach, legacy, and impact of our work; gaining new perspectives and methodological inspiration from our partners and collaborators; and the opportunity to experiment in our practice. This project has been emotionally engaging and fulfilling, and challenged us to think differently about responsible collaboration and research. It has also opened up new opportunities



for career and personal development, benefiting our respective fields and disciplines - Sociology, Literature, History - through innovative knowledge exchange with the partners and wider creative team.

The film and play script are key outputs for the project's legacy, and have the potential to be shared in community and grassroots settings, as well as major theatres. Intercom Trust will be drawing on both resources in schools across Devon and Cornwall as a new way of approaching their ongoing youth work, with one school expressing an interest in staging the play at the school as part of their Drama programme. Various other local and national stakeholders, including LGBTQIA+ organisations, libraries, and arts venues, intend to screen the film and add the play script to their collections. For Natalie, the play script constitutes a significant resource for others, and her collaboration with Salamander Street is a key achievement from the project.

The Northcott staff and project team received awareness training with Intercom Trust, and the collaboration has furthered the Northcott's desire to work with under-represented groups and become more involved in LGBTQIA+ work in the region (e.g. through Exeter



Pride). The accessibility needs of LGBTQIA+ people and others will be an active consideration in the theatre's upgrade, including a re-design of their toilets informed by their involvement in the project. The partners are keen to find ways to honour the legacy of The Beat of Our Hearts beyond the project's duration, and regret the often transient nature of university partnerships, particularly when the academics concerned are on precarious, fixed-term contracts that hinder long-lasting and nurturing relationships with local communities.

Enhancing LGBTQIA+ community in the Southwest

This arts-research collaboration, and our partners' regional networks, have allowed us to share and embed ideas rooted in research in the communities, institutions, and lives of a variety of relevant stakeholders, particularly LGBTQ+ people, support organisations, and artists. The Beat of Our Hearts had a considerable impact on the LGBTQIA+ participants, who enriched the project through the generosity, honesty, and care they showed to each other. These were spaces of solidarity and discussion, as well as creativity. Participants were given free tickets to the play and follow-up discussions were held with both groups following the production.



The young people described feeling moved by the performance and said they could identify themselves in the characters and themes. Andy Hunt, CEO of Intercom Trust, also said their self-confidence and self-esteem had increased as a result, and noted participants benefited from feeling a sense of ownership over the space, the play, and the additional exhibition of workshop materials they contributed.

Participants from the 26+ group said that it had been affirming to 'see themselves' on stage in the characters and their experiences, and mentioned it was uplifting to see a large local audience witness these stories. One talked specifically of the dangers of invisibility and the importance of Pride marches in developing LGBTQIA+ visibility, especially in rural areas. The workshops, which some described as a 'safe space', were also seen as a way for participants to learn more about other people's experiences - to 'listen to the shape of somebody else's pain', as one participant explained, and to (re-)acquaint themselves with creative practices.

The process also prompted participants to deepen their thinking about the importance of intergenerational LGBTQIA+ dialogue, and the significance of archives and how objects can speak uniquely about experiences and identities. Participants underlined the play's potential as an educational resource and a vehicle for longer-term change, and suggested it should be translated into other languages for wider distribution. Participants said they had benefited from coming together as a group to discuss their experiences, and wished there were more opportunities for this.

“The fact that you’re a huge part of the incredible effort that Exeter, Devon and the world is currently making, for a whole month, to establish LGBT equality and eliminate bigotry- I can’t ever thank you enough for that. You’re doing so much good.”

- Audience member

Using regional theatre to engage audiences around LGBTQIA+ loneliness and belonging

Audience feedback for *The Beat of Our Hearts* was gathered via survey postcards and an online form. The feedback was overwhelmingly positive, and included responses to the themes of the play and the writing, acting, and set design – all of which were praised. For some, this was the first LGBTQIA+ play they had attended, and many audience members said the play had given them a new understanding of the issues or driven them to take a more active role in social justice.

“It made me reflect on my own personal journey and the journeys of people I love, and how far we’ve come and how far we have yet to go.”

- Audience member

“I felt a sense of hope!”

- Audience member

“It made me think I want to do more for the voiceless.”

- Audience member



“Tears, but also laughter.”

- Audience member

Audiences were asked what the play made them think about and what loneliness and belonging mean for them personally. Responses can be divided into four main themes:

1. Self – including reflections about friends and family, and thoughts about ‘the self’ in the abstract; how the individual relates to others and is related to by others.
2. LGBTQIA+ Society – including thoughts about activism, equality, rights; ‘queer family’ or chosen family.
3. History and Heritage – including reflections on intergenerational dialogue.
4. Place – including the relevance of the Southwest to LGBTQIA+ loneliness and belonging.

The majority of responses (59%) said the play made them think about some aspect of themselves; many respondents (29%) suggested that the play made them think about society’s relationship to LGBTQIA+ people; while a handful of other responses focused on the importance of queer history, heritage, intergenerational dialogue, and the importance of place in shaping an LGBTQIA+ identity.

“I am not part of the LGBTQIA+ community but I could totally empathise with the frustrations, hurt, anger and various other emotions discussed and portrayed in this production.”

- Audience member

When asked about a sense of belonging, our respondents felt this came from being seen, heard, and recognised, and from acceptance amongst their ‘chosen family’ or friends. Describing what LGBTQIA+ loneliness meant for them, respondents used words such as feeling unseen, unheard, and abnormal, on being misunderstood, separated, isolated, alienated, invalidated, erased, segregated, different, and feeling disconnected.

Benefits to university research collaborations

“I think creative arts are vitally important to this type of research.”

- 26+ workshop participant

Our collaborations with creative and community practitioners and those in the wider cultural industry have also benefited the University, and in particular the Wellcome Centre, which has supported the project since its early stages. Director of the Centre, Professor Judith Green, commented on how *The Beat of Our Hearts* showcased the transformative nature of arts collaborations among different disciplines. The project has enabled the Centre to reach new and diverse audiences with its research beyond the academy, as well as bringing together different people from within the Centre, including academics and professional services staff, who were interested in the project and organised a trip together to see the play.

Future Directions

The project team and workshop participants are excited about possible future work inspired by *The Beat of Our Hearts*, particularly projects that continue to develop arts-research partnerships. There is a need for further theatrical representation of, and research with, diverse LGBTQIA+ experiences, voices, and identities. Intersex and asexual voices, and their experiences of loneliness or mental health challenges, need particular attention, as well as lesbian, gay, bisexual and trans voices that may be underrepresented

or overlooked, particularly immigrant communities and people of colour. We see potential for further consideration of the differences and tensions within and across people who are LGBTQIA+, and the complexity of this label and its associated communities. We also hope for more LGBTQIA+ work with attention to region and place, especially in rural and remote areas of the UK, but also work which attends to international solidarities, activism, and exchange.

Recommendations for work with/in theatres:

- Theatres should ensure their spaces are accessible to a range of under-represented groups, including LGBTQIA+ people, and work in consultation with local specialist organisations and researchers to improve on this.
- Dramatherapists should be budgeted for and involved in production development where possible, especially in productions where themes may be challenging or personal for the cast and creative team.
- When recruiting LGBTQIA+ actors, suitable and inclusive accommodation should be sourced and indicated. Theatres should be mindful of this when approving hosts.
- Actors and creative practitioners should be recruited from relevant under-represented or under-funded regional areas before opening the call nationally.
- Add-on events to theatre productions (such as a Q&A) should have appropriate accessibility (e.g. microphones, BSL interpretation).



Recommendations for universities and funders:

- Universities should ensure administration and meeting time is included when calculating artist fees. Where artists are partners on projects, the degree of responsibility, management, and broader professional expertise should also be taken into account in the fee.
- Universities should seek guidance from artists' and freelancers' governing bodies and trade unions for information on fair rates and ethical working relationships (e.g. Writers' Guild of Great Britain, Equity).
- Funding for arts-research collaborations needs to be flexible and their duration should be generous where possible. University recruitment processes and ethics applications can be time-consuming and this can restrict creative time.
- Close attention should be paid to different phases of an arts-research collaboration, ensuring all partners and different contributors are given the opportunity to feed in at various stages. If existing research is put into conversation with arts practice, consider how it can be meaningfully shared at all stages and with different communities and practitioners.
- Funders and universities should pay attention to the wellbeing of researchers, artists, participants, and community collaborators, especially in projects on potentially challenging themes. This can be reflected in fair pay/salary, sustainable workloads, long-term contracts or investment in organisations, and caring mentorship/partnerships.



Project Team

Charlotte Jones,

University of Exeter - Project Lead

Richard Vytniorgu,

University of Exeter - Postdoctoral
Research Associate

Natalie McGrath,

Playwright and Project Partner

Daniel Buckroyd,

Exeter Northcott Theatre - Project Partner

Andy Hunt, Intercom Trust - Project Partner

Naomi Turner, Producer

Fred Cooper, University of Exeter - Historical Advisor



Contact Details

For enquiries about the project, please email

Dr Charlotte Jones at charlotte.jones@exeter.ac.uk.

Resources

Website: <https://www.blogs.exeter.ac.uk/beatofourhearts>

The film of the play is available to watch online for free and the play script is available to purchase. For more information, please visit:

<https://www.blogs.exeter.ac.uk/beatofourhearts/play-resources/>

Acknowledgements and Thanks

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We are also very thankful to everyone involved in the premiere of The Beat of Our Hearts at Exeter Northcott Theatre from 3rd-5th February 2022; the cast: Rebecca Todd (Valentine), Elijah W Harris (Quill), Frewyn Thursfield (Luca), and Kieron Jecchinis (Dove); Creative Team: Natalie McGrath (Writer), Scott Hurran (Director), Peter Butler (Designer), Tom Foskett-Barnes (Sound Designer and Composer), Jamie Platt (Lighting Director), Sophie Cottle (Movement Director), Josie Sutcliffe (Dramaturg), Wabriya King (Dramatherapist); Production Team: Naomi Turner (Producer), Elaine Faulkner (Production Manager), Zoe Fitzgibbon (Stage Manager (On the Book)), Jay Seldon (Assistant Stage Manager), Aly Fielden (Costume Supervisor), Backdrop Designs (Set Build); Access Team: Jonathan Nash (Audio Describer), Harriet Godfrey (Audio Describer Assistant), Catherine Hall (BSL Interpreter); Script Development Team: Natalie McGrath (Writer); Scott Hurran (Director), Maggie Bain (Valentine), Tianna Arnold (Luca), Zachary Hing (Quill), Andrew Macbean (Dove); Marketing and PR: Kelly Johnson (Marketing and Development Director), Laura Van Wymersch (Marketing Manager), Gillian Taylor (PR Consultant), David Burns (PR Consultant), Eleanor Fitzpatrick (Press & Marketing Officer & Poster Design), Ralph Whitehead (Press & Marketing Officer & Poster Design), Frank Duffy (illustration and logo design).

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