**Interviewer:** Yes, hit me.

**Interviewee:** One of the things that struck me more than anything else was how you-- When you when you're doing that you want to understand the means of delivery just enough. Sometimes you find yourself distracted by the tech but sometimes you find yourself anxious about it. That happens quite a lot, I feel, but with this one, I think the invitation's laid out in just the right way to allow you to pay attention to the parts of it than the paying attention to when those moments were important. I only found myself anxious on one occasion.

In retrospect, I felt that was probably a good point to be anxious because it was just immediately after the water section. It was just before a description was going to be made about a genuinely anxiety-inducing human situation. I was wandering around BRI trying to find a way to get to my designated point.

**Interviewer:** The one where it gives you a place?

**Interviewee:** What was happening there though, I noticed it was happening-- That did not happen elsewhere, was that I could detect the loop in the music. It felt like it was going, "Okay you're taking a bit too long, man."

**Interviewer:** Yes. That's the intention with that in a way.

**Interviewee:** That was the only point of which I was very much aware of being part of a thing that was running, despite my interactions with it.

**Interviewer:** Yes. Was it a strange thing around the agency of it in that, because I really want us from a composition point of view, I want to really sculpt what's happening temporarily. Of course, you're choosing where the places are. There's a lot of things that tend to-- In the music we're in. It just stops progressing publicly, and it goes into a mode, which is suggestively saying, "Yes. This is a time to just choose your place now and carry on." I'll just show to you the last screen because she wouldn't have heard the last line on the text.

**Speaker 3:** I kept looking in there and there wasn't-- It was just a map in a music store?

**Interviewer:** Yes. No, there was just the last text that only triggers when you get inside on the last place.

**Interviewee:** Oh, I didn't see that either, I think.Oh yes, I did see. Definitely I did see that because right at the end I was thinking, "How's this going to be shared, if--?" My immediate thought was what does this-- What do these series of decisions say about me? I immediately went to Facebook, and I immediately went, "Okay, I haven't been told yet whether this stuff is going to be-- Whether this is going to be stored or maintained or used for research of any kind.

**Speaker 3:** You should talk about it **[unintelligible 00:02:54]**

**Interviewer:** Thank you so much for doing it this morning but I'm around later today. We can talk about it again.

**Interviewee:** Yes, and because there were certain aspects where I was making decisions right from the start, I felt I was making decisions right from the start. It felt he gave me the space to do that, but also, there was, as he kept reminding me, it was no one's journey but my own. I ended up-- My barrier, this is. You'll love this. My barrier, the favourite place that I got to that I couldn't go in where I couldn't pass was the first house I ever lived in, in Bristol, which for a while just squat, and it's now, boarded up on the inside. There are literally metal grills on the inside of the windows and the doors.

**Interviewer:** This is the thing about doing it somewhere you know. You think you bring so much baggage. You can do it in places you don't know then it becomes an explorative piece. Yes, but actually, doing it in places you know, it's really great.

**Interviewee:** One of the things I really love with the contrast between the reflective aspects of what the text was doing, and the points at which, just because of the environment were just funny. There was at one point where I had a proper laugh [laughs] at Dino, who might live here and his students. Obviously students, I was actually at a bunch of student flats. You just- you need their responses.

**Interviewer:** What were they doing?

**Interviewee:** Students? What are they doing? Oh, God, I want to think about it.

**Interviewer:** Did you **[unintelligible 00:04:23]**

**Interviewee:** Then ending up at my student house. [laughs]

**Interviewer:** Oh, yes. Did you manage to get to both the points that it creates? The ones **[unintelligible 00:04:31]**

**Interviewee:** Yes, with the second time around like I said with difficulty. That seemed like an obvious route to me, and the funny thing was the obvious route was one that I would have been able to take them back in the day but was now blocked off. It's become a-- because it's become a car park with no pedestrian access through one point.

**Interviewer:** That's relly good.

**Interviewee:** I had to make my way past a much more picturesque route in the end and find myself going up Horfield road.

**Interviewer:** Oh, that's really good though, because the idea with those bits is that it forces you to physically engage with the city without even looking [crosstalk]. "Oh, I'll go down that street, and this street." You have to navigate.

**Interviewee:** The first time I had a fine time with it, there was an immediate road closed that blocked me off from where I was supposed to get to, but I knew there were loads of side streets so I found myself at a dead-end at one point but it didn't take me long to work out where I was supposed to go.

**Interviewer:** It's interesting sometimes how much people struggle with, they go into this mode of just assuming that the way they're holding a phone this way and that's the really interesting thing about bringing a printed map, and this is old school

**Interviewee:** You only have to walk-- I found I only had to walk for 30 seconds to work out where I was and then I found myself heading back on myself over here, of course, that's that way **[unintelligible 00:05:37]**

**Interviewer:** How did you find that the relationship between the reading and the field recording **[unintelligible 00:05:42]**

**Interviewee:** I was absolutely fine with it. I thought the book was somewhere else and I was where I was. It struck me as being not a completely locked off binary, but it felt like the book was passed.

**Interviewer:** Well, that's definitely the idea on the way out.

**Interviewee:** Yes. On the way back in, you get slapped right up to the neck by reality.

**Interviewer:** It's merging. Yes. That's the thing that in the first half it's the two modes, it's like you're down where you're somewhere else and head up and you're in **[unintelligible 00:06:14]** and on the way back it tries to merge those so you have the voices of people that you read about, that you're looking at where you are, so it becomes blurred. I guess one of the issues I've got at the moment is this problem around because you've got these events happening in the sound recording that in the text, it's this thing is happening where it's giving a temporality to reading, which, which doesn't have-- Some people sometimes get frustrated, when they hear a sound and then they think, "Oh I'm ahead or I'm behind." They feel that they should be tied in to.

**Interviewee:** I wondered about that the first time and then decided not to care about it. I felt I was in good enough hands and I felt it would stick around for long enough for me to draw any implications from it.

**Interviewer:** Did you ever listen longer than you'd finished reading? Did you ever finish reading and then just listen through to **[unintelligible 00:07:07]**

**Interviewee:** Yes, I did, especially right at the end. There was one time with-- It was one of the very first ones. It was just after the first one where I had to find something, and I stuck around there for a little bit longer I think I was really enjoying the recordings in--

**Interviewer: [unintelligible 00:07:29]** Latvia that's-- [crosstalk]

**Interviewee:** That's right. It is in Latvia, it is in Latvia. Yes. [crosstalk] I thought those were illegal. I think it's that--

**Interviewer:** Oh, **[unintelligible 00:07:39]** by the Russian border, pissing on that. I wouldn't know you'll describe going for a piss in there.

**Interviewee:** I've done much [laughs]

**Interviewer:** My contribution to Russian relationships is pissing in the way in the border.

**Interviewee:** There's an EU-- That's the only EU flag. I've stuck around with that for a while because probably that's bringing me up to date for the first time in the text.

**Interviewer:** Interesting.

**Interviewee:** Oh shit, yes.

**Interviewer:** I'm in this thing, I'm there's some stuff that happens in the field recordings where they do this thing where you have to strike their recordings and then when you leave the region you and most things slip into a process to actually deal with things to help with them. Sometimes I want people to hear the whole field recording, and if you read quite quickly sometimes, I've found that people sometimes just go I've done reading and I just stop and he'd say how to-- I don't want to talk. I don't want to know, you've got to listen to all of it now. I'm struggling with that.

**Interviewee:** I'm trying to unpack whether what you said just before we did it was a bit of a spoiler, or whether it actually helped me that he said, it leads up to the walk back. I was trying to unpack whether that was a massive leap anchoring point whether it's that psychological term of the anchoring point where you can't help ask but a question without somehow anchoring. I wondered whether that was because I knew that I was more at ease. I found the experience I have a problem with the term immersive anyway.

**Interviewer:** Oh yes. It's a present piece. This is a bit, we're being present.

**Interviewee:** Yes. Exactly. That's why I thought it was rather than being immersive, which I think would have been a little bit boring, it was accumulative. Therefore, I didn't feel like the field recordings were something that was so much about, "Here's the atmosphere, immerse yourself in the atmosphere." No, it's more like, because we were all over the world because we're all over time zones because I was being asked to layer upon layer more than anything else. Let me think of a city in a city by **[unintelligible 00:09:52]** because of transposing one city or one or one local environment onto another or to one that I was experiencing right now.

**Interviewer:** This is the question that's led to what I'm trying to do with any expansion, which is probably that thing around time, laser time because one of the things I'm really interested in when people talk about Anthropocene is this idea that we're living with this uncanny sense of two timelines is only lived everyday timeline, there there's the impact were I actually see [crosstalk].

It was what we don't have in the extent with this piece about realizing this becomes quite an Anthropocenic study because it does that thing of layering time, and that's where the real-time stuff on I start thinking about how do we do that in an audio way, not just in story or field that you're not hearing where you are? It's not about trying to- are you immersed in Tunisia or whatever. It's about reaching out to somewhere far away. I think that's what it's trying **[unintelligible 00:10:59]**.

**Interviewee:** I think one of the things that I love about most of all was the fact that it's the connection between the different areas. You were in the different stories, you have different parts of the world or became environmental or became about people's direct experiments with environmental change, pretty much.

**Interviewer:** Which it wasn't originally intentionally with that- similar to that theme. It was originally just about disappearing places. That's why **[unintelligible 00:11:31]** feels connection. What about the music?

**Interviewee:** My suspicion of is Duncan just doing a great big travelogue on that? It was blown out of the water by the end.

**Interviewer:** Michael Paling **[unintelligible 00:11:51]**

**Interviewee:** Yes, exactly. By the fact that they all ended up being connected to what we leave behind. I think that's the big thing for me about one of the things that's complex layered experience that is possible with this tech. One of the places it takes us to is complex and layered thoughts. Why always try and follow up with something that is about our immediate visceral experiences? I've found it very frustrating in a lot of work **[unintelligible 00:12:26]**

**Interviewer:** What do you mean, an example?

**Interviewee:** When decisions are about a connected water gaming experiences and finding a story. Do you know what I mean?

**Interviewer:** Yes. I see what you mean.

**Interviewee:** Here, they're not to me, they're not at all. Any frustrations I might have had with where am I going were mediated heavily by being able to make my own choices.

**Interviewer:** You're not treasure hunting. You're not like, "Why am I doing war?"

**Interviewee:** Yes. There's only one thing that I think might have spiked that a little bit towards the end which is hearing the voice, the not you voice, to be clear.

**Interviewer: [unintelligible 00:13:17]**?

**Interviewee:** Yes.

**Interviewer:** It's European but **[unintelligible 00:13:25]** identifiable?

**Interviewee:** Yes, that's right. Hearing that after I turn back, once you first returned I was "I'm not sure about this. I'm not sure." I thought I was somewhere else for a bit.

**Interviewer:** Which statement she says?

**Interviewee:** There's a bit in the middle. When I'm filming it was when I was heading back through the SAM duck thing getting back to the story of the alliances. Where she returns again and it's almost lots of other stuff in the walk back is an interview. There was a little spike of I'm not sure about this when her voice came back in in the midst of all. I didn't mind it when I was heading towards the end of the journey when I got back in fact

**Interviewer:** She gives into the semi-fictional [crosstalk] where she becomes that kind of character.

**Interviewee:** That's right, exactly.

**Interviewer:** It's not a fixed limit to them.

**Interviewee:** I wasn't sure about that. I thought I released it. It was lovely, but I'm not sure whether I need it.

**Interviewer:** I actually remember why I did it, just because, I don't have a strong justification for it.

**Interviewee:** The music was just in the right place, was in the Goldilocks zone of not commenting too much on what the experience might be and not being too ambient, new age ambient. I thought it was just in that right zone. I really loved what it did towards the end where it became a much more present and much more rhythmic because you can pretty much guarantee that people will be heading back to where they are. Having the drums at that point, it strikes me as being really satisfying.

**Interviewer:** One of the things to me that was really important and it's a technical problem actually because the software doesn't allow me to duck the audience.

**Interviewee:** Yes, I was wondering about that.

**Interviewer:** The polling on the second half because, on the return journey, it's on the way out, the voice and the audio is all sculpted together so all the peaks and troughs working a return journey because it doesn't know when you're going to [crosstalk]. The interview panel is going to be. Because Kelvin couldn't make it do audio ducking, the place would be I have to do long quiet bits music just in case you've got a bunch of interviews. If your locations are very close together as far apart it's usually okay.

**Interviewee:** The side of me that wondered how you put the app together was wondering about that, but I don't think I'd have noticed it otherwise.

**Interviewer:** In the second half basically, the idea is that they're all decayed, distorted versions of the pieces from the first half. I want them to be stupidly loud. Then they duck for the voice, but they have to be quiet so you can hear the text and then if there's a long gap between this and that they fade up eventually and get louder and louder.

**Interviewee:** I think the contrast in texture is enough without a volume. I felt it feel definitely without a doubt. When it started to break up and when it started to become intensely **[unintelligible 00:16:49]**, I felt that. I know what you mean because we were struggling with this ourselves with the ocean confections piece out in Sri Lanka, where we were like where should we take this to what sort of volume should we push it to? We have headphones that gave us two different impedances. We have to decide who was going to get the really loud **[unintelligible 00:17:11]** the operator.

**Interviewer:** The funny thing is, I think because when I talk to people about their experiences, in this place, the people's language around music description unless the data is quite vague. It's really hard to get critical thinking around the soundtrack, this thing, but it's [crosstalk]

**Interviewee:** You're going to come against a mass of text and stuff like that. There was one point where I could've start but I wasn't so into it. I figured out everything straight away. I'm never too sure about I thought there was quite a bit off in those voices, in the ethereal voices right at the start of the walk. When you first start walking. I wasn't- they're very present and because you've been listening to a voice, there was a story you draw through hearing a voice again. It feels more portentous than I think it needed to because it's like you are off on an important journey.

**Interviewer:** It's the thing Melanie always could have shamanic is too early. I actually thought I restrained myself and because we did we took out a big voice part. When you leave, it stops you unless you define something growing in the ground, it's one moment there. Then after that walk, it has this moment where you just walk through and has that imagine this place with no one in it. When the world without us. In the first version of it, it would say the world without-- It's been cool peace come in. I remember it's like "Hold on, this doesn't make sense." **[unintelligible 00:19:04]** until we shifted to the lonely [crosstalk] on the hilltop.

**Interviewee:** That was great. Yes, this what's your own expansion is going to be, is directly going on from this but a less text first, and we wait to see what happens if it's to do thinking just around field recordings and real-time sound and see where that goes. I forgotten about the title very quickly. That's one thing.

**Interviewer:** That's fine.

**Interviewee:** You get in there and you come back and there's a thing Toby Lips says about writing short stories. He says that there's an immense amount of work that's done in the gap between the title and the first line of the short story. I often think about [crosstalk]

**Interviewer:** The things is **[unintelligible 00:20:04]**

**[laughter]**

**Interviewee:** I think with this, the title is enigmatic at the beginning. The title is all about just the continuous attempts to undermine my authority. It's the same reason you hear the translators translating in situ the BBC thing. It's not saying it was done, it's saying, based on those other things I can remember. It must have been done by then. It's not, it doesn't, I don't think it matters to people that remember it. In a way is the enigmatic title that's not so much what the piece is about

**[00:20:53] [END OF AUDIO]**