

Transcript

00:00:00 Speaker 1

Hello and welcome to the Migration Oxford podcast. I'm Jackie broadhead.

00:00:04 Speaker 2

And I'm Delphine bogey.

00:00:36 Speaker 2

Well, I thought it would be quite fitting today to start the episode with one of the sound recordings from the Migration Sounds Project, which is what we'll be discussing today. So the extract I've taken is a recording submitted by Christine Renardo recording monarch butterflies in Mexico in March 2015. Christine describes how they were surrounded by thousands of monarchs.

00:00:57 Speaker 2

Known for their long annual migration between Mexico and the United States.

00:01:01 Speaker 2

It's and at the same time she was mourning her grandmother, who had passed away in France back home. I thought it was a really powerful recording to start this episode with and I really encourage everybody to read more about this recording and all of the others on the project website citiesandmemory.com/migration.

00:01:21 Speaker 1

Delphine, what are we talking?

00:01:23 Speaker 1

Today.

00:01:24 Speaker 2

Hi, Jackie. Well, it's great to join you as Co host this morning and I'm really excited for this episode. We're talking about migration sounds. It's a topic that is really interesting to me and my own research interests, but I think it's something that we can all relate to. It's something we experience often without realising or recognising it.

00:01:44 Speaker 2

But it has an immense impact on our understanding of the world around us.

00:01:49 Speaker 2

We often don't recognise how much sound influences us and what I at least have identified from some research on this is that sound can be a really significant sensory experience for people who migrate. That might be refugees that might be asylum seekers. That might be people living within diaspora communities. It could even be people who haven't migrated.

00:02:10 Speaker 2

Yet those who.

00:02:11 Speaker 2

Are a mobile.

00:02:12 Speaker 2

For various reasons, or perhaps those who have aspirations to migrate, sound is this inherent tool that we will have access to. We have our voices, we have ways of performing and listening and making and creating.

00:02:26 Speaker 2

Which leads me quite nicely to our topic of conversation today. Migration sounds, which is a global project to discover, explore, and reimagine the sounds of human migration and settlement. This has been set up by the cities and memory project in partnership with Compass, and we're exploring sounds in this way to understand a little bit more about migration.

00:02:47 Speaker 2

Narratives across the UK and more globally, it's been a real pleasure speaking to Rob and Stuarts.

00:02:52 Speaker 2

OK.

00:02:53 Speaker 1

Fantastic migration sounds is such a different type of project for Compass, and it's sort of totally outside of my comfort zone as a researcher because it's thinking about migration in a totally different way. But you're not only our usual wonderful podcast producer, but also our comms officer here at Compass.

00:03:13 Speaker 1

And so I'm going to take advantage of your expertise on communications. What do you think it is that the kind of sounds of migration and engaging with audio medium can have to the study and knowledge about migration? What do you reckon it contribute?

00:03:32 Speaker 2

I think it really signifies that sound and the arts more widely matter in communication. Often research communications can get a bit routine with the more traditional or formal methods of communication. For example, across the university we're used to seeing publications reports, academic blogs being written and promoted.

00:03:53 Speaker 2

But this project and the conversation around this project really lends itself, I think, to exploring beyond that.

00:04:00 Speaker 2

And finding ways to communicate on social issues that go beyond print media and that's.

00:04:06 Speaker 2

Where the arts?

00:04:06 Speaker 2

Come in.

00:04:07 Speaker 2

Policy changes and a lack of public funds, even the labour market, gives this impression in in British society at least, that the arts are undervalued and often unappreciated in the UK.

00:04:20 Speaker 2

Some countries have state funded schemes and engage with arts and communication a lot more, but I feel like we need to make more of a concerted effort to engage with arts and with sound in particular, and make it a more central part of our approach to communications.

00:04:35 Speaker 2

Just to give you a local example, in East Oxford we recently had Cowley Rd Carnival making a spectacular comeback after a 5 year hiatus, and this saw a really vibrant celebration of culture, community spirit and really highlighted the rich cultural tapestry that we here in Oxford and and Compass has right on our door.

00:04:56 Speaker 2

And of course, it featured a lot of music. The events really kind of emphasised the value of sound and the value of the arts and community building in cultural exchange and bringing people together.

00:05:06 Speaker 2

And the migration sounds projects aims also to do just that. So our three day pop up installation in the Pitt Rivers Museum saw members of the public curating and reimagining the the sounds of migration, whatever that means for them. And it was a an amazing event to really bring people together.

00:05:25 Speaker 2

And I think we can hear from this conversation today that it's definitely something that the general public are and continue to be keen to engage with.

00:05:33 Speaker 1

Thanks so much, Delphine. And I think that's one of the joys of the migration, Oxford network as well-being such a kind of multi and interdisciplinary.

00:05:42 Speaker 1

Network the chance and opportunity to hear about people working on migration across the university, including within. For example, the music department and understanding the ways into such a multifaceted area as migration. And for me, the migration sounds project. One of the things that I really love about it is that it focuses in.

00:06:02 Speaker 1

On the individual stories, but also allows for a kind of collective tapestry. And it's one of the things that I'm always interested in in research is how can we both look in depth at kind of individual stories and decision making.

00:06:15 Speaker 1

But also kind of see a bigger picture and the arts and kind of creative approaches to me feel a really powerful way that you can kind of get both at.

00:06:23 Speaker 1

The same time.

00:06:25 Speaker 1

So without further ado, let's hear more from our experts on the Migration Sounds project.

00:06:30 Speaker 2

I'm joined today by Stuart Falks, a sound artist and field recordist from Oxford and the founder of Cities and Memory. Anne Rob MacNeil, former journalist and deputy director of migration observatory based here at Compass. Thank you for joining us today.

00:06:45 Speaker 2

So we often read about migration in libraries with textbooks or journals, or maybe in a more non academic sense with newspaper headlines than articles voicing concern for migration in one way or another. But this can really limit us and our understanding of the people behind the headlines. What do you see?

00:07:05 Speaker 2

As the benefits to exploring issues of migration beyond print media, rob, let's start with you.

00:07:12 Speaker 3

So the the sounds of migration project that we've that we've been undertaking for the last little while.

00:07:17 Speaker 3

Does exactly what you're describing it. It goes through. It does something, which is to complicate, I think, people's idea of what migration is, how it's experienced and what it means by by taking sounds that are often, you know, sounds that capture people's experience of.

00:07:37 Speaker 3

Being a migrant, living abroad, being in different places and that's the sort of thing that you simply don't get from a newspaper headline. You don't get it from an academic article. You don't even get it from a from from a, from a very worthy, detailed explanation of what it's like to to go through these processes written down in a book or whatever.

00:07:56 Speaker 3

And I mean, you can obviously kind of engage people with these sorts of stories through other forms of of communication and art and storytelling, you know, movies and radio and all this kind of stuff. But I think that what we've been looking to do with this project with this field recording project is to is to allow people to immerse themselves.

00:08:18 Speaker 3

In the in other people's realities, a little bit by allowing by by creating a situation where people around the world record themselves or record their experiences when dealing with migration in one way or another. In some of the recordings that we've got, it is things as dramatic as sea rescues of people crossing the Mediterranean.

00:08:38 Speaker 3

Which is obviously, you know, harrowing and disturbing for the listener in many respects, but it can be things as as Gen.

00:08:45 Speaker 3

This whole as as somebody walking in a forest listening to the sounds of butterflies whilst experiencing a a feeling of confusion or loss based on their own inability to spend time with their family somewhere else or it can be something like I mean.

00:09:05 Speaker 3

The recording that I made actually of, of, of, of members of my wife's family seeing each other for the first time in in years after having been separated by various different for various different reasons on other sides of the planet and.

00:09:19 Speaker 3

What that sounds like, what it sounds like for people to meet each other in that sort of way and to spend a moment just being immersed in the sounds of that thing happening, is transportation from the point of view of differing ways that we can that we can dissect and understand what it means and what it feels like to go through these complicated.

00:09:40 Speaker 3

And highly personal processes. It's provided us with a really interesting insight.

00:09:46 Speaker 2

Thank you, rob.

00:09:47 Speaker 2

Stuart, I wonder if you could tell us a little bit about the cities and memory project, how you got started and what led you to this collaboration with Compass?

00:09:56 Speaker 4

Yeah. So the cities and memory is one of the world's biggest sound projects. So it's something I created in in 2015. And the basic premise of the of the project is it's remixing the world one sound at a time. So what that means is that we we collect and present.

00:10:16 Speaker 4

Recordings of the sounds of the world, and we ask artists to reinterpret to reimagine and recompose those sounds, to create a new composition based on the original recording. So.

00:10:29 Speaker 4

That sort of manifests itself in a sound map which is online, which you can find at citiesandmemory.com. And what happens is that on every location on that map, you'll find 2 sounds. So you'll find the original documentary field recording of that time and place as it exists, and then you'll find this remixed version, this reimagined version that an artist.

00:10:50 Speaker 4

Created, which is often based on their own memories, their own experiences and their own interpretation of the sound that they're hearing. So that's the the.

00:10:57 Speaker 4

Basic premise of the project? Uhm, it's grown from being uhm 1 sound recorded under a bridge near my house to now containing well over 6000 sounds and about 1800 artists have taken part from all over the world. So it's now quite a a far reaching project.

00:11:17 Speaker 4

Alongside that kind of central project, two or three times a year, we run specific individual projects that take a deep dive into a particular aspect of sound. So in recent years, we've, for example, we've done the first study of the sounds of protest and social activism in the world we did.

00:11:35 Speaker 4

A project called Stay Home Sound, which was collecting the sounds of the ways in which the world was changing during the COVID-19 lockdowns, which has now being archived by the British Library as as kind of an artefact of kind of Sonic importance, as it were. So these projects have kind of taken deep dives into particular areas of sound, but they've also used sound.

00:11:55 Speaker 4

To address particular issues and to come at conversations and to come at issues from a particular direction to approach them in a new way. So.

00:12:03 Speaker 4

You know, we've used sound to investigate what it means to protest. We've used sound to investigate aspects of climate change. We've used sound to look at what the sustainability mean in urban spaces, and these are all sound provides you with a different doorway into kind of having some of these conversations, you know, to to go back to the the previous question that that Rob was just answering you know.

00:12:24 Speaker 4

Sound is.

00:12:26 Speaker 4

The the only sense I think other than smell that can snap you into an experience very instantly, much more instantly than than a visual for example. So sound is very, very close to us. We can all hear before we can see. We can all hear before we're born. It's the first sense that we've become aware of and it's incredibly close to us and incredibly personal to us. So hearing a sound and immersing yourself in a sound, for example, of a my greater.

00:12:49 Speaker 4

Experience really places you in the shoes of that person and puts you in kind.

00:12:53 Speaker 4

And allows you to share their experience with them in a way that you couldn't through any other format. So that's basically what the project is. And then Rob and I got to talking about, you know, the ambitions and goals and what cities and memories kind of all about and some of the ways in which, you know, the compass was looking to communicate around migration and some of the areas.

00:13:14 Speaker 4

That you know that that that you guys talk about and there was a very natural synergy there because there's an aspect of storytelling there. So we really saw this as a way.

00:13:21 Speaker 4

Way of a different way of telling stories around migration and potentially a different way of framing the migration conversation. So that's the point at which we, you know, we decided to to work together on potentially collecting the sounds of migration and then presenting them in this different way.

00:13:36 Speaker 2

Rob, could we just come to you and just hear a bit more about campus's involvement and why cities and memory spoke to you?

00:13:43 Speaker 3

Ever since I've been working at Compass, one of the really fascinating things about what it's done, what we've done, the IT has been the this kind of this focus on innovative ways of communicating issues, about migration, all kinds of things that have come out of it. There's been theatre projects, there was the Compass anthology which was produced.

00:14:03 Speaker 3

For our for our 10th anniversary more than a decade ago now, which had poetry and photography and all this kind of stuff, we've run photo competitions and and it's quite a long way removed, I think from a lot of what academic organisations or or or Academy.

00:14:18 Speaker 3

Bodies commonly do in discussing, you know, complex subjects like migration. You know, generally speaking, it's focused on the production of of of, of academic journal articles or reports or analysis of that nature rather than something which is which is designed to kind of subvert and and and challenge.

00:14:38 Speaker 3

People's ways of thinking about the issue through through arts and through and and through sort of different mediums of communication.

00:14:48 Speaker 3

And so, I mean, I've known Stuart for quite a while and I've been watching what's been going on with the cities and memory project for for many years and quite often waking up and hearing Stuart chattering away on the Today programme about an amazing thing, this polar sounds project or whatever it may be. And when we started talking about the.

00:15:09 Speaker 3

Possibility of working together on a project using sound to try to express and articulate the realities of people's complex migration experiences.

00:15:23 Speaker 3

It just seemed like a natural fit, and I think that we, we, I I would, I would strongly argue and I would highly recommend that people go and actually have a listen to the sounds and discover this kind of extraordinary array of different things that are there because it does capture complexity. I think in a way which is very, very difficult to do.

00:15:42 Speaker 3

In a few paragraphs of text, or even in or even in a, a kind of narrative form where you're starting from 1:00.

00:15:49 Speaker 3

Point and ending up at another point in explaining the circumstances of a particular situation, it sort of jumps around through a multitude of different experiences that different people have gone through and transports you. As we've as we've been discussing into those moments, briefly because it's so successfully.

00:16:09 Speaker 3

Sort of makes you a part of people's migration journeys and I think that that that's the real value of this. That's the really extraordinary thing that I think that we've that we've managed to achieve with this. And I I would just kind of quickly explain a bit about what we are about the process that we went through as.

00:16:25 Speaker 3

Well, because within compass I know that we have lots of people, lots of researchers that are going out into the field and and spending time in interesting communities, interesting spaces where they can capture things that people wouldn't normally be exposed to. And so one of the first things that we did was actually to buy in a bunch of relatively low cost, thankfully.

00:16:46 Speaker 3

Field recording devices that we that we handed out to as many of our researchers as we possibly could to ask them to actually go and collect sounds of their own, which was which was successful. We've got sounds from, from from members of campus that have come from all over the place, from Libya, from, from, from, from the Czech Republic, from all over the place.

00:17:05 Speaker 3

And then and then the other component of this was that Stuart's extremely successful kind of outreach to field recording field recorders around the world and some of the archive materials that Stewart was able to muster on this. And we're also submitted to the project as well.

00:17:20 Speaker 4

Yeah. So from the cities and memory side, every time we do a project, so we you know over the course of these last nine years, I've built up in network of thousands of artists and thousands of field recorders all around the world that kind of take part in these projects. So I'm very well connected in, in the world of people who go around collecting sounds. So every single time I will do a project, I will, I will do a call out asking for recordings.

00:17:41 Speaker 4

First of all, before we do the kind of artist element, the composition element of things.

00:17:44 Speaker 4

Now for migration that was I think more of a challenge than some of the other projects. So for example, to give you a case in point, there was a project a few years ago called sounding Nature which was about collecting the sounds of the natural world. Now very

obviously there are a lot of people who specialise in recording the sounds of nature and the sounds of nature are not necessarily time sensitive for recording, you know.

00:18:04 Speaker 4

Particular news event or that, that kind of thing. So to get recordings of birdsong or beautiful recordings of insects or rainforests or animal calls, it's pretty straightforward cause people have got them in their archives. They can kind of go. OK, this sounds interesting. I'll send them in.

00:18:18 Speaker 4

You know the protest project, for example, was different because with that one, we're looking to collect sounds of a very particular event. You needed to have gone to a protest and to have recorded it. And with migration that that again was similarly complex. I think at the outset, for us to explain what we meant by migration and for us to get right, how we defined.

00:18:39 Speaker 4

What migration sound was was really really.

00:18:41 Speaker 4

Important because I think the the initial kind of feeling when you send a call like this says, Oh well, basically, they're just looking for recordings of people in small boats crossing the crossing the channel or they're looking for people crossing borders and going through passport control. And obviously that's not what we're looking for. You know, as Rob's already explained, the sounds of migration are about lived experience. They're about individual lives.

00:19:02 Speaker 4

They are often very mundane, but it's about the story that sits behind the sound. You know, it could be, you know, the sound of someone kind of doing the shopping with doing it, you know, in a in a country they're not from and you know, maybe picking up different products or feeling homesick because they can't find a particular thing. It's the the story behind the sound that's really, really important.

00:19:21 Speaker 2

Thank you both and Stuart, your description of the projects process that really lends itself to to my next question. There has never been an open public effort to collect the sounds of migration and discover what those sounds mean to the listener. The Migration Sounds project as Rob has described is a significant step for Compass.

00:19:42 Speaker 2

And I would at Oxford's engagement in reaching out to a more public audience, why is it important that the public engages with migration narratives in new ways? Rob, let's go to you.

00:19:55 Speaker 3

Well, I mean, I think we we tend to construct stories about what something means. You know, when when you say when you know, if you if you go and ask the public questions about migration or about migrants and and the migration observatories, research has shown this repeatedly. You know, they tend to focus in on things that are front of mind.

00:20:15 Speaker 3

Which is often media stories reporting in particular ways things that are of a major public concern because they're expensive or complicated, like the asylum system, or whatever it may be.

00:20:25 Speaker 3

But that then misses the reality of what the majority of migration is most most migration doesn't get reported cause it's pretty cause. It's pretty ordinary and pretty mundane and pretty, pretty straightforward. But the lives of the people that migrate are extraordinary. You know, everybody lives.

00:20:42 Speaker 3

Lives through the things that they that, that, that shape their lives. And when you're experience is, is, is, is essentially mediated by the fact that you have gone from one place to another and everything is shaped by.

00:20:56 Speaker 3

That it it's huge for. I mean I I mean even my own very, very bland experience of migration moving to the US for a couple of years. I've I was like a fish out of water and everything that I did everything I heard everything I saw was was stuff that that that was bemusing on a regular basis.

00:21:16 Speaker 3

And I think that capturing this reality, this thing, that means that people that that that the millions of people who migrate every year are sort of, you know, go explaining that those people go through process.

00:21:32 Speaker 3

Places that are highly personal, sometimes very exciting, sometimes very disturbing, sometimes very confusing. But just giving you little snapshots of that through

something like the the the just a captured sound of everyday life that has a story attached to it that explains how some.

00:21:52 Speaker 3

He feels about it is really powerful. It's a really interesting way in and moving away from these discourses about migration, which are predicated by, you know, the base, you know, the fiscal impact or the level of net migration or the number of small boat arrivals in the UK or whether or not there's a crisis in Ukraine or whatever it may be, you know.

00:22:13 Speaker 3

Things that move you beyond those very, very basic headlines and into the realities of the individuals who are affected by that, that capture what their lives are really like.

00:22:23 Speaker 2

Stuart, we recently finished the second phase of the project where artists reimagine the sounds that have been collected from the film recordings. Could you tell me a little bit more about this and where the project is going?

00:22:37 Speaker 2

Next.

00:22:38 Speaker 4

Yeah. So the you know from my point of view though the the the composition element is, is is fundamental like it's it's fundamental to what cities and memory is all about. It's the idea of taking the original sounds and distributing them to artists and then seeing what you know what kind of comes back from it. It's a completely open brief the only.

00:22:56 Speaker 4

The criterion is that you need to use the original recording or use some parts of the original recording kind of in your response. Other than that, you can kind of do anything that you want, so which I think is is part of the the joy of it is for me to sit at home waiting for the to get the emails in saying that a submission has come in and go. I wonder what this is going to be. Is it going to be techno track? Is it going to be a piece of ambient music? Is it going to be?

00:23:18 Speaker 4

An acoustic guitar song. Is it gonna be something like really weird and wonderful that I'm not expecting? And you know, it's all of those things. And to me, what's fascinating about it?

00:23:27 Speaker 4

Because if I give the same field recording to 50 different artists, I will get 50 completely different compositions back, and that to me is is is really really extraordinary because every single artist just as just as each of these film recordings, expresses something about the the migration journey or the migration experience of the person that's recorded it. So every composition reflects something.

00:23:47 Speaker 4

About the person the artist that's made the composition in the 1st place, so some of them want to choose a recording that's very close to them, very familiar to them. So for example something from the country they're from or the place they live. Some people prefer to go down the opposite direction and and choose a recording that's completely alien to them from a place and an experience that they would never have themselves.

00:24:05 Speaker 4

Some people, a lot of the artists in this project are from migrant backgrounds themselves, so they have brought their own migration experience and their own response to what it's like to be a migrant into their own composition. Responding to, you know, to a field recording. So that is, you know, that has been really fascinating as well because you've got this, this double layering. You've got the original what the recording.

00:24:25 Speaker 4

Just has chosen to record to represent their own migration experience and then how, as an artist, kind of come into that and lay it on top of it. Their own experiences, their own desires, their own hopes, their own fears about what it's like to live as a migrant, that that to me, is is totally fascinating.

00:24:40 Speaker 4

And within migration sounds there's some, you know, truly extraordinary compositions. You've got everything from spoken word and poetry through to people that have written to the original recorders than asked them to, you know, tell more about their experience that then used that in the original recording. You've got people that have interviewed their elderly parents or grandfathers about their migrant experience used that back in the composition.

00:25:02 Speaker 4

You got people that have sat down with an acoustic guitar or kind of come up with like a fireside ballad, you know, based on the original recording. And then you got people that have just kind of done straight up techno ban.

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Was made out of a drum sound they found in one of the recordings. So like there's a really amazing range of stuff to listen to.

00:25:18

Thank you so.

00:25:18 Speaker 2

Much that's so interesting, and it really speaks to the appetite that composers and some artists have for this project and hopefully for more projects like this to come. I wonder if I can end by asking both of you to just share one or two examples of a sound from the project that really speaks to you. Maybe it's from a place you've never visited.

00:25:39 Speaker 2

For yourself? Or maybe a sound that moved you, or even a sound you've submitted yourself to the.

00:25:45 Speaker 2

Correct.

00:25:46 Speaker 4

The recording and the composition that I've chosen is just one that I think shows you the range shows you the amazing creativity that that goes into some of the compositions. I think that's the side of it that I really wanted to to highlight in this on this podcast. I'm sure Robert will be will be pulling out some of the fascinating migration stories on the recording side of things. So for me, the recording is called.

00:26:06 Speaker 4

A seeking of solace, and it's from Libyana in Slovenia, and it is it's a recording that's been made from someone who is waiting for their visa to come through their job seeking visa and and they they say they're feeling like us rolling a boulder up a hill. It's really nerve wracking waiting for the visa to.

00:26:22 Speaker 4

Come through. So this is a Turkish guy living in Slovenia called Gorkem Ozdemir, he says. Luckily, I've got my electric guitar with me, so my fingers walk on the strings, my fingers vibrate, and I feel the vibrations on my body through the guitars body and my instruments. Help me while I seek solace. So like this whole thing is a gentle acoustic guitar.

00:26:43 Speaker 4

Composition, which is about him seeking solace while he wades through the kind of hesitate to use the adjective Kafkaesque, but the the kind of the nightmare of migration administration. So you've got that coming through, but with quite a beautiful field recording. So I would play, you know that as an example and then.

00:27:01 Speaker 4

The composition that's come off the back of that is called the South Sea Narrows, and I think it's just an extraordinary example of how to use the source field recording in an incredibly imaginative way. So the original recording here runs pretty much all the way through the song, kind of slowed to half time. And then this guy has written an entire song.

00:27:22 Speaker 4

On top of that original recording. So there's a real dialogue between the two artists. You've got a dialogue between the Turkish guitarist playing a piece of music to soothe his, to soothe his sorrows and.

00:27:32 Speaker 4

And this composer that's come in and is in dialogue with him. He's created this entirely new song where he's added his own electric guitar, mandolin keyboards, he's written lyrics. He's put vocals over it. He's added the sound of a photocopier as a texture to the piece, like a rolling wave. And then he's added in the sounds of a post office and a border crossing as part of the introduction to kind of.

00:27:53 Speaker 4

Bring again some of those kind of migration aspects out in there so.

00:27:57 Speaker 4

The words and the song are about a father's unimaginable loss. Whilst crossing to England and the pieces about bureaucracy juxtaposed with human tragedy. So I think that to me this is just a really great example of the projects kind of.

00:28:11 Speaker 4

At its best.

00:29:10 Speaker 3

So I had to think long and hard about which pieces I would choose for this, and I've selected 21 which is called which is called children on board the ocean Viking, which I've chosen because it's a really important recording in its own.

00:29:24 Speaker 3

Right. And the other one is called machines are terrible and it's I've chosen that one because I think it's really fascinating version. It's and that's one of the interpretations of of a submission. So the the children of all the ocean Viking was recorded on a ship.

00:29:44 Speaker 3

That was rescuing refugees in the Mediterranean Sea.

00:29:49 Speaker 3

And it captures the sound of children just being little kids only days after their. Essentially their lives were saved when they were collected by by the by the by the staff of this this ship, the ocean Viking. It was recorded by Fray Lindsay, who's a BBC journalist.

00:30:08 Speaker 3

And the migration research.

00:30:11 Speaker 3

Who was on board the ocean? Viking. And I just think it places you among the refugees. It places you in a in a space where you cannot ignore the humanity of the people that you're dealing with because they are tiny children. They are vulnerable people. And and it's very, very powerful. And it gives you an understanding of why sound can really communicate.

00:30:32 Speaker 3

Things importantly here.

00:30:34

Ohh almost she can.

00:30:38

Wait, wait, wait, wait.

00:30:40

Welcome. What's your birthday?

00:30:48

This.

00:30:58 Speaker 3

Me.

00:31:03

What?

00:31:22

Wait.

00:31:26

Sing.

00:31:28

Stop.

00:31:31

Yeah.

00:31:33 Speaker 2

Well, thank you so much for sharing that.

00:31:36 Speaker 3

Whereas machines are terrible, is rather self indulgently a. It's a it's a reimagination of a of a of a very boring sound that I submitted of me having coffee with a Ukrainian lady in.

00:31:50 Speaker 3

Prague. While I was doing a a course on how on how Ukrainian people might get their voices heard in the international media. What's brilliant about this is that it's created this amazing techno track using the sound of the coffee machine that was going on behind me and this young woman when we were having a conversation about about what she's doing and her work.

00:32:12 Speaker 3

And turned it into something really quite extraordinary. I mean it it is it it? It's fantastic to listen to and really, really good fun and shows the other side of this of this process just how how people can take something really bland and and and really just an ordinary sound and turn it into an amazing piece of art.

00:32:41

Vernon Hill.

00:32:56 Speaker 3

She finished her.

00:33:25

But.

00:33:34

So.

00:33:57

That's that.

00:34:00 Speaker 2

Thank you both so much. Just to end, Stuart, where can people go to find out more about the projects and explore the sound collection further?

00:34:09 Speaker 4

So the whole project exists online, so you can find it at citiesandmemory.com/migration and on there you can navigate all of the sounds you can filter by country, by category, by type of sound and you can also navigate the whole thing via a global sound map. So you can explore, you know, the various corners of the world that we've collected sounds from.

00:34:27 Speaker 4

And there's also an accompanying album, which is free to download, which you can also get from the the cities and Memory Band Camp Page, which is a really great introduction to the project. So that's got 15 compositions and 15 field recordings. So demonstrating just some of the variety and diversity of both compositional approaches, but also the range of recordings and stories behind them as well, so.

00:34:48 Speaker 4

I'd recommend downloading the album as well as a great introduction to what the projects all about.

00:34:52 Speaker 2

You've been listening to the Migration Oxford Podcast. I'm Delphine bergey.

00:34:56 Speaker 1

And I'm Jackie broadhead.