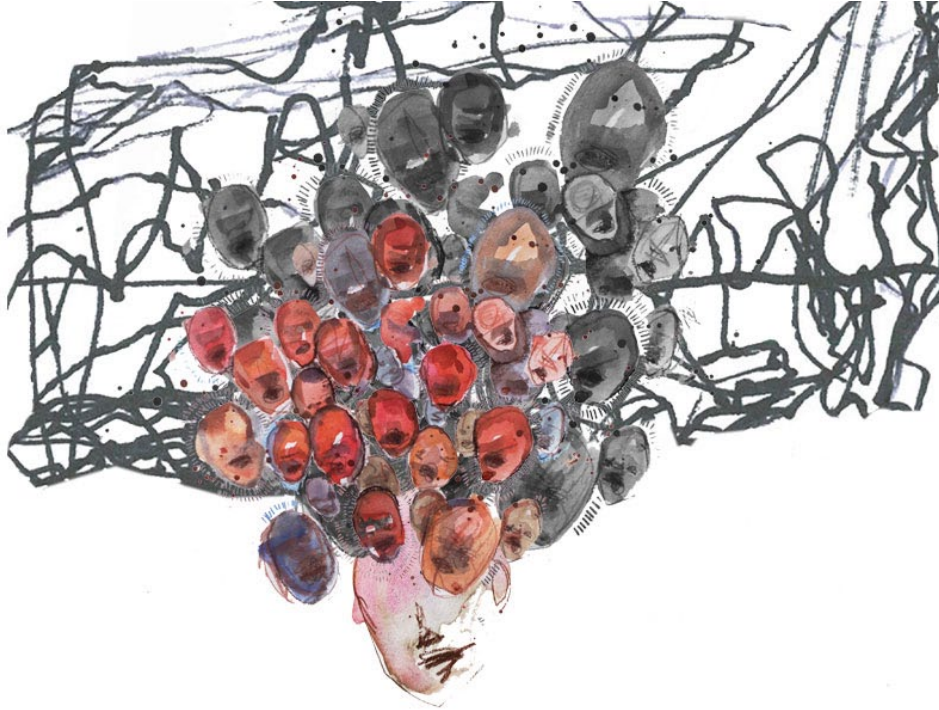


## LAUNCH OF INNOVATIVE NEW PROJECT

# LISTENING TO VOICES: CREATIVE DISRUPTIONS WITH THE HEARING VOICES NETWORK



[www.listeningtovoices.org.uk](http://www.listeningtovoices.org.uk)

**LISTENING TO VOICES: CREATIVE DISRUPTIONS WITH THE HEARING VOICES NETWORK** is a research project that tries to understand how we can listen to voices that we find difficult, disruptive or challenging, whether these seem to come from inside or outside ourselves. It has been created by voice-hearers, academics and independent artists who are interested in asking why and how we silence voices in ourselves or others and how we might help increase understanding about the experience of hearing voices. Launched on 12th January 2016, the project has now released a number of innovative resources that explore the experience of voice-hearing, including an immersive audio work, a booklet and an interactive website. These can all be accessed via the project website: [www.listeningtovoices.org.uk](http://www.listeningtovoices.org.uk). The project is funded by the Arts and Humanities Research Council (Grant No. [AH/M009181/1](#)) as part of their Connected Communities Programme.

**Listen (If You Dare): An Unlikely Companion to Voice-Hearing** is a radical new booklet about voice-hearing. It explores what it is like to hear voices and attempts to help the reader experience something of that too. The companion has been created with those who provide support to voice-hearers in mind, be they community psychiatric teams, psychiatrists, mental health workers, friends or family.

**Listen (If You Dare)** is the fruit of a unique process of collaboration. It was co-authored by members of Time and Space Hearing Voices group (Glasgow), Hearing Voices Belfast, Hearing Voices Ireland, the project researchers (Dr Gail McConnell, Lecturer in English at Queen's University Belfast; Dr Jo Collinson Scott, Lecturer in Commercial Music at the University of the West of Scotland; and Dr

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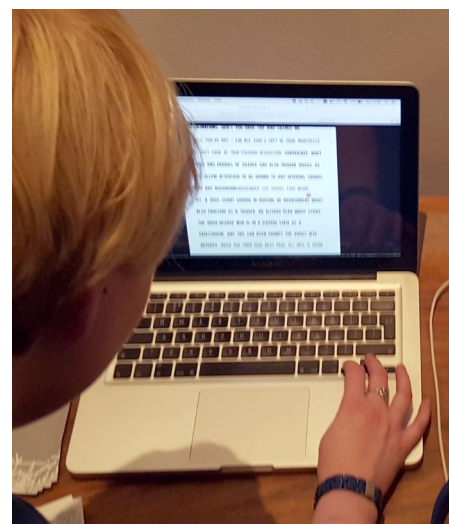
Deborah Maxwell, Lecturer in Interactive Media at the University of York), sound artist Pedro Rebelo and designer Sara Nevay. They met together at a weekend retreat to reflect on, share and broaden their experiences of listening and being listened to. This retreat and the follow up discussions resulted in the production of text, which was subsequently given back to participants who ‘disrupted’ it using their own voices, and representations of the kinds of voices experienced by voice-hearers. These additions and alterations have been represented in the final booklet using creative typography, making a highly original representation of the disruptive, exciting, challenging and productive nature of listening to voices. **Listen (If You Dare)** is free to download from the project website.

The booklet is accompanied by an immersive audio work featuring members of the voice-hearing community. The work introduces the listener to the experience of listening to voices through short narrative fragments, descriptions articulating how voices relate to the acoustic world and enacted performances of voice-hearing. It can be experienced via the project website, designed by Hadi Mehrpouya, where there is also an interactive version of one section of the **Listen (If You Dare)** text.

On 12th January 2016 **Listening to Voices** launched the publication of these works at a public event in the Centre for Contemporary Art, Glasgow, attended by many from the voice-hearing community, with special guest Rachel Waddingham of the Hearing Voices Network England and ISPS UK.



WINDOW. THE TYPES OF VOICES THAT ARE EXPERIENCED AND  
 THEIR EFFECT WILL BE AS VARIED AS THE PEOPLE WHO  
 EXPERIENCE THEM. YOU'RE VARIED. YOU'RE A VARIETY OF  
 FUCKED UP WORTHLESS MONSTER. THE FOLLOWING ARE SOME  
 FORMS OF EXPERIENCE THAT APPEAR TO BE COMMON AYE.  
 COMMON, A COMMON WEE TART, OR SHARED BETWEEN A NUMBER  
 OF VOICE-HEARERS YOU LIE. YOU'RE A LIAR. A WORTHLESS LIAR.  
 ALTHOUGH THIS IS NOT BY ANY MEANS AN EXHAUSTIVE LIST  
 WAIT UNTIL YOU'RE SLEEPING, THEN I'LL GET YOU. WE'LL ALL GET  
 YOU. AND SHOULD ONLY ACT AS A STARTING POINT FOR  
 CRAZY



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