

CRP Artwork Resource Pack

By Emily Peasgood

8. INSTRUCTIONAL VIDEOS TEXT TRANSCRIPTION

These transcriptions accompany videos. In some places, text has been edited for clarity.

Video 1. Introducing the New CRP Artwork | [Watch the video here](#)

[Location: Emily on the platform of Dumpton Park Train Station]

Hi, my name's Emily Peasgood and I'm a composer and a sound artist. I often create artworks that include a mixture of musical composition and sounds that we hear in our environment, like the sounds of people chatting or recordings of sound effects like pigeons over there.

I make artworks that you can only hear in specific places, like ancient monuments, graveyards or train stations, and the sound that you hear tells you something unique about that specific place or about its history; tells a story in a way that it hasn't been told before. My artworks are like experiences, which transport you somewhere else and create a magical experience, and this is why I refer to what I do as creating sound-worlds.

I'm here today because, with your help, I am creating a new artwork for the newly formed Creative Isle Community Rail Partnership. This partnership is run by Turner Contemporary in collaboration with Thanet District Council, and with support from Southeastern Rail.

[As Emily is talking, a train arrives on the platform]

That's brilliant. Community Rail Partnerships bring local groups together to engage them in getting the most out of their local station. This new artwork will be in situ during Turner Contemporary's Open exhibition from July 2021, and it will be installed in 7 train stations in Thanet: Birchington-on-Sea, Broadstairs, Dumpton Park, Margate, Minster, Westgate-on-Sea and my home town of Ramsgate. The whole idea about this artwork is to celebrate the sonic diversity and uniqueness of different parts of Thanet.

For this artwork, there will be 7 sound-worlds—one for each station—that tells us something unique about each area and reflects what each area sounds like. And inside each train station there will be a special area where you can stand and listen to its unique sound-world.

The interesting thing about this project is that I would like to invite you to record sounds that can feature in it. In Birchington, you might hear the sound of parakeets in the green just off Park Road. In Broadstairs, you might hear the sound of people queueing up for ice cream at Morellis, or in Dumpton Park Station you might hear the sound of the very lively pigeons cooing in the roof [sound of pigeons cooing]. At Minster Abbey, you might hear the sound of the 12-o-clock lunch bell followed by The Benedictine Nuns singing Midday Office [nuns singing]. In Margate, we might hear the sound of the clock tower chiming on the hour. In Westgate, we might hear the sound of people chatting as they wander in and out of the independent shops [Big Issue seller outside Co-op], or in Ramsgate you might hear the sound of chips frying at Peter's Fish Factory.

Paintings can show us what areas look like but in this artwork, we're painting pictures with sound.

[End of video]

Video 2. Listening to our Environment: Introduction and Exercise 1 | [Watch the video here](#)

[Location: Emily is sat on a bench on Ramsgate sea front]

Before I show you how to make sound recordings, I'd like you to think about the sound that you can hear in your environment and what that tells you about your home.

Every place has its own unique sounds and character. At my house, I can often hear the local ship yard cleaning boats that come in to be repaired and painted. It's a unique sound that sometimes wakes me up in the morning, but it's also something that reminds me that I'm home in Ramsgate. There's also a really annoying seagull that taps on the window: tap, tap, tap, tap, tap! Drives me nuts, and it's because the guy that used to live here used to feed it. Sometimes, as well, I hear this guy called Gary walk past the house with his dog called Brandy, who huffs and puffs so badly. All these sounds tell me that I'm home, and I can only hear them within my home. So, they're sounds that I think belong to my community; that make it unique.

We refer to sounds that we hear in our environment as soundscapes. So, we might look at somewhere like Ramsgate and see the beach and think: "Well, that's a beautiful landscape". In the same way, the sounds that you hear in each unique place are a soundscape. Soundscapes include all kinds of things, like ticking clocks, the sound of me slurping my tea, yum yum, the sound of the waves on Ramsgate beach; they're all unique and in the moment right now.

Right now, I can hear the sound of a family over there chatting, there's children going onto the beach—they sound really excited—there's some dog walkers in the distance and there's quite a bit of wind.

Exercise 1: What sounds are in your soundscape, right now? Write down all the sounds you hear, and discuss.

If you're with others, when you've finished doing this read your lists out loud and be wary of differences between them. So, each of you will have a different list as listening is really personal. Some people may notice things that you haven't, which is why sharing our unique soundscapes is a valuable activity because the way that other people listen can help us develop our own [listening skills] and help us to listen in new ways.

[End of video]

Video 3. Listening to our Environment: Exercise 2 | [Watch the video here](#)

[Location: Emily in her studio at home]

Now I'd like you to explore listening in a completely different way, that encourages you to think about what specific sounds mean to us. You'll need a pen and some paper, and I'm going to ask you to consider these questions. As I do this, I'll demonstrate my own answers to give you an idea of how you might approach each question.

Question 1: Think of a sound that you can only hear where you live. Write it down.

My answer: *The seagull tapping on my window.*

Question 2: Where can you hear this sound?

My answer: *I can hear it throughout my house, and it's quite loud and quite annoying.*

Question 3: What time can you hear this sound?

My answer: *So, this seagull—I'm guessing he's a 'he'—mostly does this at 8 in the morning.*

Question 4: How long do you think this sound has been happening?

My answer: *I think it's been happening for 8 years, because the man that used to live in my house used to feed them. I've been here for 5 years now, and neighbours currently feed seagulls bread on a wall opposite my house. But the seagull still comes to my house and taps on my window.*

Question 5: Do you think this sound is likely to survive?

My answer: *So yeah, if the seagulls are fed, they will keep tapping. Possibly several years this will survive.*

Question 6: How unique is this sound? Can it be heard anywhere else?

My answer: *So, I'm sure other people have seagulls tapping on their windows, so it's probably not a unique sound. But it's also not a common sound either.*

Question 7: Do you think this sound should be recorded to keep its memory alive?

My answer: *I do. I like recording sounds to keep their memories alive, because sounds are sometimes impermanent. So, although it annoys me, it is a nice clear sound.*

Question 8: Do you like this sound? Do you dislike it? Do you barely notice it?

My answer: *For me, the seagull is irritating and sometimes I barely notice it as I'm getting used to it. So, I suppose a mixture of the two.*

Question 9: Is this sound important to you, and why?

My answer: *I'd miss it if it was gone as it tells me that I'm home, so I suppose it is important to me.*

Question 10: How does it make you feel?

My answer: *For me, it makes me feel comforted because I know that I'm home.*

When we think about sound in this way, it helps us to realise that sound is really important to us, and can tell us something interesting about our home.

Question: What do you think the tapping seagull tell us about my home?

There are no right or wrong answers, as the way that we experience sound is unique and subjective. But I believe that the tapping seagull tells, tells me that I live near the sea, that people in my area are probably kind because they feed animals and birds, and also that seagulls are really demanding and impatient, and when they want their dinner they're going to do whatever it takes to get it.

On the next screen you'll see a reminder of each of the 10 questions that I'd like you to consider.

Have a go. Think of a sound that you can only hear at your home, and answer each of these questions in turn. When you've finished, discuss them with others.

1. Think of a sound that you can only hear where you live, and write it down.
2. Where can you hear this sound?
3. What time can you hear this sound?
4. How long do you think this sound has been happening?
5. Do you think this sound is likely to survive?
6. How unique is this sound? Can it be heard anywhere else?
7. Do you think this sound should be recorded to keep its memory alive?
8. Do you like this sound? Dislike it? Barely notice it?
9. Is this sound important to you? Why?
10. How does it make you feel?

[End of video]

Video 4. Listening to our Environment: Exercise 3 | [Watch the video here](#)

[Location: Emily in her studio at home]

The final listening exercise is about how you might focus more on the sense of listening.

When we are used to experiencing the world in a very specific way, it can be hard to focus on just one sense, like listening. Listening is something we do without really thinking about it, and in a way, we might take it for granted.

I've observed in daily life that we often think about the world based on what we can see, and that is often how people talk it and describe their experiences. So, people might say: "Doesn't the sea look rough today!" or "What a beautiful day!" But it's less common for people to talk about what they hear. You wouldn't often hear someone say: "Doesn't the sea sound angry today!" or "It sounds beautiful today".

So, I have created some questions and exercises to encourage you to tune your ears into the environment and the sounds that we hear all the time, and to really listen to them. You can consider these questions and exercises with your eyes open or closed, and sometimes it helps to listen with our eyes closed.

If you're with others, discuss each in turn.

Question 1: What is silence?

Question 2: What does silence mean to you?

Question 3: Complete the sentence. SILENCE IS:

Question 4; Can you stand up and sit down without making a sound?

Question 5: Can you move something out of the room and bring it back again, without making a sound?

Question 6: Can you pass a piece of paper to another person in absolute silence?

[End of video]

Video 5: Recording with an Evistr Dictaphone | [Watch the video here](#)

Please note: We have several Evistr Dictaphones to lend sound contributors for a short period of time. If you would like to borrow one, please contact Jennifer Scott, Learning & Engagement Manager at Turner Contemporary on: JScott@turnercontemporary.org

[Start of video]

[Location: Emily is in her studio at her home]

You can make sound recordings with several different devices, and I'm going to discuss how to do this with an Evistr Dictaphone.

There are 5 basic instructions for operating this Dictaphone.

The Evistr Dictaphone has a power on sliding switch at the side, and 4 buttons on the front: Record, Stop, Play and Menu.

We're only going to use the power on switch and the record and stop buttons.

1. To power on, slide up the switch on the left-hand side.
2. To start recording, press Record. It sometimes says "please wait" when you've pressed the Record button; just hang tight and eventually the device will start recording. You know it's recording when the left and right audio bars start moving on the little screen, and a light at the top blinks red.
3. Press Stop to finish recording and this will also Save your file. The screen will say: "Saved!" when that happens. Please note, if you turn the Dictaphone off before pressing Stop, what you have recorded with not be saved. So, it's really important to Stop.
4. Finally, power it off with the slide-on switch at the side again.
5. If the Dictaphone is left on, it will eventually go to sleep. To turn it on again, press and hold Play.

Tip: Try and do a separate recording for each sound. So, press Stop after recording, wait until it is saved, and then press Record again to create a new one.

Tip: If you can, avoid making extremely long recordings. So, avoid making recordings where you are walking around and just have it on the whole time.

Operating the Dictaphone: Summary

1. Power on
2. Press Record
3. Press Stop to finish and save
4. Power off
5. If sleeping, press and hold play

[End of video]

Video 6: Recording with Mobile Telephones | [Watch the video here](#)

Please note: This is a text-only transcription of a video that includes images demonstrating how to use the Voice Memos App on an iPhone.

[Location: Emily is in her studio at her home]

This short video is about how to make sound recordings on mobile telephones.

1. Choose an App to record with

The first thing that you're going to need to do is choose an App to record with. So, most mobile telephones—Android or iPhone—will have in-built software. On an iPhone that software is Voice Memos. But you can also install Apps, often for free.

Android (Smartphones)

For an Android telephone, a really great App is called Titanium Recorder. Once you've installed Titanium Recorder you can adjust the settings by tapping the MENU button (three dots) at the top right of the screen and selecting SETTINGS. I recommend adjusting the GAIN setting. So, if you want a louder or quieter recording, this might come in useful. Increasing the GAIN makes a quiet recording louder and more detailed, and decreasing it makes a loud recording that might be causing distortion a more sensible level.

iPhone

The iPhone's built-in App is one of the best ones that I think we can use, and it captures audio very well if you tweak some settings. To do that you need to go to your iPhone menu and select SETTINGS. Then select VOICE MEMOS, then select AUDIO QUALITY and change it to LOSSLESS.

Whatever device you use, it's very important that you're able to email your recordings to me at: CRP.Artwork@gmail.com

2. Make a test recording and email it to yourself

The second thing I recommend doing is making and sending a test recording. Here is an example of how to do that from an iPhone with the Voice Memos App.

[Location: Emily is in a recording booth]

I'm just gonna check I can actually make a recording and send it to myself. So, I'm gonna do a test recording, which I'm going to use the Voice Memos App for. I'm going into the Voice Memos App, and I'm just gonna make a test recording of me talking. So, here we go. Press the little—you can't see on the screen because it's bright—but there's a little red record button [at the bottom of the screen] and I'm gonna be about two to three inches away.

"This is a test recording to check that I can use this bit of software to make my recordings and send them to myself".

Great. Now, for the Voice Memos App, there's three little dots in the bottom left corner that you can click. When you click them, a little pop-up appears with a SHARE button, I can share it, I can choose how I want to share it: it gives me options like Email, text message *etc.* I'm gonna go for EMAIL. I'm gonna put my Email address in and press SEND to send it, and there we go. Done!

[Test recording plays to demonstrate the quality of the Voice Memos App]:

“This is a test recording to check that I can use this bit of software to make my recordings and send them to myself”.

[Location: Emily in her studio at her home]

So, now you’ve figured out what software to use with your phone, and how to make a recording and email it to yourself, you’re all equipped to make recordings and email them to me at: CRP.Artwork@gmail.com

I have just two more tips for you:

Tip 1: Try and do a separate recording for each sound. So, press STOP after recording, wait until it is saved, and then press RECORD again to create a new one.

Tip 2: If you can, avoid making extremely long recordings, so avoid making recordings where you’re walking around and have it on the whole time.

[End of video]

Video 7: Five tips for Creating High Quality Sound Recordings Outdoors | [Watch the video here](#)

[Location: Emily in her studio at her home]

My five tips for creating high quality sound recordings apply to any recording device, and good recordings are much more likely to be included in the artwork.

1. Limit background noise

The first tip is remove background noise. Anything you can hear that is not the sound you're recording is background noise. When we're outdoors, this is really quite difficult to do, so it's a matter of prioritising. You won't be able to, for example, record a bird sound if you're near a road and eliminate the sound of cars, and that's okay. Do your best.

[Location: Emily standing under a tree in Westgate-on-Sea]

So, I'm standing under a tree in Adrian Square in Westgate and there is so much car noise everywhere. When you're out doing your recording, try to make recordings when the cars are not nearby. I know that's hard to do because they're everywhere, but there may be some places where you're gonna find less cars.

[Location: Emily in her studio at her home]

Wind is also quite a big problem. So if it's a windy day, put your back to the wind and use your body to protect the microphone. If wind blows into the microphone, it sounds like this: [Emily blows into microphone and it sounds loud and disorted], and it's just completely unusable.

[Location: Emily is sat on a bench on Ramsgate sea front]

I'm having a bit of a problem with the wind, it's a really windy day, and when you're doing outdoor recording, the wind can really ruin what you're recording. The minute it blows into that microphone you hear this sound that's just [blowing noises] that completely makes recording's unusable and can't really be fixed. So, I'm gonna make a little makeshift device to my little microphone here which is what I've been using to make my voice sound clear.

[Emily picks up a little microphone that is pinned to her lapel to record her voice while filming videos].

But also, you could use it to protect your Dictaphone, if it's a really windy day.

[Emily holds up an Evistr Dictaphone].

So, what you do is you get two quite long bits of gaffa tape. Here's one.

[Emily pulls off two pieces of gaffa, one meter each in length].

This only works with gaffa tape, rather than bog standard cellotape, and you fold it into triangles. So, I'm gonna do that. Triangle 1 ...

[Emily demonstrates how to fold the tape in a triangle from the bottom of a piece of tape, by lifting the edge up to form a triangle. She then repeats this pattern until the entire length of tape forms a full padded triangle].

And you just keep folding triangles like this, there we go, triangle. You just keep going. Now, at some point I'm gonna make it so the sticky side on the outside. I think I should probably have done that from the start! So there's one, I'm gonna stick it there and do the other one with the sticky side on the outside. It doesn't matter if you do half of it with the non-sticky side on the outside, as long as you switch it back. And this usually makes quite good wind protection. So these things, they are sticky and messy, but what you can then do ...

[Emily attaches the two sticky triangles, one each side of the microphone on an Evisi Dictaphone, and then on her lapel mic].

Take them, and you see the silver bit here, not the grill itself, you just attach it slightly, there we go, look, so it's not covering up your little meter, and you attach one each side, and then that, you can join them at the edges. That makes a really good quality wind buffer. So, I'm gonna attach this to my lapel mic, here we go. I'm gonna put one here, and one here, and that will do nicely. It looks ugly but it does the job.

[Location: Emily in her studio at home]

2. Say what and where you are recording

This is a really quick one: say what you are recording. This is called slating the recording. It's a little bit like when you're in film and you have a clapper board that goes: "Cut!" Slating is very similar. It tells me what you're recording and where you are. I'm not always gonna know what sounds you've recorded are, especially if they're quite vague sounds. So, after pressing RECORD, before you do anything just take a moment, say what you're recording and say where you are. So, for example, you might say: "I'm in Broadstairs and I'm recording seagulls". That would be sufficient.

3. Monitor the sound volume

Try to monitor the sound volume. Most recording devices allow you to watch the sound volume on audio bars. If you can see audio bars on your device, aim to keep the volume at minus twelve decibels [-12dB], which is in the middle. Here is an example of how to do this with the Evistr Dictaphone.

[Image of an Evistr Dictaphone screen, showing audio bars with -12dB marked in the middle of the screen].

Generally, the volume of good sound recordings is around that -12dB mark, and you can monitor it by looking at the little audio bars on the screen. When you look at the screen you'll see the audio bars moving as they detect sound and -12dB is right in the middle.

If the sound that you record is much lower than -12dB, you would ideally need to move closer to the sound that you're trying to record to raise that volume level. If the sound volume is much higher, you need to move further away because a very loud recording will cause distortion. Try your best to keep the level at -12dB, and just keep an eye on the sound as you go.

4. Record for long enough

Make sure you record for long enough. I've said to not record really long clips, but one thing that's very important is that we have enough of what you're recording. If you, for example, hear a really great birdcall and you go and record it, you could record that for a couple of minutes easily. But something that's five seconds long isn't really long enough for me. It doesn't give me enough choice or enough bits that I might sample to feature in the piece. So, when you find a good sound, give it a few minutes. I think that would be acceptable.

5. Wait a few seconds before pressing STOP

Finally, wait a few seconds before stopping the recording. Try not to cut it off. So, often when I've done projects like this, people who've been recording something have pressed STOP as they're still recording and it just cuts it off. It's especially problematic if you're recording people talking and it's recording and then it's just cut off the end, so just try and wait a little bit before you press STOP.

Recording Tips Summary:

1. Limit background noise
2. Say what/where you are recording
3. Monitor the sound volume: aim for -12dB's
4. Record for long enough to give me choice
5. Wait for a few seconds before pressing stop

Now, that might sound quite a lot to remember so what I've done is I've made a little video of me doing this in Broadstairs and you'll see how easy it is to remember these five tips. Here we go.

[Location: Emily is standing in a sea shelter on the promenade in Broadstairs. She is standing in the sea shelter to get protection from the wind and to reduce background noise. She is holding an Evistr Dictaphone].

I'm just gonna do an example recording, and I'd like to record the sound of the waves from this distance because it's a lovely atmospheric sound that lots of people recognise as part of their home soundscape. So, I've pressed record, and I'm gonna just say: "I'm on the promenade in the sea shelter in Broadstairs, recording the sound of the waves".

[Emily stands and listens, and sometimes looks at the Dictaphone screen to monitor the sound volume. She stands and records for around 30 seconds to make sure the recording is long enough].

And then I press STOP to save. While I was doing that recording, I was just making sure that I was as quiet as possible, and that I was keeping an eye on the volume levels to keep them around -12dB. That's a good recording and it's fully saved now.

[Location: Emily in her studio at her home]

Now, I'm very pleased to say that you are now fully equipped to go and make some recordings and I cannot wait to hear what you come up with. So, I'd like to wish you the best of luck, and enjoy yourselves.

[End of video]

This artwork is commissioned by Creative Isle Community Rail Partnership, supported by Southeastern and delivered for Thanet's communities by Turner Contemporary and Thanet District Council. For more information visit: emilypeasgood.com/CRP-Artwork