

Transcript

Beyond the Babble: A conversation about the art of listening

LUCIA SCAZZOCCIO:

Often what I do is, I'm just kind of thinking about it now. This has happened quite a lot recently. And so I guess it's about how you give context to something. And often, the way I will broadcast or create this kind of audio content is that I will have the individual stories as separate kind of things that you can listen to. So you can listen to the individual story. But then I will create this kind of soundscape where a lot of the stories are interwoven and they become one thing.

So then that is the collective, I guess. Because they are grouped together to create one. You have the individual separately, and each person's story is important. But then they have a whole different meaning when they become one thing. So for example, the Backyard Project, these oral histories of the Afro-Caribbean community, so each person has a story. And on the website that was created for this project you can hear like, 12 of the stories individually.

But then collectively, they give a real sense of four generations, a community, a place. It's very specifically about the East End. But it's also specific about these people's experiences living in the East End. And when you listen to all the stories together as one, as a piece, then you really get this kind of wider context of black identity in different times in history in the UK. So from the 50s to now.

But you also get this kind of sense of what it's like being a Londoner, or what it's like being an East Ender. And what it's like being that specific community within the East End And you wouldn't get that from the individual stories. But you get that kind of wider story when they're all together.

It is about blending the stories and about not only the stories but using kind of sound to punctuate different sounds, to punctuate what they're saying. And to give it much more of a, and I guess that's where the artistic side comes in.

GIOTA ALEVIZOU:

Yes, exactly. That's, yeah.

LUCIA SCAZZOCCIO:

It becomes more of an artistic piece in that sense rather than just this kind of straightforward oral history recording.

GIOTA ALEVIZOU:

Yeah.

LUCIA SCAZZOCCIO:

And so they're given much more depth and the sounds, and the music, and the kind of sound effects are all there to help us, yeah, just to be able to tune into the story more and to kind of feel it. So it gives the emotion, I guess.

GIOTA ALEVIZOU:

Right.

LUCIA SCAZZOCCIO:

That's what all the soundscaping is for,

GIOTA ALEVIZOU:

Yeah.

LUCIA SCAZZOCCIO:

You know. So it's not just listening to this kind of straightforward interviews. In the same way that a filmmaker will use beautiful images to tell a story better or a writer will use specific words or an artist will use paint. It's a medium, right? So I guess how I feel about it is that sound is my artistic medium. And I am, I'm a storyteller. I am telling a story, but I'm using real stories. It's not fiction, it's reality.

But maybe the kind of audioscaping side of it is my creative, my creativity. And it's my fiction. So it's almost like, I'm using these tools to tell a story the most emotive way to get, to get an audience, kind of, interested and to get them engaged. And it's how these layers just add more and more and punctuate the emotion and give us more insight into the story.