



THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*

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## UOA D32

ART AND DESIGN:  
HISTORY, THEORY AND PRACTICE



### RESEARCHER

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Rebecca Collins

### OUTPUT TITLE

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*Stolen Voices*

### OUTPUT TYPE

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Performance

### DATES

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2014 – 2020

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FIG. 1

*Stolen Voices* album cover, 2019.  
Design by Michael Ovaska, based  
on a study of eavesdroppers by  
Nicolas Maes.



Album available at:

[https://media.ed.ac.uk/playlist/details/1\\_ff8r7npz](https://media.ed.ac.uk/playlist/details/1_ff8r7npz)

DOI:

<https://doi.org/10.7488/15bc83ce-9d5b-4eae-b27f-a6242663d218>

## 01 / STATEMENT

*Stolen Voices* is a multi-component output consisting of four performances, an album, a peer-reviewed journal article and a book publication.

The output is a collaboration between Rebecca Collins (University of Edinburgh) and Johanna Linsley (University of Dundee). *Stolen Voices* forms part of their five-year (2014–2019) project which invests eavesdropping as a method, combining this with a semi-fictional detective story. An ‘event’ has taken place in 4 sites on the UK coast (Bournemouth, Felixstowe, Seaham in County Durham and Aberdeen) and Collins & Linsley have been tasked to investigate.

Eavesdropping is both subject and methodology of the research. Fieldwork in the form of site explorations and the practise of eavesdropping is combined with research into social, political and economic dynamics at the borders and margins of the UK, such as immigration and the impact of climate change on coastal landscapes.

**Outputs: see Appendix, page 28.**

1. Performance *Stolen Voices Seaham, County Durham* (2016).
2. Performance *Stolen Voices Aberdeen* (2017).
3. Performance *Her Figure a Song* (2019).
4. Performance *Stolen Voices 001* album launch (2020).
5. *Stolen Voices 001* album (2019). The album was also released as a digital version with liner notes, enabling open access.
6. *Necessary Note*, Independent Art Press, Copy Press (delayed due to Covid-19).
7. Rebecca Collins, and Johanna Linsley, ‘Stolen Voices is a Slowly Unfolding Eavesdrop on the East Coast of the UK’, *Arts*, Vol, 8, issue 4, 2019.

*Stolen Voices* received a total of £33.5k in funding from national and regional funders, including Arts Council England, Silver City Stories and the Live Art Development Agency and institutional support from 9 independent organisations. For a full list, see Appendix, page 28.

The work has been presented at CCA Glasgow, Aberdeen Performing Arts, SoNADA Festival, Granite Noir Crime Fiction Festival and Union Docs, amongst a number of other venues. See Appendix, page 28.

It has also been disseminated through conference presentations, research seminars and media appearances. See Appendix, page 28.



**FIG. 2**  
*Stolen Voices* album launch,  
CCA Glasgow. Rebecca Collins  
and Johanna Linsley performing  
*The Knock*, 8 February 2020. Image  
courtesy of Tiu Makkonen.

**FIG. 3**  
*Stolen Voices* performance Seaham,  
County Durham, 8 May 2016.  
Image courtesy of Colin Davison.



FIG. 4

*Her Figure a Song*, PUG#3  
Performance and Cabaret Night,  
Newcastle, 14 September, 2017.  
Image courtesy of Bish.



## 02 / RESEARCH DIMENSIONS

*Stolen Voices* is a research enquiry that uses listening, primarily eavesdropping, as both methodology and material. It develops techniques for a practice of 'listening-in' to articulate an epistemology of place through sonic and written frameworks.

Each iteration of the work is a sonic portrait of the East Coast of the UK that tells a story of its local industry (such as the decline of coastal industry and the rise of tourism and regeneration planning), the nature of the coast as a border and its relationship with the sea and the European continent.

The research is motivated by the following questions:

- How can eavesdropping function as an epistemological framework for thinking about site?
- How can listening attune us to the complexities of contemporary economic, ecological and social processes?
- In what ways can the fictional form of the detective novel enable new perceptions of the contingencies of the contemporary?
- How can the results of such an investigation circulate to interrogate our understandings of audiences as 'local', 'national/international', 'art audiences' and 'community engagement'?

*Stolen Voices* forms part of Collins' ongoing investigation into listening, aural attention and site.

*Stolen Voices* is a multi-component output comprised of:

### Performance

Four performance works:

#### i) *Stolen Voices Seaham* [90 mins]

Performed at Roobarb 'n' Custard Café, Seaham, County Durham, 8 May 2016. Text scores written by Rebecca Collins & Johanna Linsley. Performance devised and performed by Rebecca Collins and Johanna Linsley in collaboration with composer Mariam Rezaei. Invited local musicians Robert McBlane, David Curtis & Ani Sandwith. Funded by Arts Council England in partnership with Helix Arts and Creative People and Places Initiative East Durham Creates.

#### ii) *Stolen Voices Aberdeen* [90 mins]

Performed at The Lemon Tree, Aberdeen Performing Arts, Aberdeen, 30 June 2017. Text scores written and performed by Rebecca Collins & Johanna Linsley.

Included in the evening was an 8-channel sound piece commissioned by Collins & Linsley in collaboration with Pete Stollery played on speakers for immersive effect. The Kitchen Cynics, a one man musical project was also invited to perform during the evening. Funded by Aberdeen City Council.

iii) *Her Figure a Song* [50 mins]  
Performed at:

- PUG#3 Performance Night and Cabaret, Newcastle, 14 September 2017.
- SoNADA Festival The Sound of Others, The Belmont Cinema, Aberdeen, 23 February 2018.
- Arts Week Birkbeck University, 22 May 2019.
- Granite Noir Crime Fiction Festival, The Lemon Tree, Aberdeen Performing Arts, 24 February 2019.

Texts written and performed by Rebecca Collins & Johanna Linsley. Choreography and devising by Rebecca Collins & Johanna Linsley. In kind support from SPILL Festival of Performance (Ipswich), Aberdeen Performing Arts and Birkbeck University of London.

iv) *Stolen Voices* album launch [90 minutes]  
Performed at:

- Miranda, ACE Hotel, Shoreditch, London, 3 October 2019.

Text and choreography by Rebecca Collins and Johanna Linsley. With guest performances by Emma Bennett, Adam Matschulat and a DJ set by Flora Pitriolo.

- Glasgow Contemporary Art Centre (CCA), 8 February 2020.

Text and choreography by Rebecca Collins and Johanna Linsley. With guest performances by vocal artist, Nichola Scrutton and DJ/composer/turntablist Mariam Rezaei, who responded to texts taken from the forthcoming sonic detective novel, *Necessary Note*.

**Album**

The *Stolen Voices* 001 album consists of seven tracks by internationally recognised composers and sound artists:

- Emma Bennett, *Singing the Space Around It* [1.46mins]. Track created during Bournemouth site investigation led by Collins & Linsley.
- Ode Aseguinolaza, *An Acoustic Balade* [12.50 mins]. Track created during Felixstowe site investigation.
- Barrett’s Dotted Beauty, *The Lights of St. Cyrus* [8.01 mins]. Track commissioned by Collins & Linsley.
- Peter Stollery, *Stolen Voices* [10.28 mins]. Track commissioned by Collins & Linsley, made in collaboration for *Stolen Voices Aberdeen*.
- Mariam Rezaei, *Shanty for a Man with No Friends* [2.15 mins]. Track commissioned by Collins & Linsley, made in collaboration for *Stolen Voices Seaham* funded by Arts Council England.
- *Stolen Voices* with Jan Mertens [4.10 mins]. Track made in collaboration with Jan Mertens with texts by Collins & Linsley.
- Kitchen Cynics, *Strandloopers* [3.51 mins]. Track is a live recording from *Stolen Voices Aberdeen* funded by Silver City Stories.

The album was released on limited edition vinyl (284 copies) mastered by Adam Matschulat (Café Oto & The Listening Tower) with assistance from Flora Pitriolo. Digital version (open access) hosted on ASAP Journal Website, [42 mins total length] (2019). See Appendix, page 28.

Collins and Linsley collaborated with designer Michael Ovaska for the album cover. The image is after a study of eavesdroppers by 17th Century Dutch painter, Nicholas Maes (1655). The digital version includes extended liner notes. See Appendix, page 28.

**Book**

Collins & Linsley, *Necessary Note*, (forthcoming 2021) a text in the form of a detective novel that translates the site investigation of all four sites into a creative format that challenges the limits of the crime fiction genre. The book was edited by Professor Kristen Kreider, University of Oxford, The Ruskin School St Anne’s College.

**Journal Article**

Collins, Rebecca and Johanna Linsley, ‘Stolen Voices is a Slowly Expanding Eavesdrop on the East Coast of the UK’ *Arts* vol. 8, Issue 4, 2019 for Special Issue: *Layered Landscapes: Cultural Investigations in British Northern Edgelands*, peer-reviewed and published open access in MDPI Arts Journal. See Appendix, page 28.

FIG. 5  
*Stolen Voices* album launch,  
CCA Glasgow, 8 February  
2020. Composer Mariam  
Rezaei performs material  
from *Necessary Note*. Image  
courtesy of Tiu Makkonen.



FIG. 6  
*Stolen Voices* album launch,  
CCA Glasgow, 8 February 2020.  
Image courtesy of Tiu Makkonen.

i) **SEAHAM**

Vocal Ensemble. 4 minutes. Acoustic or amplified.

Call and Response.  
Vocal leader to create a live 'looped' vocal soundscape of Seaham  
using vocal blends, on any pitch, of:  
f-v-f  
s-z-s  
m-ng-m  
oo-ee-oo

Tempo is controlled by gentle breathing speeds.  
Dynamics are soft and articulations are to fade in and out.  
Silence on inhalation, sound on exhalation.  
Once a soundscape is created, soloist details can be added to the  
soundscape, for example, seagulls, whistling, crying, humming, etc.

FIG. 7  
*Stolen Voices Seaham* performance  
scores, 8 May 2016. Image  
Rebecca Collins.

## 03 / ORIGINALITY



FIG. 8  
Rebecca Collins performing *Stolen Voices* Aberdeen at The Lemon Tree, Aberdeen Performing Arts, Silver City Stories. 30 June 2017. Image courtesy of Richard Frew.

Eavesdropping is often considered to be a fleeting, ephemeral and uni-directional activity.

*Stolen Voices* reframes eavesdropping as a multiple, diffracted and occasionally reciprocal practice. By sharing practices of eavesdropping through a range of participatory and collaborative frameworks, the investigation prompts self-reflexivity around audience and community engagement as well as modes of authorship.

The collaboration between Collins & Linsley required extensive periods of listening together during site visits to Bournemouth, Felixstowe, Seaham (County Durham) and Aberdeen. Also integral to the research was their collaboration with the three composers; Pete Stollery in Aberdeen, Mariam Rezaei in Seaham and Ode Aseguinolaza in Felixstowe. Each composer was commissioned to develop a sonic work in response to the investigative materials as a means to translate the research findings into sound, thereby complimenting the text and performance works produced by Collins & Linsley.

In *Stolen Voices*, eavesdropping as a methodology is invested to interrogate sites with unstable identities.

The enquiry is presented in the form of a semi-fictional detective story: an 'event' has taken place along the East Coast of the UK and Collins & Linsley have been tasked with figuring out what has happened. The use of a semi-fictional framework is a novel approach that departs from mapping techniques like data sonification or graphic visualisation of sonic events (e.g. 'Climate Symphony', a project sonifying climate change by Katherine Round and Leah Borromeo). It is a methodology that embraces gaps and inventive excesses whilst insisting on the importance of producing an account of topical issues.

The work also moves away from directed listening-in or field recording practices more commonly associated with surveillance and documentation (e.g. 'Sounds of our Shores', a coastal sound map of the UK, a British Library project in collaboration with National Trust, National Trust Scotland and Audio Boom Ltd). Such practices, alongside considerations of the use of technology, featured in the large exhibition 'Eavesdropping' at Ian Potter Museum of Art in Australia (2018) curated by James Parker & Joel Stern. Instead, *Stolen Voices* focuses on the type of listening where you 'couldn't help but overhear' and seeks to attend to atmospheric flows, affect, tone and rhythm.

'Site-writing', a term coined by Jane Rendell to refer to a critical and ethical writing practice, was used to think through multiple sites and their socio-political connections. This is evident in the writing of the performance works, the working process with composers and the writing of the book. Specific site explorations mobilised this enquiry with respect to different audiences. Each outcome cultivated a 'sonic sensibility' to site. Deploying this exploration through a range of collaborative techniques, the project contributes to the fields of site-specific art practice, and related practices such as art-writing, performance-writing, site-writing and creative/critical writing.



**FIG. 9**  
*Stolen Voices* album launch,  
CCA Glasgow. Rebecca Collins  
and Johanna Linsley during the  
technical rehearsal, 8 February  
2020. Image courtesy of Tiia  
Makkonen.



**FIG. 10**  
*Stolen Voices* Aberdeen at  
The Lemon Tree, Aberdeen,  
30 June 2017. Image courtesy  
of Richard Frew.

## 04 / RIGOUR



**FIG. 11**  
*Stolen Voices* album launch,  
 Glasgow CCA. Pete Stollery  
*Stolen Voices* 8 channel sound  
 installation, 8 February 2020.  
 Image courtesy of Tiu Makkonen.

*Stolen Voices* was a five-year interdisciplinary investigation. It began when the project was competitively selected by the Live Art Development Agency's 'DIY' (Do It Yourself) scheme, a funded opportunity for artists working in Live Art to create and run professional research and development projects.

The work was subsequently made possible by funding from the Arts Council England, Silver City Stories (a consortium between Visit Aberdeenshire, Aberdeen City Council and the University of Aberdeen).

The research began with an exploration of the notion of eavesdropping. It built on the work of Krista Ratcliffe, who has analysed the etymology of the word 'eavesdropping' and proposed a composite definition as 'an effective rhetorical tactic: standing outside, in an uncomfortable spot, on the border of knowing and not knowing, granting others the inside position, listening to learn'.

The research is further informed by recent research within Sound Studies (Goh, 2017; Thompson, 2017) which explore the materiality of listening and how sound can be used to address socio-political and historical dynamics of site.

Collins & Linsley deployed 3 methods:

### i) Tuning

This describes the fieldwork undertaken through site explorations.

Collins & Linsley approached each site, its inhabitants and other research materials (e.g. archives, policy documents, reports) as though they comprised the evidence of a crime scene. Documentation of this fieldwork included field recordings, sound collages, written texts, performances scores, live gestures and poetry. Historical research into the coal and oil industry, tourism, the history of Victorian seaside resorts, UK business & finance and container shipping added depth to the site visits.

Workshops, consultations and conversations with key community members and groups further informed the research. In Seaham Collins & Linsley spoke with the local town councillor to better understand the social fabric of the area and the shifting dynamics of the former coal industry. In Aberdeen, they met with the CEO of a company that is using sonar technology to make images of the subsea bed for use in decommissioning oil rigs.

**FIG. 12**  
*Stolen Voices Seaham*, listening-in  
on the dawn chorus, 10 April 2016.  
Photo Rebecca Collins.





FIG. 13  
*Stolen Voices* album launch,  
CCA Glasgow, 8 February 2020.  
Image courtesy of Tiu Makkonen.



FIG. 14  
*Stolen Voices* album launch,  
CCA Glasgow. Rebecca Collins  
and Johanna Linsley performing  
*Line/Coast*, 8 February 2020.  
Image courtesy of Tiu Makkonen.



FIG. 15  
*Stolen Voices* album launch,  
CCA Glasgow. Rebecca Collins  
and Johanna Linsley performing  
*Line/Coast*, 8 February 2020.  
Image courtesy of Tiu Makkonen.

Collins & Linsley also drew on a range of sources to develop notions of the particular, the contingent, and the subjectively experienced. For instance, the British seaside photography of Tony-Ray Jones, the ghost stories of M.R. James the writing of Dorothy Richardson, and the experimental fiction of Ann Quin.

*Methods of Tuning* also included workshops that trained participants in active listening. Listening coach Richard Whitelaw facilitated a session as part of *Stolen Voices Bournemouth*.

## ii. The Extract and the Abstract

This method was used to develop the findings from the ‘tuning’ stage.

It involved a variety of techniques, including creative-critical writing, score-making, electronic music composition and performance, to interrogate and situate the event. Artist researchers, Collins & Linsley, cast themselves as sonic detectives to investigate the unknown event that is the centre of the detective story. This involved the construction of fragmented narratives that interweave facts about the geographic locations with playful fictional approaches (such as one side of a telephone conversation).

‘Extraction’ is understood here as a metaphor for site specific practice in which an artist extracts material for their own use. There is also a resonance with the extractive industries (coal & oil) that are part of the subject of the research. Finally, there is an interest in the creative potential of the extract in its partiality and connection to context even when it circulates beyond that context.

## iii. The Red Herring

This method centred on the construction of the detective novel framework. Ideas of distraction, diversion and dead ends were crucial to the framework. Most detective novels move through a location motivated by dogged investigation, chance encounters, impossible coincidences and seemingly incidental details. There is a promise that the incidental, contingent, local event will, in the end, have been necessary. Through a prophetic looking-backwards, contingency is redeemed.

Collins & Linsley integrated this insight into their book, *Necessary Note*, both in its style and the way dynamics of redemption are integrated into investigations of place and noise.

## Collaboration with composers

This resulted in six musical compositions, which were compiled on the *Stolen Voices 001* album and, in some iterations featured as part of the performance work. The dispatches comprised of sound recordings made by the lead artist-researchers, field notes, found objects, reading materials and media items items that brought new registers of historical context to the investigation.

For example, composer Ode Aseguinolaza’s *An Acoustic Balade* incorporated an excerpt from King Edward VII’s famous abdication speech (Edward and Wallis Simpson conducted their affair in Felixstowe, whilst Simpson’s divorce was read in Ipswich). This part of the research received in kind support from Sound & Music, Snape Maltings and Aldeburgh Music.

## Research methods for the book

The book was developed from field notes, site writing and a synthesis of scholarly research into the industries and infrastructures along the east coast of the UK. The light fictional structure deployed in the workshops and live performances was developed to pursue the figure of ‘Her’ – an anonymous and elusive figure who is core to the crime story.

*Necessary Note* is a work of experimental fiction using the detective novel to think sonically about the contemporary UK coast. A team of sonic detectives investigates an elusive event. Chasing clues in the form of song lyrics, they find themselves travelling along the east coast of the UK, listening out for the UK’s relationship to Europe; its brutal attitude to immigration; the effects of climate change on coastal landscapes; the state of extractive industries like coal and oil; the development of globalised logistics.

Both light-hearted and carefully tuned to crisis and catastrophe, the novel takes the reader on a whirlwind tour from the English Channel to the bottom of the North Sea, through seaside resorts to ghostly container shipping ports, amongst rehabilitated coal waste dumps and down oil rigs.

The narrative pushes conventions of crime fiction (Anne Cleaves; Agatha Christie) and detective novels (Ray Chandler; Dashiell Hammett). It expands on site writing and art writing techniques (Jane Rendell).

Earlier drafts have been published in *Something Other* (2018), an online repository for performance texts, essays and experimental writing. *Just in Time: The Felixstowe Affair* was published in *On Time: A SPILL Reader*, a collection of essays and texts produced for the SPILL Festival of Live Performance, 2018. See Appendix, page 28.

## 05 / SIGNIFICANCE



**FIG. 16**  
*Stolen Voices Seaham*, critical conversation at the Old Low Light, 5 June 2016. Image courtesy of Helix Arts.

The wide range and modes of dissemination of the *Stolen Voices* outputs responds to one of its central research questions; how can eavesdropping be used as a method for dissemination that considers and complicates notions of the ‘local’, ‘national/ international’, ‘art audiences’ and ‘community engagement’?

The performances in Seaham and Aberdeen were designed for community members, with materials gathered through local consultation, archival research, participatory workshops and field work. *Her Figure a Song* and *Stolen Voices Album Launch* reconfigured these materials to appeal to audiences in cultural centres e.g. London and Glasgow, who might not be familiar with the original sites.

The book, album and peer reviewed journal article have been disseminated internationally. The album experiments with possibilities for open-access in practice-based research; it is available free of charge through online streaming. The limited release of the vinyl album (284 copies) was distributed at live launch events.

By receiving hard copies of the album, audience members become part of the team of listeners assembled to continue the investigation.

*Stolen Voices* has engaged over 2,500 people at live events; 1,000 through the dissemination of the album; and thousands of international listeners via radio broadcasts on Spanish National Classic Radio program *Ars Sonora*, Resonance FM and BBC Newcastle. Collins & Linsley worked with a marketing assistant in Seaham, County Durham, the fourth lowest area of cultural engagement in the UK, to ensure circulation of work in local and regional press and in order to reach audiences beyond artistic circuits.

The work has been presented at various international institutions including Union Docs in New York, Vrije Universiteit Amsterdam, CRiSAP, Creative Data Club, Goldsmith’s University, La Photo Galeria in Porto Alegre in Brazil and AZALA in Spain. See Appendix, page 28.

*Stolen Voices* received a total of £33.5k funding from: Arts Council England, Silver City Stories (a consortium between Aberdeen City Council and the University of Aberdeen) and independent organisations and institutions including Snape Maltings & Aldeburgh Music, Sound & Music, Live Art Development Agency, Helix Arts, East Durham Creates, Aberdeen Performing Arts, SPILL Festival of Live Performance and Glasgow Contemporary Arts Centre.

FIG.17  
*Stolen Voices* Seaham, audience  
members listening, 8 May 2016.  
Photo courtesy of Colin Davison.



06 / APPENDIX

Stolen Voices website and case notes

[www.yourstolenvoice.com](http://www.yourstolenvoice.com)

Album

<http://asapjournal.com/stolen-voices-rebecca-collins-and-johanna-linsley/>

Links to outputs

1. Performance: *Stolen Voices Seaham*, County Durham, 2016.  
  
[https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh\\_ed\\_ac\\_uk/ER8Cd-ntHBhAlcvLDfCJY64BbM431N-QRTkssmsKjz7rLIw?e=eoUz6U](https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh_ed_ac_uk/ER8Cd-ntHBhAlcvLDfCJY64BbM431N-QRTkssmsKjz7rLIw?e=eoUz6U)
2. Performance: *Stolen Voices Aberdeen*, 2017.  
  
[https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh\\_ed\\_ac\\_uk/EZGj6DujjRdDtvocMyhYtKQ-BlunA2pRfQZMVdTZSot1Fbw?e=RqLHDh](https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh_ed_ac_uk/EZGj6DujjRdDtvocMyhYtKQ-BlunA2pRfQZMVdTZSot1Fbw?e=RqLHDh)
- Performance: Audio extract from *Stolen Voices Aberdeen*, 2017.  
  
<https://soundcloud.com/stolen-voices-895422176/sets/stolen-voices-aberdeen>
3. Performance: *Her Figure a Song*, 2019.  
  
[https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh\\_ed\\_ac\\_uk/ETogXh7zpcBPnQFhzfFJKMEBiP5gS7Hx-iag5db347vn9ZQ?e=5AyPU8](https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh_ed_ac_uk/ETogXh7zpcBPnQFhzfFJKMEBiP5gS7Hx-iag5db347vn9ZQ?e=5AyPU8)

4. *Stolen Voices 001* album launch, 2019.  
  
[https://media.ed.ac.uk/playlist/details/1\\_ff8r7npz](https://media.ed.ac.uk/playlist/details/1_ff8r7npz)
5. *Stolen Voices 001* album, 2019.  
  
[https://media.ed.ac.uk/playlist/details/1\\_ff8r7npz](https://media.ed.ac.uk/playlist/details/1_ff8r7npz)
- Stolen Voices* album with liner notes, online streaming version, 2019.  
  
<http://asapjournal.com/stolen-voices-rebecca-collins-and-johanna-linsley/>
- Performance: *Stolen Voices 001* album launch score for event, 2020.  
  
[https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh\\_ed\\_ac\\_uk/Ea6L5H0HfGpLsbaeOI8hb9UBmuyQNiD-fMnToQYgAm3Y2gA?e=xw6vGL](https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh_ed_ac_uk/Ea6L5H0HfGpLsbaeOI8hb9UBmuyQNiD-fMnToQYgAm3Y2gA?e=xw6vGL)
6. Collins & Linsley, *Necessary Note*, Independent Art Press, editor Prof. Kristen Kreider forthcoming 2021.  
  
[https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh\\_ed\\_ac\\_uk/ETYmVH-j8eFBktYyOYZRiF4B-V5Hi66v8-TM7Fg56ak3JRQ?e=fJocIa](https://uoe-my.sharepoint.com/:b:/g/personal/ecarefsh_ed_ac_uk/ETYmVH-j8eFBktYyOYZRiF4B-V5Hi66v8-TM7Fg56ak3JRQ?e=fJocIa)
7. Collins & Linsley, *Stolen Voices is a Slowly Unfolding Eavesdrop on the East Coast of the UK*, MDPI Arts Journal, 2019 (open access).  
  
<https://www.mdpi.com/2076-0752/8/4/140>

Individual performances related to the main performance outputs

- Stolen Voices Seaham*, Roobarb n’ Custard Café, 8 May 2016.
- Stolen Voices Aberdeen*, The Lemon Tree, Aberdeen Performing Arts, 30 June 2017.  
  
[https://issuu.com/martin\\_apa/docs/ltsummer17](https://issuu.com/martin_apa/docs/ltsummer17)
- Stolen Voices*, PUG Performance Night, Newcastle, 14 September 2017.  
  
<https://pugnight.co.uk/stolen-voices/>
- Stolen Voices*, SoNADA Festival, The Belmont Cinema, Aberdeen, 23 February 2018.  
  
<http://sonada.org/sonADA2018/2018/02/10/rebecca-collins-johanna-linsley/>
- Her Figure a Song*, Deep Noir at Granite Noir, Aberdeen Crime Fiction Festival, 24 February 2019.  
  
<https://www.aberdeenperformingarts.com/whats-on/drama/granite-noir-last-night-noir-deep-noir/1803>
- Her Figure a Song*, Arts Week, Birkbeck University, London, 22 May 2019.  
  
[http://www.bbk.ac.uk/events/remote\\_event\\_view?id=5924](http://www.bbk.ac.uk/events/remote_event_view?id=5924)
- Stolen Voices Album Launch*, ACE Hotel, Shoreditch, London, 3 October 2019.  
  
<http://mirandalondon.com/events/stolen-voices-album-launch/>
- Stolen Voices Album Launch*, CCA, Glasgow, 8 February 2020.  
  
<https://www.cca-glasgow.com/programme/stolen-voices-album-launch>

Related publications

- Collins & Linsley, JH, ‘Just in Time: The Felixstowe Affair’ in *On Time: The SPILL Reader* ed. Diana Damian Martin ISBN 978-0-9565447-2-8.
- Collins & Linsley, ‘Border by Water: The Fifth Chapter: On Silences and Noise’, 2018.  
  
<https://somethingother.blog/2018/03/20/border-by-water/>
- Aberdeen**  
Competitively selected to be part of Silver City Stories (a consortium between Visit Aberdeenshire, Aberdeen City Council and the University of Aberdeen) awarded £10,000. Listening-In Workshop, Seventeen Centre for Creative Practice (5 April 2017), The Station House Media Unit (for teenagers) (April 2017) and The Anatomy Rooms (for artists and studio holders, April 2017).  
  
<http://www.yourstolenvoice.com/ears-on-the-ground-in-aberdeen/>
- Felixstowe**  
DIY 17 Live art Development Agency, Snape Maltings, Sound & Music, Aldeburgh Music £1,500 funding, 2017.  
  
<https://www.thisisliveart.co.uk/opportunities/diy-14-2017-johanna-linsley-rebecca-collins-the-felixstowe-affair-a-sonic-detective-story/>
- Selected electro-acoustic composers and sound artists joined site investigation at Aldeburgh Music & Snape Maltings (8–12 September 2017).  
  
<http://www.yourstolenvoice.com/the-felixstowe-affair/>

**Other presentations of the research**

Creative Data Club with Sound & Music,  
11 November 2015.

Points of Listening no.18: An Eavesdropping  
Practicum with University of the Arts, London,  
9 September, 2015.

The Artist in the City, Aberdeen Festival of Light,  
10 February 2017.

Lancaster Institute of the Arts (LICA), University  
of Lancaster, 21 February 2018.

Union Docs, New York, 8 November 2015.

La Photo Galeria, Porto Alegre, Brazil,  
2 September 2018.

Critical/Fictional Investigations: Site, Sound  
and Listening, Edinburgh Sculpture Workshop,  
4 February 2019.

2nd Millport Marine Research Symposium,  
12 October, 2018.

‘As Slowly as Possible: A Symposium of the  
Association for the Study of the Arts of the  
Present’ Vrije University, Amsterdam, May 2018.

AZALA, artist research centre, Spain near Bilbao  
19 June 2019.

Sonic Research Group, University of Lincoln,  
27 March 2019.

Parallel Annotations, Fruitmarket Gallery,  
Edinburgh, 4 July 2019.

Music Seminar Research Series, Goldsmiths  
University, 8 October 2019.

Thinking Infrastructures/ / Performing Meetings,  
Mountain of Research, Goldsmiths University,  
online, 16 June 2020.

**Media**

BBC Newcastle radio interview about  
*Stolen Voices*, Seaham.

[https://soundcloud.com/stolen-voices-895422176/  
stolen-voices-bbc-newcastle](https://soundcloud.com/stolen-voices-895422176/stolen-voices-bbc-newcastle)

Resonance FM expert comment on *Stolen Voices*.  
[https://www.mixcloud.com/Resonance/soundhub-  
18th-september-2016/](https://www.mixcloud.com/Resonance/soundhub-18th-september-2016/)

Program on Spanish National Radio Ars Sonora  
about *Stolen Voices* [58mins].

[http://www.rtve.es/alacarta/audios/ars-  
sonora/ars-sonora-stolen-voices-rebecca-  
collins-26-10-19/5423510/](http://www.rtve.es/alacarta/audios/ars-sonora/ars-sonora-stolen-voices-rebecca-collins-26-10-19/5423510/)

*Stolen Voices* at Lights Out Listening Online  
event, Glasgow, 2020.

<https://lightsoutlisteninggroup.wordpress.com/june-4/>

**Press Coverage**

*Stolen Voices* Seaham

[https://www.chroniclelive.co.uk/whats-on/arts-  
culture-news/new-art-project-stolen-voices-11145978](https://www.chroniclelive.co.uk/whats-on/arts-culture-news/new-art-project-stolen-voices-11145978)

[https://www.sr-news.com/index.php/2016/03/23/  
seaham-voices-used-new-project/](https://www.sr-news.com/index.php/2016/03/23/seaham-voices-used-new-project/)

[https://www.sunderlandecho.com/news/artists-music-  
project-real-talking-point-370582](https://www.sunderlandecho.com/news/artists-music-project-real-talking-point-370582)

[https://www.thenorthernecho.co.uk/news/local/  
northdurham/14395985.overheard-conversations-  
create-new-music-inspired-people-seaham/](https://www.thenorthernecho.co.uk/news/local/northdurham/14395985.overheard-conversations-create-new-music-inspired-people-seaham/)

*Stolen Voices* Aberdeen

[https://www.pangeosubsea.com/2017/07/07/stolen-  
voices/](https://www.pangeosubsea.com/2017/07/07/stolen-voices/)

*Stolen Voices* Newcastle

<https://pugnight.co.uk/stolen-voices/>

*Stolen Voices* in NARC magazine

[http://narcmagazine.com/news-stolen-voices-roobarb-  
n-custard/](http://narcmagazine.com/news-stolen-voices-roobarb-n-custard/)

**Testimonials**

‘Rebecca Collins and Johanna Linsley  
introduce the research methodologies  
employed in their site-specific sound project,  
*Stolen Voices*, which takes the innovative form  
of a briefing for would-be investigators [...] *Stolen Voices* offers knowledge on the edges  
of understanding, which troubles a solid  
identification of place. Instead, it offers pulses  
of intertwined imaginaries and experiences:  
registering these coastal places as connected  
but also singular and temporarily fixing the  
contingent elements that make “here” here.’

Prof Ysanne Holt and Rupert Ashmore,

‘Introduction: Layered Landscapes’  
*Arts* 9 (31), 2019 p. 6.

<https://www.mdpi.com/2076-0752/9/1/31>

‘The Panel felt this was a strong proposal  
for what sounds like an exciting event  
celebrating the rich diversity of Aberdeen’s  
history and heritage.’

Mark Bremner, Cultural Policy and Partnership  
Officer, Aberdeen City Council.

‘*Stolen Voices* is [...] a strong concept and  
I’m struck by the way that it works in a  
specific location whilst drawing on very  
general themes that participants from any  
background can relate to. It was a very  
successful collaboration for Sound and Music.’

Richard Whitelaw, Former Director of  
Programmes, Sound & Music.

‘Rebecca and Johanna have developed  
*Stolen Voices* in various coastal towns  
of the UK, researching the history of the  
places, the soundscapes of the sea, the local  
stories and more to weave a narrative of  
interlinking fragments that takes on an almost  
mythical feel.’

Matt Miller, *Exeunt Magazine*

<http://exeuntmagazine.com/reviews/pug3-newcastle/>

‘Somewhere between medieval lore  
and tabloid pun these women decoded  
monopoly and made the sun come up  
via non-charismatic rituals for the broken  
hearted. They had carefully managed  
a cosmic summoning: an organised act  
which would render a new definition for  
a people on the brink of an embarrassed  
island – a people in decay.’

Owen Parry

[https://festivalofcreativelearning.wordpress.  
com/2020/02/04/her-east-coast-vibe-notes-on-an-  
album-launch/](https://festivalofcreativelearning.wordpress.com/2020/02/04/her-east-coast-vibe-notes-on-an-album-launch/)

‘The *Stolen Voices* Album Launch was  
performed as an enigmatic research project  
in-the-making, incorporating the varied  
sonic traces sound-makers produce in  
response to specific contexts around the  
UK. We were implicated in this process by  
way of instruction, as if we had accepted an  
invitation to a \*\*\*\*\* mystery party. As we were  
guided through some of the audio works  
included in the project, as both immersive  
surround sound and live performance, we  
were held temporarily in a loose structure,  
something between the spectacle of a concert,  
and listening in to someone tell someone else  
what they overheard in the underpass.’

Rebecca Wilcox, Light Translations,  
MAP Magazine

<https://mapmagazine.co.uk/light-translations>

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Goh, Annie, ‘Sounding Situated Knowledges: Echo in Archaeoacoustics’, *Parallax*, 23:3, 283-304, DOI: 10.1080/13534645.2017.1339968.

Thompson, Marie, ‘Whiteness and the Ontological Turn in Sound Studies’, *Parallax*, 23:3, 266-282, DOI: 10.1080/13534645.2017.1339967.

Ratcliffe, Krista, ‘Eavesdropping as Rhetorical Tactic: History, Whiteness and Rhetoric’. *JAC* 20: 87–119.

Rendell, Jane, *Site Writing: The Architecture of Art Criticism*, Bloomsbury Academic, 2010.



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