

Thesis Title

Mapping Sojourners' Soundscapes:

Listening Experiences of
Taipei Sojourners in London

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THIS THESIS CONTAINS 9 DISCS

DISC 1 CLAPHAM JUNCTION IS CORRUPT SO IS NOT AVAILABLE

ALL OTHER 8 ARE AVAILABLE

DISC 2 LONDON AND TAIPEI

DISC 3 THE DOCUMENTATION OF THE FIELD RECORDINGS

DISC 4 MOMENTS OF REFLECTION

DISC 5 LONDON-TAIPEI SOUND MAP

DISC 6 SONIC CONSTELLATIONS

DISC 7 EXTENDED ACOUSTIC HORIZONS

DISC 8 LONDON AND TAIPEI

DISC 9 LISTEN TO LONDON THROUGH THE MEMORIES OF TAIPEI SOJOURNERS

Declaration:

The work presented in the thesis is my own.

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ABSTRACT

This PhD research aims at identifying and presenting ‘sojourners’ soundscapes’. Soundscape here is understood to be an interaction between the physical environment and the listener’s perception. Taking Taipei sojourners in London as a case study, the research suggests that the London soundscape and the auditory memories of Taipei are interconnected, and are shaped by sojourners’ listening experiences of their homeland and the foreign land. Considering it as a space, and reflecting on it through sounds, a presentation of this interconnectivity is a presentation of ‘sojourners’ soundscapes’.

The interconnectivity between the soundscapes of London and Taipei is explored by means of qualitative interviews with Taipei sojourners in London who are requested to nominate and record sounds of the two cities. Through the development of art practices, diverse forms of artworks including an artist’s book with a CD, an Internet sound map and four sound installations were made to finalise *Sonic Constellations* as the artwork to present sojourners’ soundscapes. An analysis of the close interaction between sound and maps further supports the research in proposing the concept of ‘inter-soundscapes’ as a contribution to related research fields.

Influenced as it is by the mobility of sounds and sojourners, it is important to point out that the sound map produced in this research does not end at the borderline of the London and Taipei soundscapes; it actually projects a bigger horizon. Since these London-based Taipei sojourners are destined to leave London and continue their journey, the map of sojourners’ soundscapes is continuously expanding.

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Introduction

Combined with soundscape studies, art practices, geography and ethnography, this PhD research is interdisciplinary and practice-led. Observing the development of the international¹ soundscape research from the World Soundscape Project in 1970s to the current World Forum of Acoustic Ecology, it is interesting to note that soundscape researchers' shared ambition of building a relationship between soundscape and the world is underdeveloped. Instead of establishing a "flexible methodology" (Langloia, 1974: 1) to apply to soundscapes around the world, researchers have been conducting case studies to identify features of a local soundscape in a single country (see 2.1.1). Through the collaboration of art practices and theory this PhD research aspires to develop an international soundscape project, to present an experience of being in an international soundscape and to identify the value of conducting such an international project.

The Five Village Soundscape project, an inspiration for this PhD thesis, was carried out by the World Soundscape Project in 1975 (Schafer, 1977c). Being breakthrough research, it investigated the perception of local residents and schoolchildren of the soundscapes of their villages. The villages were spread over different countries in Europe. A solid basis for the development of international soundscape studies was thus created. However, Tim Ingold's (2000: 283) clarification of the notion of 'the anthropology of the senses' has alerted me to the fact that the Five Village Soundscape project provides also some gaps for my PhD thesis to probe into, such as the researchers' lack of local knowledge for communication and the brief duration of their visits to the villages. In addition, in line with Yi-Fu Tuan (1974: 63), Hildegard Westerkamp (1994: Website) and R. Murray Schafer (1974: 16) shared the view about foreigners' fresh listening. My research would like to suggest that when searching for

¹ In this PhD thesis, the term 'international' is used to describe the soundscapes of a research which are spread throughout different nations. It is different from the term 'cross-cultural', which particularly emphasises cultural differences, and the term 'inter-city', which does not reflect their different nationalities. International soundscape research not only considers the issue of nationality, but also culture and geographical locations. For further discussions, please see 2.4 and 7.3.

interviewees to study a soundscape the researcher can consider not only the local residents but also the foreigners. Some research about foreign listening experiences will unfold in this thesis.

Taking London-based Taipei sojourners as a case study, this PhD research aims at identifying and presenting Taipei sojourners' listening experiences in London. By approaching ten interviewees it investigates the sounds of Taipei and London that drew their attention. The interviewees are also requested to provide their reasons for nominating the sounds. By integrating audio field recordings with visual maps a series of artworks including installations, Internet sound maps and artists' books, are created to present 'sojourners' soundscapes'.

Analysed through art practices and theories of sound and map this PhD research concludes that 'sojourners' soundscapes' is a listener-centred soundscape that can shift between the present and the past, imagination and reality, homeland and foreign land. Nevertheless, rather than categorising maps of such soundscapes as sonic mental/cognitive maps (Uimonen, 2005: 135), this research prefers to term them as 'inter-soundscapes'. Inspired by Matta's notion of "inscapes" (Aranda-Alvarado, 2004: 106), the term 'inter-soundscapes' contains not only inner activities within the listener's mind, but also physical interactions between the listener and the surroundings. While the research contributes to related research fields and devises a methodology that allows an imaginary soundscape to be identified and presented, it further suggests that the methodology can be developed through sojourners to generate an alternative way of realising a 'world soundscape project'.

Before the research unfolds, the motivation of developing the academic research as practice-led (AHRC, 2008: Website) needs to be explained. Having worked as an artist in the past nine years, I enjoy intuitively and spontaneously exploring the potential of a project. However, as my art practices developed to a certain level, I found that I was making artworks with repetitive ideas and approaches, and in order to progress, I sensed a need for theoretical input, which was why I decided to develop an art project in an academic environment. Consequently, by conducting this PhD research, I want to demonstrate how a project is initiated through art practices, and why this approach has a need of modification through theory. Although at the beginning of the thesis (see

Chapter 1), art practices are presented with mixed impressions including intuition, spontaneity, freedom, taking too much time and lacking in purpose, the value of art practices remains positive throughout the rest of the research. In the rest of the thesis, I want to demonstrate how theory can be employed to assist the identification of the aims, questions and context of a practice-led research and also how theory and art practices can work together to achieve goals and explore possibilities. It is hoped that such a practice-theory method can be established to benefit not only my own but also other scholARTists' (Cahnmann-Taylor, 2008: 10) future projects.

In order to present the afore-mentioned concepts this thesis is structured around three main parts, the first of which, entitled **Tuning**, discusses how the research was tuned to identify the position of the research project. Thus the first chapter, *Art Practices*, demonstrates how the entire research was initiated from art practices, and at the same time, asserts my perspective of how 'practice-led research' should be generated. A literature review is conducted in the second chapter, *Soundscape*, to raise the initial research questions and clarify the definitions of some of the key terms of the research. By placing the literature review after the initial art practices, I aim to illustrate the ways in which art practices can be developed further by the assistance of theoretical debates. Having highlighted the working partnership between art practices and theory, the main research aims, questions, and methods are presented in the third chapter, *Researching 'Sojourners' Soundscapes'*.

In the second part of the thesis, **Sounding**, I want to demonstrate how interview and art practices are integrated through sound. Hence in chapter 4, *Collecting Sound Materials*, the process of forming the interview questions and conducting the interviews is documented and several issues that emerge during this process are highlighted for discussion. Chapter 5, *Presenting 'Sojourners' Soundscapes'*, is the most important chapter of this thesis, since it documents a series of artworks which are made to present 'sojourners' soundscapes' from different viewpoints. Visual, aural and spatial aspects are considered in an attempt to investigate and improve the presentation of 'sojourners' soundscapes'. At the same time, aims, compositions and reflections are set as guidelines to construct each artwork. These two systems are employed to assist the development of my art practices in a systematic way.

The presentation of ‘sojourners’ soundscapes’ through art practices is followed by the discussions in the third part of the thesis, **Resonating**. This part includes some key issues reflected by practical and theoretical analyses, a modified definition of ‘sojourners’ soundscapes’ and a clarification of the research contributions. To facilitate the evaluation of the research contribution of the thesis, there follows a list of articles and art exhibitions which have been published in the course of, and as the direct outcome of, this research.

Journal articles:

- “My Favourite London Sound”. In *Soundscape*, The Journal of Acoustic Ecology, Vol. 7, No. 1, Fall/Winter 2007, 8.
- “A Nostalgic Soundscape of Taiwan: An Acoustemology of Taiwanese Sojourners Listening Experiences in London”. In *Earshot* (5), J. Drever, ed. The UK and Ireland Soundscape Community, 2007, 51-55.
- “On the way home: Taipei sojourners’ sonic constellations in London” (With K. A. Melachroinos). In *The West Meets the East in Acoustic Ecology*, T. Imada, K. Hiramatsu and K. Torigoe, eds. Japanese Association for Sound Ecology and Hirosaki University International Music Centre, Hirosaki, Japan, 2006, 119-129.
- “Sonic Constellations: Taiwanese Sojourners’ Listening Experiences in London”. In *Organised Sound* 11/1. Cambridge University Press, 2006, 37-44.

Art exhibitions:

- *Jam: Cultural Congestions in Contemporary Asian Art*, South Hill Park, 7th Feb-5th April 2009.
- *Essence*, Beldam Gallery, Brunel University, 14th July- 30th Sep 2008.
- *Sonic Constellations*, solo show, Goldsmiths, University of London, 20th June-27th June 2008.
- *Example is Experiment, Amalgamation and Pleasure*, Hwa-Shan Art District, Taipei, Taiwan, 11th Nov- 27th Nov 2005.
- *Sound Café*, Jedburgh Community and Arts Centre, The Friars, Jedburgh, Scotland, 26th Nov 2005.

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Part 1 Tuning

Chapter 1 Art practices

Having worked as an artist, my method of finding a purpose for conducting a project has always been about making artworks. In the process of making, I can experiment and discover the potential of a project. In order to identify the subject for my PhD research, I began, as usual, with my artistic and intuitive creativity.

1.1 Artwork 1: *Clapham Junction*

1.1.1 Sound diaries

I have been keeping sound diaries² since June 2004 and as I have used this method to enhance my listening capability, I consider it to be an integral part of my art practices. Starting with writing in a notebook, I have been keeping recent diaries on my blog, Tsai-Wei's Sound Journal (<http://tsaiwei.blogspot.com>), and some examples are as follows:

² Adopted as a way to present “the experiential aspects” (Mayr, 2002: 29) of soundscape studies, sound diaries have been practiced by soundscape researchers since R. Murray Schafer's proposition in the 1970s (see *The New Soundscape*, 1969: 66-72; *European Soundscape Diary*, 1977: 1). Further discussion about sound diaries is provided in section 3.2 of this thesis. Here I would like to thank Dr Ximena Alarcon (who conducted a PhD research on soundscape at De Montford University) for kindly suggesting this practice to me in 2004.

Diary 1: 18th March 2007 *My Favourite London Sound*
(also published in Chen, 2007: 8)

In one of his talks, the British sound collector, Peter Cusack,³ mentioned a Japanese girl whose favourite London sound was the sound of onions being fried in her kitchen. The reason she enjoyed this sound so much was that she had only recently moved from Japan to London, and when she was frying onions, the sound made her think of being back home in Japan. By discovering her favourite London sound, we can sense that she was homesick and the sound made her nostalgic.

Since I have been living in London for quite a few years, I have gradually become insensitive to many of the sounds of the city. However, there is one sound which always touches my heart with a sense of nostalgia. It is the sound emitted by the P.A. system of the Piccadilly line of the London tube, which says, "This train is for Heathrow Airport". When I hear it, I cannot stop wishing that I could take this train to the last stop and get off at the airport. Then, simply by taking the plane, I could return to my family in Taiwan! Just take this train and get off at Heathrow Airport! Yes, I am almost there! Every time I physically complete this journey, it is always my happiest moment in London.

Diary 2: 13th Jan 2005 My room in Taiwan, 7am

(After a few months in the UK, I returned home to Taiwan to enjoy my first morning.)

Lying on my bed at home in Taiwan, I heard unfamiliar sounds. I was curious and got up to investigate. It was my father using a machine to grind coffee beans into powder. I had never seen him or any other family member doing this before. My dad said that they had bought this machine a few months ago, and he grinds beans from time to time.

³ These points come from my notes taken at Peter Cusack's talk at the Sounder Spaces Conference organised by GLA in London on the 14th March 2007.

After being away from home for some time, I may have forgotten many of the sounds I grew up with, e.g. the sound of rain. Now I suddenly realised that there were new sounds appearing in my homeland.

Diary 3: 7th March 2005 *The Chinese supermarket T&T, Richmond, Vancouver, Canada* (I went to Vancouver for a short trip and noticed that many place names in Canada are the same as in the UK. However, what is in the North of the UK is situated in the South of Canada. Furthermore, what is dominated by Received Pronunciation English in the UK is dominated by Chinese in Canada.)

In the Richmond area, 70 percent of the population is Chinese, mainly including Taiwanese, Hong Kongese and mainland Chinese. T&T is one of the largest Chinese supermarkets in Richmond, and Mandarin, Taiwanese, Cantonese and various Chinese dialects can be heard when walking into the store. At the same time, moozak⁴ (Schafer, 1977a: 272) is played through the broadcast system to generate a sense of comfort and relaxation to customers. Since the playing of moozak is a common feature in supermarkets across Chinese countries, these seemingly featureless tunes, in fact, make customers feel at home. This is an example of how sonic globalisation may help people to settle in a foreign country.

1.1.2 Clapham Junction: combination of present London sounds and archived Taipei sounds (see Disc 1)

In November 2004, I wanted to make an artwork to seek a direction for this research. Inspired by my daily commuting experiences on the platform of Clapham Junction, which had often been mentioned in my sound diaries, I planned to make an artwork about the station. Since I considered the main feature of this soundscape to be the prevailing train sounds, I decided to create an immersive sonic space. To achieve this technical ambition, I firstly took mid-and-side (MS) microphones for recording the

⁴ ‘Moozak’ indicates the background music played in public spaces like shops, supermarkets and telephone services. It is not intended to be perceived attentively. Thus Schafer defines ‘Moozak’ as “all kinds of schizophonic musical” (1977a: 272) and “the way to defeat Moozak is, therefore, quite simple: listen to it” (1977a: 98).

sounds at the station. Then I presented edited sounds in an 8-channel system available at EMS (Electronic Music Studios) at Goldsmiths.

While collecting London sounds at Clapham Junction, I found that my mind was habitually recollecting Taipei sounds. Thus, I decided to reflect this experience by juxtaposing Taipei sounds onto London sounds by means of editing. Listening through the sounds I had been recording since 2000, I chose twelve Taipei sounds which may sound ‘interesting’ combined with the recording of Clapham Junction to create the 8-channel artwork. Illustration 1.1 displays the timeline of the artwork.

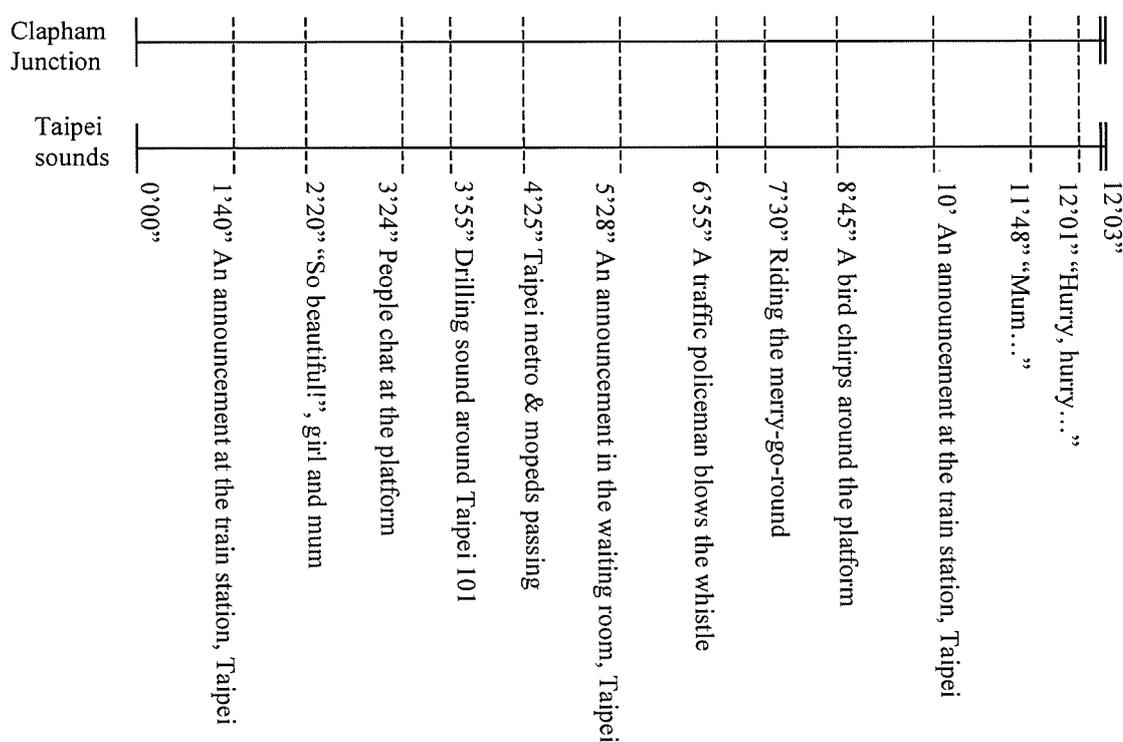


Illustration 1.1: Timeline of *Clapham Junction*

When reviewing this soundwork, I noticed a few problems. Firstly, the chosen sounds of Taipei were not the sounds I recollected when I was conducting the field recording at Clapham Junction. In order to decide what Taipei sounds to use for the artwork, I should have written down my actual recollections during the field recording.

Consequently, the second problem of this artwork is the employment of Taipei sounds: my sound archive cannot be the only resource of my auditory memories. If they were not included in my archive, I needed to go to Taipei to record them. With these points in mind, I developed another artwork.

1.2 Artworks 2 & 3: *London and Taipei*: combination of present London sounds and subsequently recorded Taiwan sounds

1.2.1 Field recordings

For this artwork, I attempted to select the sounds for recording in a systematic and logical way. When attempting to link Taipei and London sounds with my personal experiences I wanted to document my reasons for choosing the sounds. To achieve this aim I posed a few questions to myself as if I were being interviewed. I tried to design the questions in a systematic way, and hoped that these questions could assist me to carefully think through my listening experiences.

1.2.1.1 Questions

Since I had grown up in Taipei and had come to London when I was an adult, I thought that I should recollect Taipei sounds first, in order to build up the relationship between my auditory memories of Taipei and my listening experiences in London. Thus, the questions I asked myself were:

- a. From memory, what sounds have you experienced in Taipei which do not exist in London? Please describe these sounds and explain the environment and time in which they occurred.
- b. What are the sounds, sites or situations in London that remind you of the aforementioned sounds in Taipei? Please describe these sounds, sites or situations.
- c. Whether or not they exist in London, what are the other sounds of Taipei you can recall when you are in London? Please describe these sounds, and explain the environment, situation, and time you experienced them in Taipei and London.

- d. Continuing from question c, please explain your personal background or the emotional reasons which have stimulated your thoughts of the sounds of Taipei during your stay in London.

1.2.1.2 Answers

- a. (1) Sounds of cicada: there is a kind of cicada sound in Taipei City which makes people feel sleepy. The other kind is in the Yang-Ming Mountain, which is very loud. Sometimes it reminds me of the sound effects in Asian ghost films.
- (2) Sounds of chatting and laughing loudly and happily with my high-school mates. We used to visit a coffee shop or one of our homes. We always joked with each other.
- (3) Sounds of my mother drying her hair while my dad, brother and I were watching TV. The sound of the hair dryer was very loud and we could not easily hear the TV. We needed to turn the volume up a bit.
- (4) When my mother had dinner ready, she always shouted “Jia-Beng-Oo” (Let’s have dinner!).
- (5) When entering a convenience stores like 7-11 or Our Family, I always first heard ‘Ding-Dong’, the doorbell sound, followed by “Nin-hao, Huan-Ying-Guang-Lin” (Hello, welcome!), a greeting from the staff of the shop.
- b. (1) In London I have never heard the sound of insects! Perhaps the high pitched, grinding sounds of the Central line of the London Underground remind me of the kind of cicada living in the Yang-Ming Mountain. Nevertheless, the cicada sound is much better than the metal grinding sound.
- (2) This has to be the moment when I saw a group of women chatting or laughing so much that I thought they had forgotten where they were.
- (3) Nothing. Instead, when I dry my hair, I worry if I have disturbed my flatmate next door.
- (4) This has to be the moment when my flatmates had their dinner ready, and ate it immediately. Some of them even ate and cooked at the same time! The Christian Korean flatmate prayed before eating. The Japanese flatmate, following the Japanese tradition, always announced the start of having a meal. Since I do not cook

or share my meals with anyone in London, there is no one here to say to me, “Jia-Beng-Oo” (Let’s have dinner!)

(5) When shopping in Marks & Spencer or some other big store, I have to join the queue and wait for a member of staff to shout “Next!”. As to the newsagents run by Indian people, they only say “Hi” or “Yes” and then tell me the price I should pay.

c. (1) The sound of the Oyster-card ticket reader in London tube stations and the sound of the metro ticket reader in Taipei metro stations are similar. Every time I use an Oyster card, it reminds me that the Oyster-card ticket reader is not as sensitive as the Taipei-metro ticket reader. Even if you leave the card in your bag, the Taipei-metro ticket reader can sense it!

(2) There are many kinds of street-vendor calls in Taipei, such as “sio-sio” (cheap cheap), “lai-lai-lai” (come come come) and ‘ba-bu’ (the sound of the horns of ice cream vendors). In London, I have heard three kinds of street-vendor calls, the first of which is the call of “Final” from Evening Standard vendors. A few of them around the Charing Cross area have very characteristic calls, such as “Fine!” and “Finallll~”. The second is the call “Big Issue”, which normally occurs at the entrance of a tube station like Vauxhall. The third is a call which does not exist in Taipei, and which cannot be counted as a trader’s call. It is “Spare some change, please”. There are many beggars in London. There is one at Waterloo station close to the entrance of Eurostar.⁵

(3) There are not many motorcycles in London, unlike Taipei. In London, most of the motorcycles have big engines. However, the number of mopeds has been increasing over the past three years, and when I see them or hear them, I think of my YAMAHA moped in Taipei.

d. (1) I think the London underground is really bad. It is noisy, it smells, and it has problems all the time. If this happened in Taipei, even if it was just a signal failure, it would make the headlines. Taking the Taipei metro is a very comfortable experience. Except for the alarms announcing that the doors are closing, the metro is generally quiet, and many people take a nap during the journey. I am proud of Taipei’s metro and I really enjoy travelling on it!

⁵ Since Dec 2007, the station for Eurostar in London has moved from Waterloo to St Pancras.

(2) I feel that the street vendors' cries in Taipei are becoming louder and louder. In the past there was no need for an amplifier. There were some very pleasant calls like "Man-tou" (Buns) by the Shan-Dong people, the stream sound 'gii gii' of the noodle tea at night, "ma-zang" (meat and rice in a wrap) called out by a man late at night, accompanied by the sound of his motorcycle engine, and also "dao-huei" (bean curd soup), a call my blackbird could mimic. Although there are very few vendors' calls in London, they still seem to find a way to make the calls function effectively to make a profit. They do not use microphones, but they design their calls. Aesthetically, I appreciate the London vendors' calls. However, I also like the energy of the Taipei vendors, since it makes me feel welcome.

(3) Because there are not many mopeds in London, I may feel lonely if I were a moped rider. In Taipei, when the red light turns green, the force of setting off generated by the mass group of motorcyclists sometimes excites me! Also, when riding my moped, I often hear the wind sound, 'shiu shiu' (whispers), through the gaps of the helmet, which gives me a sense of freedom.

1.2.1.3 Sound connections for field recordings summarised from my answers

From my spontaneous answers, I drew the linkages between Taipei and London sounds. The linkages then became the sound connections waiting to be converted from text to audio by means of field recordings. In terms of recording, since different situations required different audio equipment, I chose between MS, Stereo and Binaural microphones to obtain the sounds. For the compatibility of machines I also used different recorders, including DAT and Mini Disc, to work with the microphones. The models of the equipment and their key settings are briefly summarised in Tables 1.1 and 1.2.

Type	Mode	Note
M&S	Audio-technica AT815ST	Sometimes the fur cover was necessary e.g. in the field behind Goldsmiths
Stereo	Audio-technica AT822	Setting: normal frequency pass
	Sony ECM-MS907	Has a wide angle: 120 °
Binaural	Soundman OKM-II	Setting: -20 dB, normal frequency pass

Table 1.1: Employment of microphones

Type	Mode	Note
DAT	Sony	(1) Use the big model for M&S: rec volume 7-8 (2) Use the Walkman model for stereo: mic sense low; rec volume 7-8
MD	Sony MZ-N10	Setting: rec volume max

Table 1.2: Employment of audio recorders

A detailed summary of the London-Taipei sound connections established from my responses to the questions about the field recordings can be found in [Appendix 1](#).

1.2.1.4 Summary

In the process of field recording, some sounds planned in advance were not available, or were impossible to record. At the same time some sounds were recorded spontaneously. A few interesting issues are highlighted below for discussion.

a. ‘Present London sounds’

What I mean by ‘present London sounds’ in artwork 1 are sounds which are currently being generated and are taking place in the London environment. Recording ‘present London sounds’ is different from playing back ‘recorded London sounds’. When listening to recorded sounds of London we hear sounds of the past, as well as sounds which were just recently recorded. However, when ‘present London sounds’ are considered to be elements of an artwork, and presented in a closed space, such as a concert hall and a CD album where sounds are not generated or happening in their original environment, we have very little choice but to accept ‘recently recorded London sounds’ as representations of ‘present London sounds’.

b. Performance

Routine sounds, such as flatmates preparing dinner and my mother calling me to dinner, were unexpectedly difficult to retrieve. Normally, these sounds occurred every day, but they could take place at any second, and my recorder was not always ready all the time. If the sounds did not occur in the way, or at the time, I predicted, should I

have arranged the events to take place? In other words, should I have required the sounding bodies to perform? If that were the case, would my role as a field sound recordist become that of a director of a performance?

c. Security

Many of the field recordings of the projects took place in public venues or among crowds, such as Oxford Street and the London underground. From time to time, I needed to carry a bulky DAT recorder and a rifle microphone (Audio-technica AT815ST) for recording. When members of the public noticed me, some would stare at me to express their curiosity, and being shy, I could only pretend that I did not see or care about their reactions. In addition, because I needed to wear a pair of headphones to monitor the recording, I could not fully perceive what was going on around me. In fact, with all of the expensive equipment I had borrowed from the university, and the fact that I was paying less careful attention to the surrounding crowd, I was exposing myself to danger. It was possible for anyone to attack me (or steal the equipment). Perhaps I should have tried to arrange for a friend to accompany me. However, since the process of making field recordings normally requires the recordist to be silent,⁶ I was reluctant to ask any of my friends to spend long hours of silence with me. Nonetheless, when borrowing various recording equipment from the university, a 'bodyguard' was a necessity.

d. Privacy

While I was holding a microphone to record sounds in public, many people considered me to be a threat. For example, to retrieve the sounds of Marks & Spencer staff shouting "Next" to customers in the queue, I could not simply point the microphone at the staff without their consent. What if they refused to be recorded? Should I simply give up the plan? To avoid confronting rejection, I chose to use binaural microphones to acquire their "Next!" call. Disguising myself as a Walkman listener, my targeted

⁶ Dallas Simpon (2009: Website) is an exception. He has produced many binaural recordings of 'environmental performance'. His concept of making allows him to conduct field recording without staying silent.

sounding body produced the desired sounds naturally, and although I may have got what I wanted for the sake of art, the ethics of recording remain problematic.

e. Availability

When recording sounds I heard in my childhood (see 1.2.1.2-d2), e.g. “dao-huei” (bean curd soup) and “ma-zang” (meat and rice in a wrap), availability was, in fact, an issue. Firstly, every sound has a limited duration, and, strictly speaking, once it is finished, a sound cannot be retrieved. Even if the sound is repeated, because the background sounds are changing, the targeted sound will sound different in each recording. Therefore, having a sound recording is a compromised representation of the original sound. Secondly, because many sounds I heard in my childhood are no longer available, my ambition to record them cannot be fulfilled. Having noted this sonic nostalgia, I exchanged the idea with my friends and family, and found that they could also make some examples about the street vendors’ calls of the past. I realised that establishing an archive of Taiwanese public sounds would be an interesting and necessary project. These street sounds are actually a valuable property of Taiwanese culture, and they need to be collected soon before they disappear.

On the whole, field recording, as a stage of my PhD research, took place in London and Taipei between December 2004 and January 2005. This procedure allowed me, not only to record sounds, but also to refresh my listening sensibilities of both locations before proceeding to further research investigations.

1.2.2 Artwork 2: *London and Taipei* (Stereo. See CD album 1)

To investigate my listening experiences with the aforementioned field recordings, I composed nine soundworks and presented them in two formats: stereo and surround sound. The purpose of using the stereo format was to study the juxtaposition between the sounds of London and the auditory memories of Taipei. I aimed to study the timeline and interaction between the sounds. My reason for adopting a surround-sound piece was to echo the concept of soundscape as an immersive space. I hoped that the interaction between the London soundscape and the auditory memories of Taipei could be investigated in a spatial way.

Below are the timelines and analyses of the nine soundworks in stereo:

a. An airplane and a waiting room (6'54'')

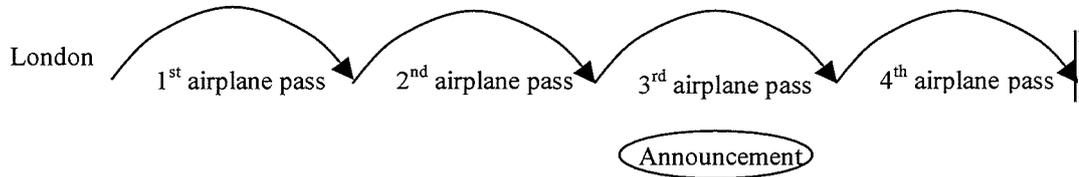


Illustration 1.2

This work is my discovery of a particular sound signal: the sound of airplane engines in the sky. As the third flight passed across the sky memories of my homeland were stimulated. However, this memory did not exist in Taipei. It was between London and Taipei, in the waiting room of Heathrow Airport before I departed for my homeland. Interestingly, after listening to the announcement made by the staff in the waiting room, the sound of the airplane engines turned out to be the call which urged me to return home.

b. London underground and Taipei metro (8'18'')

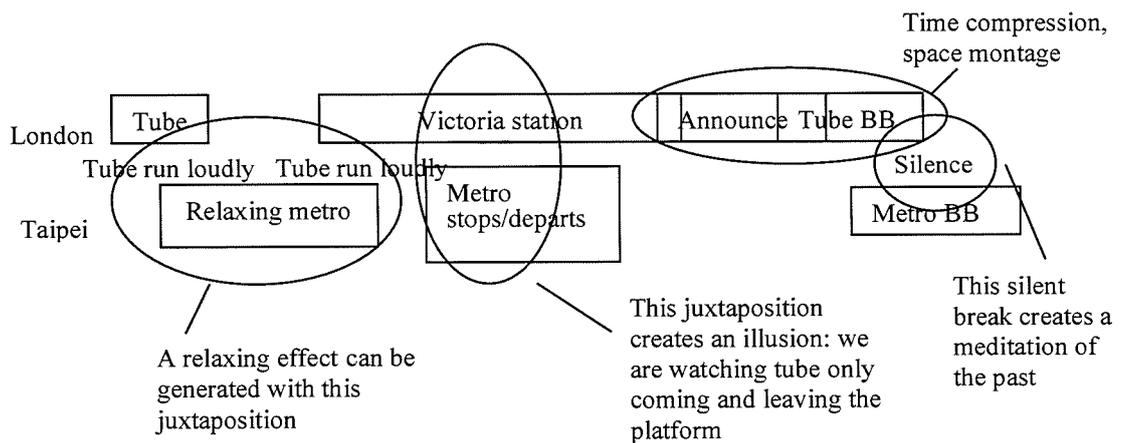


Illustration 1.3

In the journey between two London tube stations the London soundscape and the Taipei auditory memories compete with each other. Sometimes the former prevails over the latter, and sometimes the latter fights against the former. When the piece

finishes the listener's mind is positioned in Taipei by means of the auditory memories of the Taipei metro.

c. Newspaper vendors at Charing Cross and street vendors in the Beitou market (3'43'')

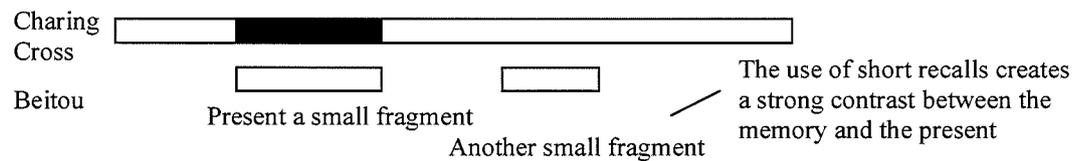


Illustration 1.4

The Beitou market is a traditional open market, which provides food and daily items. It is always crowded with vendors and customers. The market is located in the Beitou area in northern Taipei, Taiwan. This work uses street vendors' calls to express the contest between the London soundscape and the Taipei auditory memories. When staying in the same place (Charing Cross) for a period of time, memories of the fruit and vegetable vendors in the Beitou market came into my mind.

d. Motorcycles in London and Taipei (2'23'')

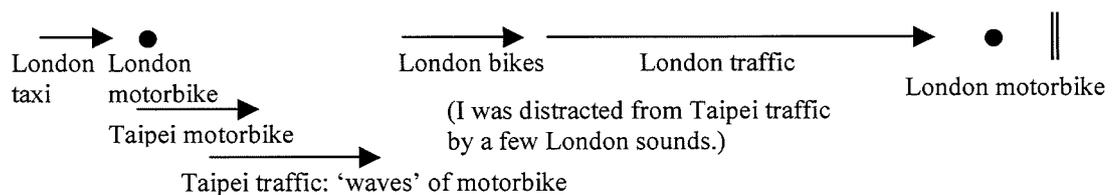


Illustration 1.5

This work conveys how traffic sounds in London, particularly the sound of motorcycles, could remind me of Taipei. At the same time, by having both the traffic sounds of London and Taipei in the same piece, I want to examine the possibility of identifying the difference between the traffic sounds of London and Taipei.

e. A newsagent in London and a 7-11 in Taipei (1'59")

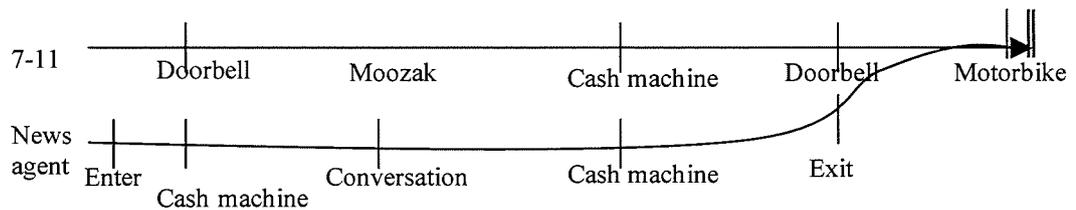


Illustration 1.6

This is an example of two soundscapes occurring at the same time. 7-11 is one of the dominant convenience store chains in Taipei. Having a similar function as a newsagent's shop in London, 7-11 has similar sounds as a newsagent's shop, such as a cash machine opening and a big fridge closing. Nevertheless, 7-11 also contains many other sonic events which are different from those of the newsagent's, such as doorbell sounds. In this work, the sounds of the newsagent's are clear but not too loud. The sounds of 7-11, being memories, remain subtle. Between the present and the past, the sounds one should follow depend on the listener's interest. At the end of the work, the listener is guided to auditory memories of Taipei instead of the soundscape of London. The experience of shopping in the newsagent's shop results in a journey to the homeland.

f. A coffee shop in London and my high school mates in Taipei (2'12")

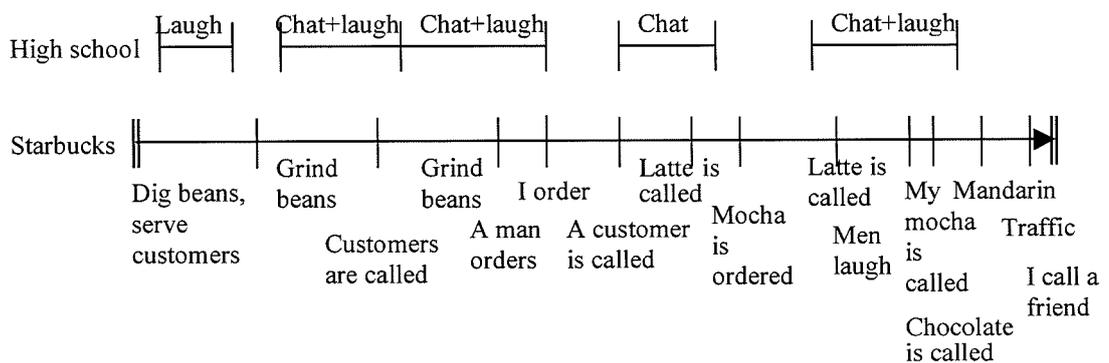


Illustration 1.7

This work expresses my experience of recalling intermittent auditory memories. Recall is interrupted by the condition of my engagement in the present London environment, i.e. ordering a coffee, picking up the coffee, or being distracted by other sounds.

g. Sainsbury's and the Beitou market (4'28'')

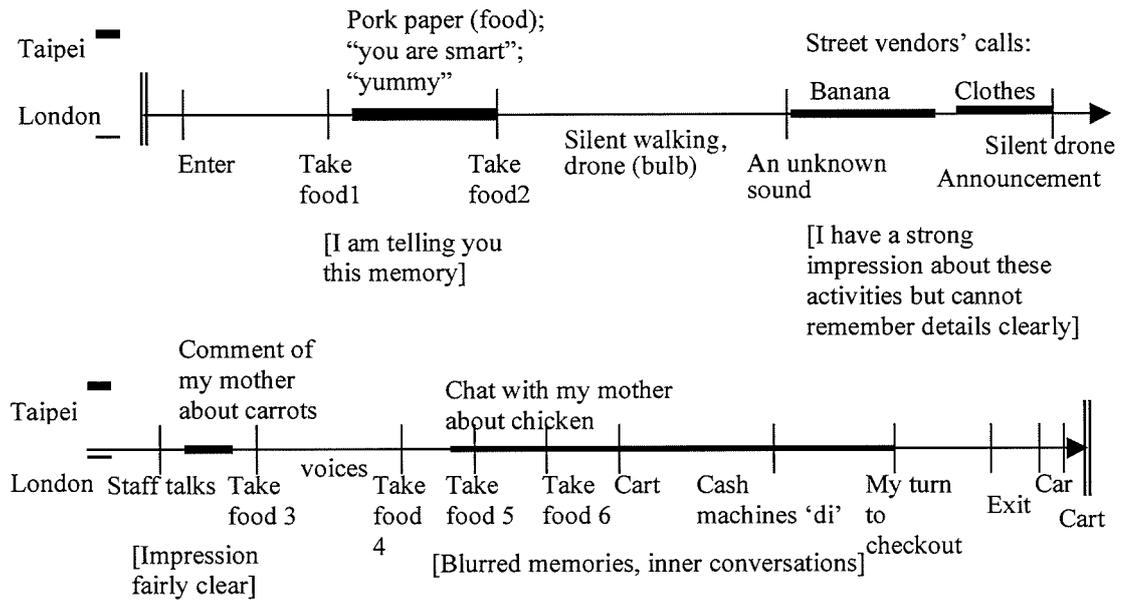


Illustration 1.8

The work in *Illustration 1.8* combines two soundwalks. My intention is to reflect the contrasting experiences between buying food alone in London, and buying food with my mother in the Beitou market in Taipei. The work also relates to the contrast between the chain supermarket and the traditional open market. In addition, this visual diagram is an attempt to present the relationship between volume and memory: the thicker the black bars are, the louder the memories play.

h. Buying an international phone card and calling home (6'56'')

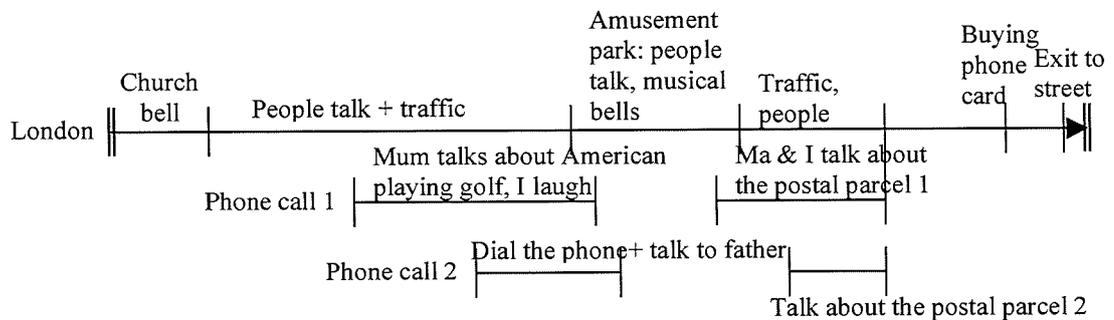


Illustration 1.9

This work is developed from a soundwalk recording, and it is intended to express my experience of recalling memories between Charing Cross and a phone-card shop in China Town as I walked.

i. My mother and I dry our hair (58'')

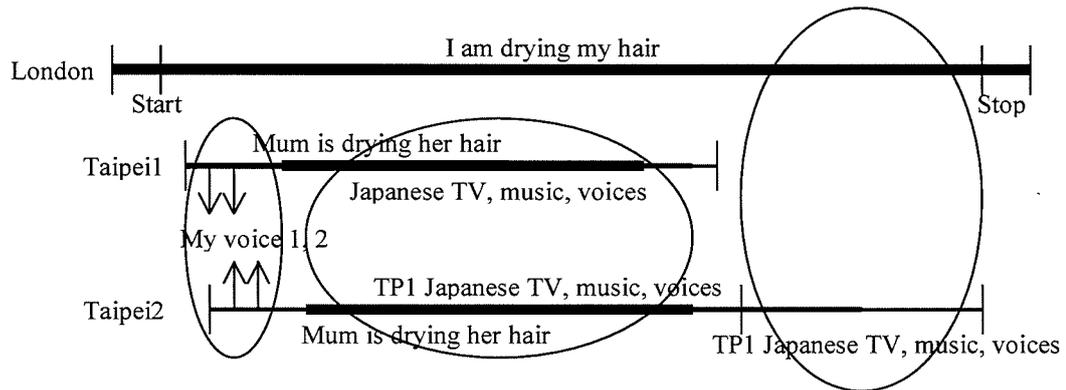


Illustration 1.10

Sounds of the hair dryer, the fan in the toilet, and the kitchen vacuum often cause me to have illusory hearings. In this work, the track Taipei2 is a double duplication of track Taipei1. Taipei2's first duplication starts more slowly than Taipei1 for less than a second, and with this very small delay, the sounds of Taipei1 become unclear. Taipei2's second duplication is a quiet version of Taipei1, and this is used to express the subtlety of illusory hearing.

Having made the nine soundworks, it is necessary to point out a few pertinent issues, the first of which is the relative volume. Accumulated from the nine-soundwork experiments, a system between the volume (of Taipei sounds in relation to the volume of London sounds) and the mental activities of my auditory memories of Taipei can be developed as demonstrated in *Illustration 1.11*. This connection can be observed from *Illustration 1.8* and *Illustration 1.10* which show the changes in volume.

**Relative volume of
sounds of Taipei to
sounds of London**

**Feelings of auditory
memories of Taipei**

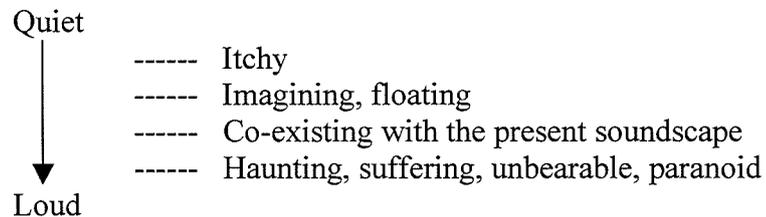


Illustration 1.11: Volume and feelings

The second issue is composition, since following the experience of recall, the connection between the London soundscape and the auditory memories of Taipei is not logical or systematic. One London soundscape does not link to only one auditory memory of Taipei. As observed from the soundwork (see *Illustration 1.10*), there is a case of one London soundscape relating to two auditory memories of Taipei, so perhaps the possibility that the second auditory memory of Taipei was stimulated by the first generated auditory memory of Taipei, instead of the London soundscape, can be considered. Similarly, it is not necessary to have a Taipei auditory memory appearing only once in a soundwork. There are possibilities to recall the same piece of memory many times, and each of their presentations can also be different. In addition, to ensure that most listeners can recognise my presented sounds, I chose to employ Barry Truax's (2002: 7) "found sound approach",⁷ in which "no transformations were used, only editing and sometimes mixing" were conducted to make the soundwork expressive. Having "always ke[pt] a clear degree of recognisability in its sounds" (Truax, 2002: 6) the "found sound approach" is commonly used in soundscape compositions.

The third issue is that, having gathered the sound materials, I, the artist, did not restrict myself to creating soundworks by following the answers to the interview questions. Rather than being the material for making representations, the interview data acted

⁷ Truax (2002) analysed the traits of soundscape compositions produced at Simon Fraser University and, according to the level of sounds being processed, placed them along a continuum between 'found sound' and 'abstracted' approaches.

more like an inspiration (e.g. ideas for soundscape compositions) for my artistic creativity.

Finally, when composing the soundworks in a stereo format the contest between the London soundscape and the Taipei auditory memories was presented in the dimension of left and right, or loud and soft. However, when the sounds of London and Taipei were similar in terms of quality and volume, such as the sounds of hair dryers in London and Taipei, and sounds of traffic and crowds in London and Taipei, the need to employ a spatial expression, such as a surround system, became apparent. This requirement thus led Artwork 2 to proceed to a surround-sound system.

1.2.3 Artwork 3: *London and Taipei* (Dolby Digital 5.1. See [Disc 2](#))

Before setting up a space enclosed by speakers, the speakers' role demands clarification. Strictly speaking, there is a difference between the space of 'inside-outside' and the space of 'here-there'. The former space sets the listener in the centre of an environment, whereas the latter requires the listener to confront the environment in order to announce 'my side and your side'. Thus, with the intention of establishing the situation whereby I am standing with my auditory memories and looking at the present London soundscape, I placed the speakers in the 'here-there' position. In other words, the speakers were divided into two sides, one of which represented the auditory memories of Taipei, and the other represented the London soundscape. In order to refer to the London soundscape as 'there', the listener stood with the speakers which emitted the auditory memories of Taipei.

When reviewing the modes of surround-sound systems, those which are available for professional usage are SDDS (7.1), Dolby EX (6.1), Dolby Digital/DTS (5.1), Dolby Surround (LCRS; 3+1) and Quadrophonic (Quad; 2+2). For the element of 'the inside' I wanted to present the artwork in an intimate environment, which meant that it was not necessary to use a large-scale surround system, such as SDDS and Dolby EX. Quadrophonic was the smallest scale to establish a surround system, and the metaphoric territories of the soundscapes of London and Taipei were established by having two speakers placed in front of me playing the sounds of the London soundscape, and the other two speakers behind me playing the sounds of Taipei.

Incidentally, because the scale of the speakers provided by the university was enormous, when the sounds were played, I could feel their vibration when leaning against the speaker (see *Illustration 1.12*). This physicality inspired me to set an extra speaker as the metaphoric generator of my auditory memories. When I leaned against this speaker and positioned it between the other two speakers which played the Taipei sounds, the metaphoric territory of the soundscape of Taipei was adjusted to facilitate the occurrence of my auditory memories of Taipei, spreading and interspersing them with the London sounds. This setting, with two speakers placed in front of me and three speakers placed behind me, was, in fact, the format of Dolby Digital 5.1, but turned 180 degrees.



Illustration 1.12:
Feeling the
vibration of the
sounds

The best way to describe how the nine soundworks were transformed in the Dolby Digital 5.1 format would be to experience the actual installation. However, since the installation is no longer available, the nine soundworks are presented according to my reasons for the spatial arrangement. In fact, while I was planning the surround-sound composition for each soundwork, I used the visual tools of timelines and matrices to decide the temporal and spatial movements of the Taipei and London sounds. However, since these tools were employed as a way to communicate with myself, some symbols may look very complex and confusing to the general public. Nonetheless, regardless of the communication issue, I see timelines and matrices as very helpful tools. Therefore, in the following nine tracks there are three samples (c, e and i) that support my reason for the compositions.

a. An airplane and a waiting room (6'51'')

When an airplane is flying across the sky the sound of its engines fill my surrounding space, and provides me with an immersive and relaxed listening experience. It is difficult to detect exactly where the airplane is. When placing this engine sound with the sound of public announcements in the waiting room of Heathrow Airport the latter is transformed into a pressing sound. Such a combination of sounds enables my emotions to be stimulated to recall previous journeys of going home.

b. London underground and Taipei metro (8'15'')

To create a small environment as if I am sitting in the London tube at the time I position sounds close to my listening point. This closeness is different from the intimacy of the auditory memories which operate inside my mind. Auditory memories of the Taipei metro occur three times in this piece. The first sound section shifts its position from my back to my front and then spreads out to the sides. This movement transforms the sounds of the Taipei metro from inner sounds to quasi-realistic sounds, and then terminates them as present environmental sounds. The second auditory memory of the Taipei metro is designed to express the atmosphere. It renders less pressure than the third memory, in which my mind is occupied by recalling a conversation which took place next to the ticket readers.

c. Newspaper vendors at Charing Cross and street vendors in the Beitou market (3'41'')

I find the sound of a newspaper vendor at Charing Cross calling, "Final", very attractive. It starts with a strong attack and ends with a gradual fade. In this composition my auditory memories of the Beitou market challenge the sound of Charing Cross newspaper vendors from time to time. Two auditory memories of the Beitou market appear in this piece (see *Illustration 1.13*). The first memory (Beitou 1), called out by the vendors of the Beitou market progresses from my side position (Point 1) to my front position (Point 2). However, the second memory (Beitou 2) is not as active as the first. It does not move to my front position (Point 2') as much as the first

memory (Point 2). It cannot replace London calls to fill the space of reality. After a short auditory trip in the Beitou market (from Point A to Point B) my thoughts gradually return to the London soundscape in Charing Cross (from Point B to Point C and A).

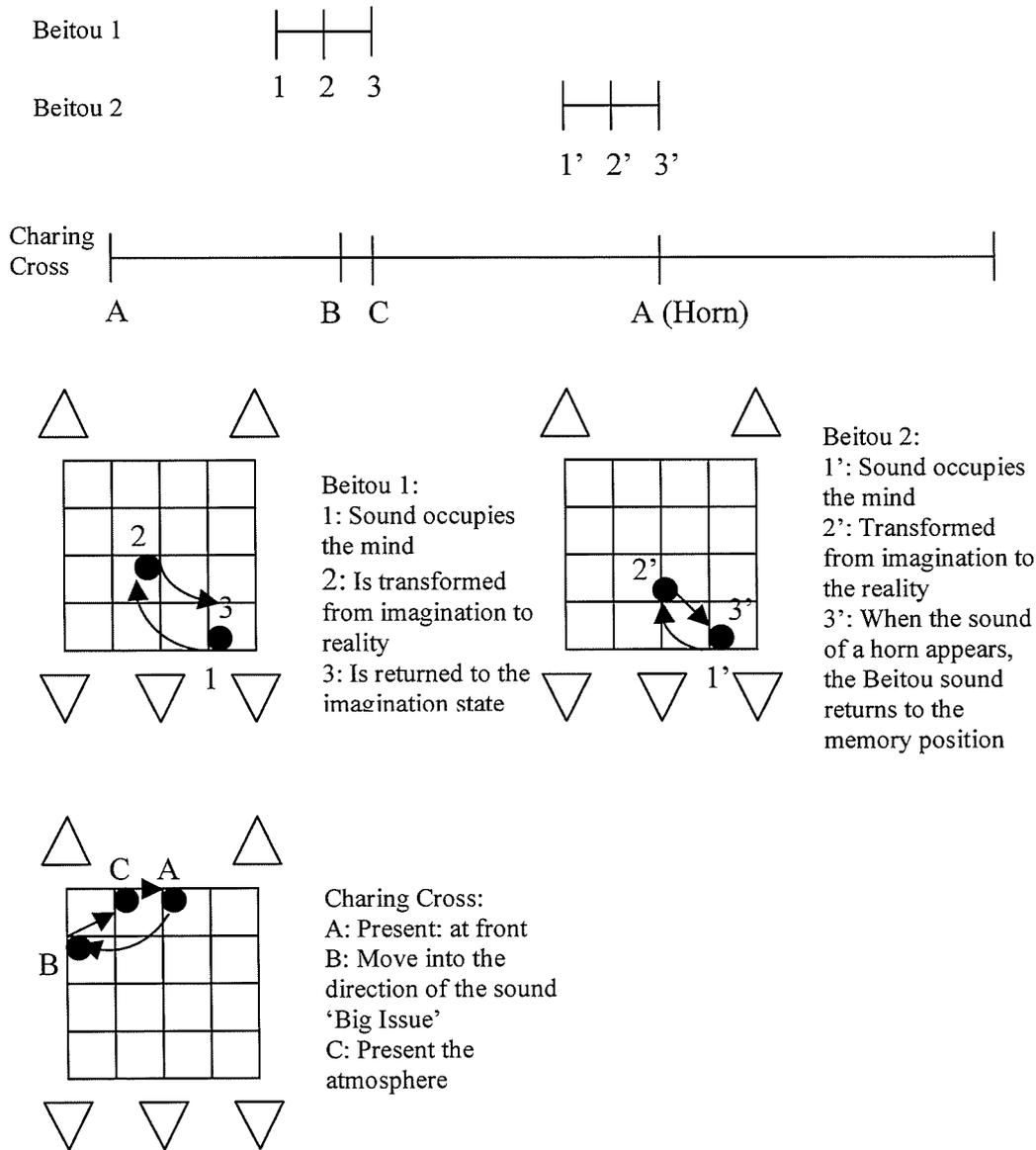


Illustration 1.13:
 Timelines and matrices for 'Newspaper Vendors at Charing Cross and Street Vendors in the Beitou Market'

d. Motorcycles in London and Taipei (2'24")

This composition starts with the engine sound of a black cab. I confront the taxi while it is waiting for the traffic lights to change. When it departs a few powerful motorcycles follow it. The sounds of the motorcycles passing by stimulate my thoughts of Taipei traffic. In this piece two groups of Taipei traffic sounds are presented at the same time. The first group is the atmosphere of busy traffic in Taipei: drivers pressing horns, policemen blowing whistles, and cars passing fast. This group of sounds is positioned as the atmosphere of my auditory memories. Starting from the back of my head the sounds shift to the front to replace the sounds of the London traffic. The second group of traffic sounds in Taipei includes a huge mass of motorcycles that are setting off when the traffic lights turn green. The mass is presented as if my memories are invading the London soundscape. Until the sounds of bicycles occur the mass of motorcycles ceases to develop. My mind then returns to the soundscape of the London traffic.

e. A newsagent in London and a 7-11 in Taipei (1'56")

Generating from the back of my head my auditory memories about shopping in a 7-11 occupy my mind (see Point 1 in *Illustration 1.14*) and expand gradually to the other realm of reality (see Points 2 and 3), i.e. the sounds of a newsagent in London (see Points A and B in *Illustration 1.14*). At the end of the composition the London sounds disappear and leave me with my memories of 7-11.

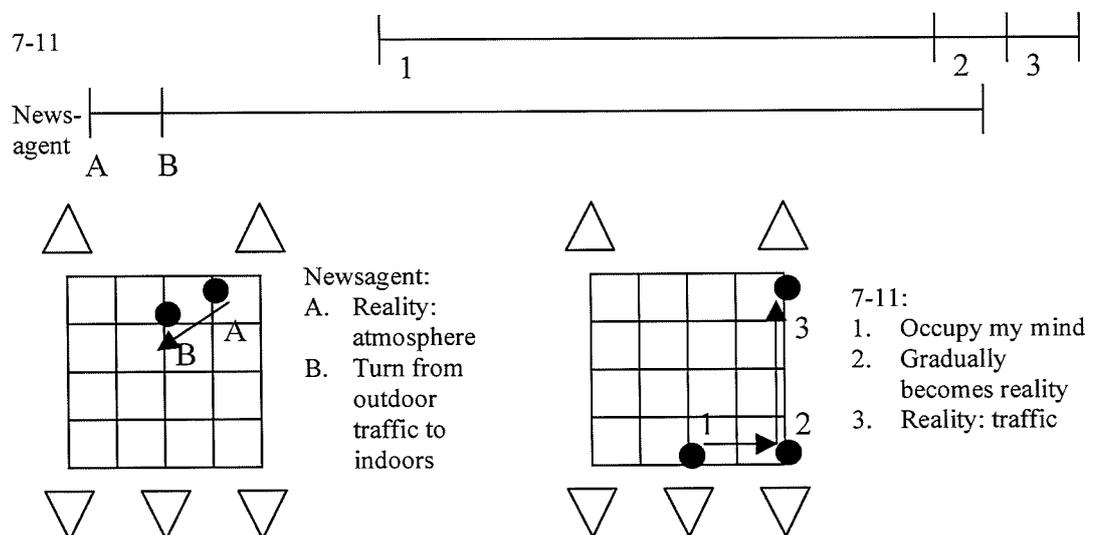


Illustration 1.14:

Timelines and matrices for 'A Newsagent in London and a 7-11 in Taipei'

f. A coffee shop in London and my high school mates in Taipei (3'52'')

Sounds of a coffee shop like Starbucks are noisy, yet joyful, to me. When I order a coffee, and wait to be called to pick it up. I need to pay attention to these noises. However, for the rest of the waiting time I am often inspired by the noises. I enjoy recollecting my happy memories of times with my high school mates. We used to chat loudly in the coffee shops of Taipei. When ordering a coffee there is always a counter placed between the staff and the customer. For this reason, I position the sounds of the coffee shop in the middle distance away from my mind. Only when I am interacting with the staff do the sounds of the coffee shop come close to my mind.

g. Sainsbury's and the Beitou market (11'50'')

When shopping at Sainsbury's there are a few situations, such as when I pick up an item from the shelf or I am at the checkout point and hear public announcements, that remind me of Taipei. Because of these intermittent recollections my experience of the sounds of Sainsbury's is mixed with Taipei and London sounds. In this composition, five auditory memories are involved, the first three of which occupy my thoughts of Taipei for a period of time, before gradually leading me back to the environment of Sainsbury's. The other two memories keep me in a state of thinking about Taipei, and thus, they are persistently placed in the speaker at the back of my head.

h. Buying an international phone card and calling home (6'53'')

When walking alone in London, I often feel that I am wrapped up in an invisible bubble which separates me from the surrounding environment. This feeling enables me to concentrate on recollecting some conversations I had with friends and family in Taipei. In this composition, I recollect a conversation I had with my parents during a long-distance phone call. When I was editing it, I bent my head down slightly since this is my usual walking posture.

i. My mother and I dry our hair (58'')

Before starting to dry my hair with the hair dryer I am attentive to the present environment of my room in London (see Point A, *Illustration 1.15*). Because of this confrontation I place London sounds in the speakers in front of me. Once my hair dryer is turned on, and making a sound, my auditory memories occur and attract my attention. At this point, since I am paying less attention to the sounds of my hair dryer (Point B), I lower its volume. Meanwhile, auditory memories start to develop (Points 1 & 1'). Through the similarity of the sounds of our hair dryers auditory memories of Taipei are transformed into illusory hearings (Point 2').

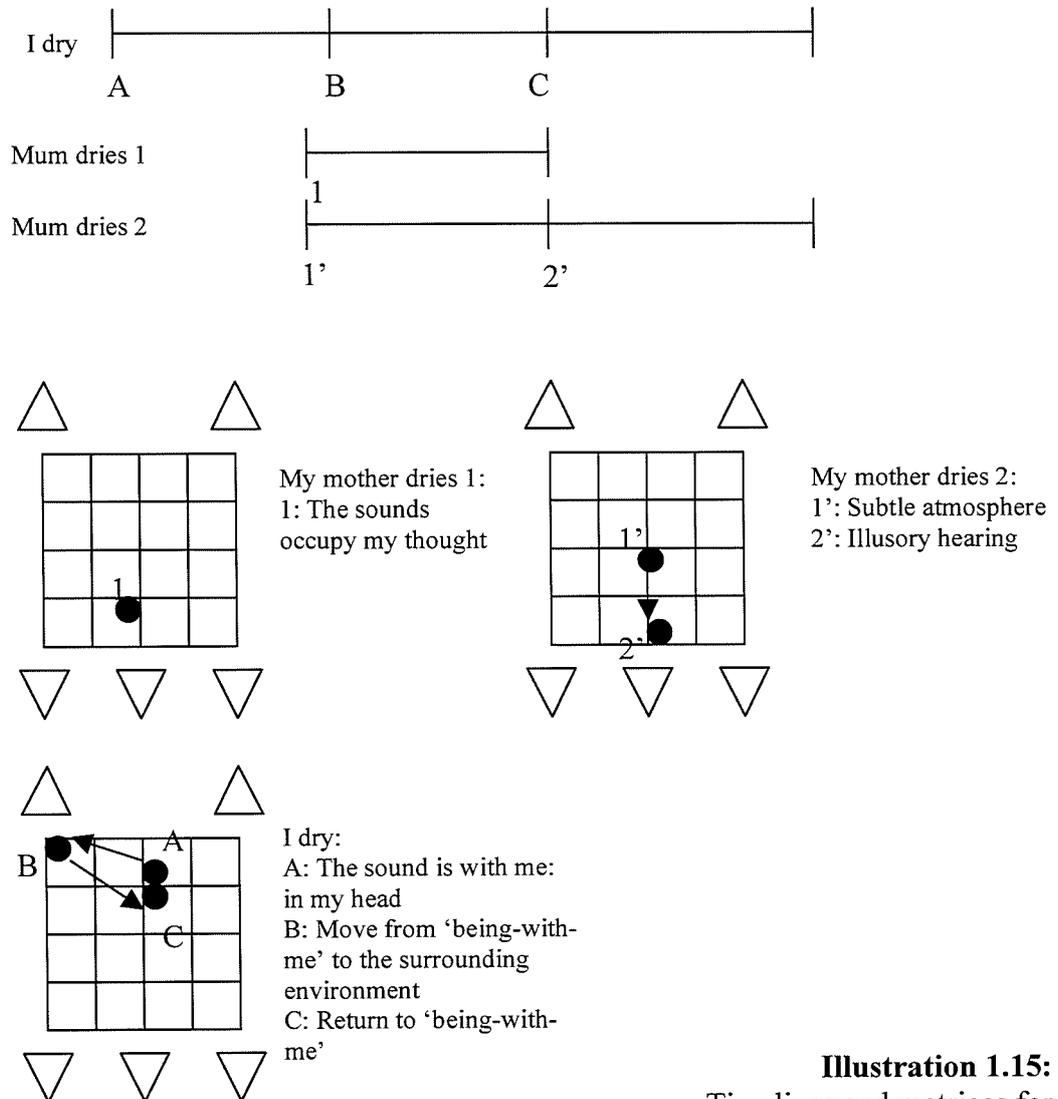


Illustration 1.15:
Timelines and matrices for
'My Mother and I Dry Our Hair'

1.3 Conclusion: introducing the concept of ‘sonic constellations’

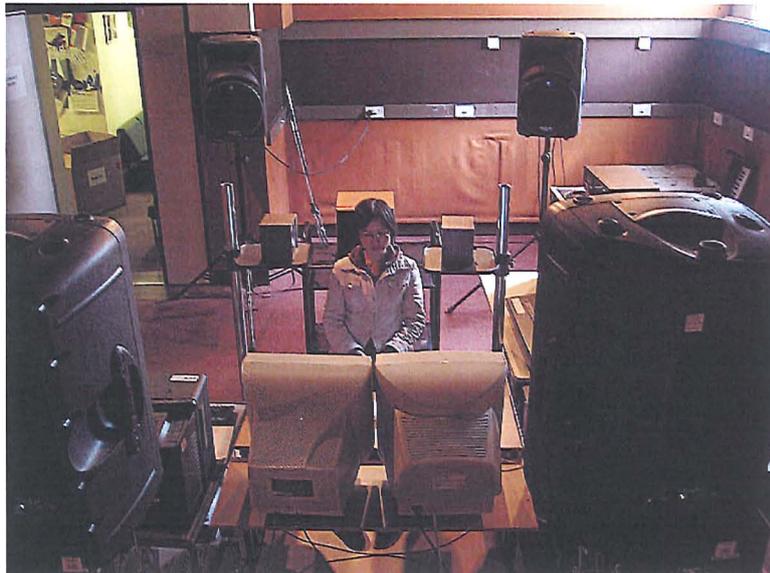
1.3.1 From Dolby Digital 5.1 to the multi-speaker installation

When reflecting on the process of making the nine compositions in Dolby Digital 5.1, it can be seen that sounds are able to move between left and right, and between the back and the front of the listener. Compared to a stereo format, the surround-sound format provides me with greater vocabulary for imagining and realising the compositions. At the same time, since we can listen to the compositions in an immersive environment, the interaction between Taipei and London sounds is demonstrated in a more physical way.

However, restricted by the design of the speaker, the physical sensation the listener can receive from the vibration of the speaker cones is still limited. Technically, sounds cannot be emitted from different parts of a speaker, since the speaker is a mono point source. Also, the arrangement of speaker cones in a speaker is rarely dense. Thus, when leaning against the speaker we cannot experience the sensation of the auditory memories of Taipei moving behind us to convey the interaction between the sounds and our mind.

To overcome this restriction the presentation of the compositions needs to be modified. I tried with speakers of various height and size placed behind the listener (see *Illustration 1.16*). In fact, speakers for the soundscape of London can also be arranged in the same way, and, by so doing, the listener is positioned in a space which is filled with sounds coming from different angles, and with different volumes and different physical sensations.

Illustration 1.16:
Multi-channel
speakers



1.3.2 ‘Sonic constellations’

While trying to grasp sounds attentively from the multi-speaker installation I seemed to orientate myself, not in London or Taipei, but between the two locations. Roughly termed, this listening experience was like being in a space of ‘sonic constellation’.

The term ‘sonic constellation’ is not new.⁸ To describe his excitement and satisfaction of using the computer to compose music, Iannis Xenakis considers himself to be a composer-pilot who is operating a cosmic vessel with controlled buttons. When listening to an achieved sound which could not have been easily made in the past, Xenakis feels that he is now “sailing in the space of sound, across sonic constellations and galaxies that he could formerly glimpse only as a distant dream” (Xenakis 1971: 144). Xenakis’s ‘sonic constellations’ can thus be perceived as a representation of the composer’s curiosity and enthusiasm of the world of sound.

By joining our perception of sound with cosmology, the idea of ‘sonic constellations’ in some way echoes Pythagoras’s idea of the ‘Music of the Spheres’. Being impressed by the similarity between the intervals of musical harmonics and the spacing of the

⁸ The following three paragraphs are quoted from my paper (With K. A. Melachroinos) “On the Way Home: Taipei Sojourners’ Sonic Constellations in London”. In T. Imada, K. Hiramatsu and K. Torigoe eds. *The West Meets the East in Acoustic Ecology*. Japanese Association for Sound Ecology and Hirosaki University International Music Centre, Hirosaki, Japan, 2006, 119-129.

planets, Pythagoras states that:

There is geometry in the humming of the strings. There is music in the spacing of the spheres (quoted in Murchie, 1969: the motto page).

He believed that the planets made musical and harmonic sounds in their revolutions and “the seven classical planets symbolised the seven notes of the scale, the heptachord in turn founded the seven-day week and perhaps the seven vowels of the Greek alphabet” (Murchie, 1969: 67).

Similar to James’s (1994: 38) interpretation of Pythagoras’s ‘Music of the Spheres’ that the cosmos is “a vast lyre, with crystal spheres in the place of strings”, R. Murray Schafer (1969: 38) creates a visualisation (see *Illustration 1.17*) and explains to his students that the generation of ‘Music of the Spheres’ is like the operation of a child’s spinning top, “as the heavens consist of millions of planets and stars, all different sizes and spinning at different rates, you can see how the Ancients thought there must be a whole symphony of such sounds” (1969: 37). Seeing the complex network of Schafer’s visualisation I am stimulated to replace all of the planets and stars with sounds I have experienced. My ‘Music of the Spheres’ becomes very hustle and bustle.

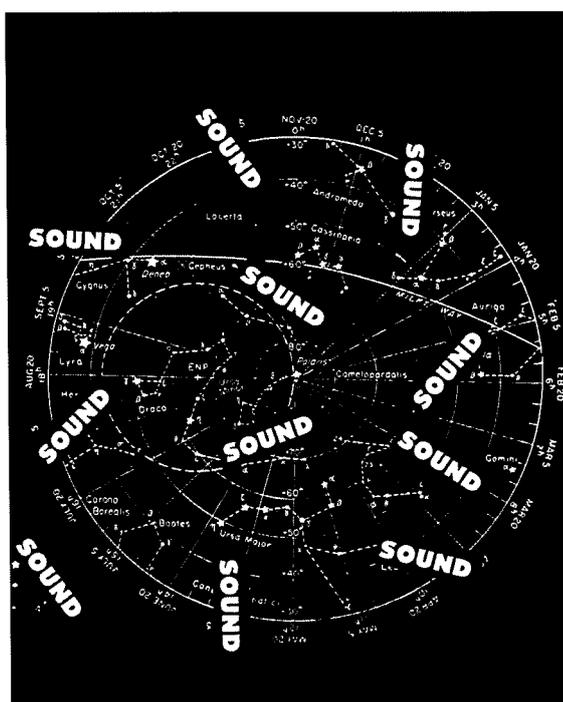


Illustration 1.17:
Music of the Spheres
(Image taken from
Schafer, 1969: 38)

In this sense my idea of ‘sonic constellations’ is different from the notions of Pythagoras’s ‘Music of the Spheres’ and Xenakis’s ‘sonic constellations’. In my approach ‘sonic constellations’ are a collection of past auditory experiences which are linked with the daily events in an individual’s life. For instance, the buzzer in underground trains which warns passengers of the imminent closure of the doors, or the nostalgic sound of an ice-cream van, are some examples of sonic experiences closely related to people’s daily routine. These examples of familiar sounds operate as a compass to assist people to navigate through the soundscape of their place of residence.

Since these familiar sounds have been gathered in different space and time ‘sonic constellations’ represent an imagined structure of listening. Furthermore, there is a considerable element of subjectivity involved in people’s relationship with their soundscape, such as ‘sound romance’, to follow Schafer’s terminology, where “any past or disappearing sound [is] remembered nostalgically, particularly when idealised or otherwise given special importance” (Truax, 1999: Website).

It is worth noting that the components of travellers’ ‘sonic constellations’ are not permanent, but rather change with time. When they first arrive in a foreign land the number of the auditory memories of the homeland employed for interpreting the foreign land is larger than the number of the surrounding sounds of the foreign land which are used for the same purpose. After travellers have stayed in the foreign land for a period of time they employ fewer auditory memories of the homeland than surrounding sounds of the foreign land for orientation. In this respect, after some time, the ‘sonic constellations’ of travellers become a mix of auditory experiences of the homeland and the foreign land.

1.3.3 Next: from personal to public

The soundworks and thoughts I have raised so far are derived from me myself. However, despite being abroad for fifteen years, my personal experiences which can be taken as materials for art practices are not limitless, and therefore, it is necessary to find a way to obtain more materials to extend the project to a wider and deeper scope.

Fortunately, there are some pioneering works, such as that of audio documentarian, Tony Schwartz, which can provide guidance in this respect. The grandparents of Tony Schwartz were migrants to New York. Having seen the Puerto Ricans migrating to the same place in his time (in the 1940s and 1950s) and suffering from misunderstanding or discrimination, Schwartz decided to spend eight years producing the audio documentary *Nueva York: A Tape Documentary of Puerto Rican New Yorkers* (1955) to raise people's understanding of the migrants (Schwartz, 1955: record leaflet). By interviewing this specific group of people and their neighbours, teachers and landlords, as well as listening to songs which reflected the mood and lives of overseas Puerto Ricans, Schwartz's documentary expresses sincere and emotional concern, not only for his own family members, but also the history of all New York migrants.

Schwartz's example encourages me to adopt interviews as a route to developing the width and depth of my subject of interest since, by means of interviews, I can learn the sounds people recall of their homeland when they are in a foreign place. I can also observe whether or not they experience something like my 'sonic constellations'. Nevertheless, after documenting the interviews as Schwartz did, how can I present the interviewees' experiences in an artistic way?

Based on the format of the multi-speaker installation with which I experimented earlier (see section 1.3.1), having more speakers does not seem to be a feasible and economic approach. Under such a consideration, I developed a few principles to extend the art project.

Firstly, I wanted to interview only a few people about their listening experiences, and in order to narrow down my options of interviewees, I focused on people who had a similar cultural background to me, such as Taipei sojourners in London (see 2.5.2.1 for further discussion). Secondly, developing my imagination of 'sonic constellations', I wanted to present the idea of connecting the listener to his or her auditory memories with a symbolic body-gesture of using hands to grasp speakers as they are playing back sounds. By so doing, the interaction between the listener and his or her imaginary 'sonic constellations' can be emphasised in a concrete way. By combining these two principles, an initial proposal for realising the artwork, *Sonic Constellations*, was raised as a goal of this research (see *Illustration 1.18*).

In this artwork, the sounds of London are played back from a pair of speakers installed on two opposite sides of a dim room. On the other two sides of the room maps of Taipei and London are created by the projections of two slide projectors. Between the two projected maps, depending on where the sounds are recorded, cables are stretched to indicate the links between the Taipei and London sounds. Since small speakers will be hooked onto the cables to play the sounds of Taipei, the audience can walk around the room and hear the mixed sounds of Taipei and London. When they read the tags attached to each small speaker to ascertain information about the Taipei sounds (i.e. dates and locations of recordings) the audience can also shift the speakers along the cables to explore different fusions of sounds.

Chapter 2 Soundscape: a literature review

Environmental sounds are considered to be the most essential research element to develop the proposed artwork, *Sonic Constellations*. The artwork should be realised by taking into consideration several issues, including sound installation and interviews, and reviewing how environmental sounds can be dealt with in an interdisciplinary way. In addition, since *Sonic Constellations* involves a juxtaposition of Taipei and London sounds, it is necessary to explore the possible value of having different cultural sounds included in the artwork.

Because soundscape studies approach environmental sounds in an interdisciplinary way, they act as an important reference of my project. To demonstrate the importance of soundscape studies in realising *Sonic Constellations* it is necessary first to take a close look at the World Soundscape Project conducted by the Schafer group.

2.1 About the World Soundscape Project

The universe is your orchestra (Schafer, 1969: 62).

Considering the world as a space filled with all sorts of sounds, Schafer proposes that the listener is like a composer creating a “world symphony” (Schafer, 1969: 61) consisting of all the sounds of the world. While expressing his aesthetics of environmental sounds, he also reveals an ecological concern.

Only a total appreciation of the acoustic environment can give us the resources for improving the orchestration of the world soundscape (Schafer, 1977a: 4).

2.1.1 History

In the early 1970s, Schafer founded the World Soundscape Project (WSP), a research group based in Vancouver, with the aim of raising people's awareness of their soundscapes, and developing methodologies for soundscape studies. Soundscape, defined by Schafer (1977a: 7) as an "acoustic field of study", can be a musical composition, a radio programme or an acoustic environment. As a research subject, soundscape studies focus on the acoustic environment by utilising an interdisciplinary approach, which encourages "musicians, acousticians, psychologists, sociologists and others" (Schafer, 1977a: 4) to adopt it. Soundscape studies intend to understand the relationship "between man and the sounds of his environment, and what happens when those sounds change" (Schafer, 1977a: 3).

Since Vancouver was expanding rapidly because of urbanisation, the WSP was set to function to raise people's awareness of noise pollution and changing soundscapes by means of education and research (WSP: Website). In order to achieve its goal, the WSP set itself a few tasks, as follows:

*... the recognition and preservation of important and socially meaningful sounds (soundmarks) and old or disappearing sounds of the recent past;
the collection of cross-cultural information concerning individual sound preference and sound phobias as well as that concerning the social differences in soundmaking behaviour and attitudes to sounds;
surveys of the historical development of sounds,
and the development of a flexible methodology which can be applied to specific environments anywhere and thereby assist in the interpretation of the world soundscape as a whole* (Langlois, 1974: 1). ...

When Barry Truax, a team member, published his *Handbook for Acoustic Ecology* in 1978, the WSP had already produced three books, entitled *The New Soundscape* (Schafer, 1969), *The Book of Noise* (Schaffer, 1970), and *The Tuning of the World* (Schafer, 1977a) and one series of books entitled *The Music of the Environment Series*. Out of the five books of *The Music of the Environment Series* three of them, *The Vancouver Soundscape* (No. 2, Schafer (ed.), 1974), *European Sound Diary* (No. 3,

Schafer (ed.), 1977b) and *Five Village Soundscapes* (No. 4, Schafer (ed.), 1977c, (which will be discussed later), were generated by field projects. The WSP's publications have become important sources of reference for soundscape enthusiasts.

Judging by the performance of WSP, the group had engaged in both local (only one soundscape was involved, e.g. *The Vancouver Soundscape*) and international (places of different countries were involved. e.g. *Five Village Soundscapes*) soundscapes. Despite the fact that the project was wound down after Schafer left Simon Fraser University in 1975 (Westerkamp, 1991: 3), the WSP's interest in local and international soundscapes did not diminish. Instead, it became widespread throughout the world, and in 1993 the World Forum for Acoustic Ecology (WFAE) was founded as an association to connect groups from different countries passionate about soundscape studies. Australia, Canada, Switzerland-Germany-Austria-Italy (as one group), Finland, Greece, Japan, Mexico, UK & Ireland and the United States are all currently affiliated with WFAE.

Having attracted a following of various nationalities, the World Soundscape Project seems to have built a relationship between soundscape and the world. However, despite having the word 'world' in its name, the WSP's international ambition did not go beyond a single country (e.g. Canada). Thus far, although many regional soundscape studies have been conducted by regional groups (e.g. the Japanese Environmental Protection Agency's *100 Soundscapes of Japan*, the Finnish Society for Acoustic Ecology's *One Hundred Finnish Soundscapes*, the New York Society for Acoustic Ecology's *Sound-seeker*, and the University of Melbourne's *Australian Sound Design Project*), there have been few projects⁹ to bridge these regions.

Looking back at the development of soundscape studies, it is interesting to note that one of the WSP's initial tasks, "the development of a flexible methodology which can be applied to specific environments anywhere and thereby assist in the interpretation of

⁹ In some way, Yu and Kang (2006) and Kuwano et al. (1999) have bridged different regions by conducting comparative studies about the environmental sound quality in different cities and countries. Despite the fact that the importance of cultural differences is reflected, their research directions are different from mine. They employ quantitative methods and work with local people. In addition, the sociologist, Juju Wang (2001), compares the soundscapes of Hsingchu of Taiwan and Vancouver of Canada from the aspect of people, space and activity. By describing the variety of sounds in detail, Wang asserts that soundscape is a valuable asset to be considered in urban design.

the world soundscape as a whole” (Langloia, 1974: 1), has directed soundscape researchers to focus on their local soundscapes. An international perspective, in the form of a project involving places in different countries, is rarely seen in the field of soundscape studies. Consequently, the current ‘World Soundscape’ is presented by patches of local soundscapes, and the existence and operation of the linkages between them remain unclear. Being intrigued by this research culture, I would like to take a close look at the WSP’s earliest international soundscape research, the Five Village Soundscapes, to develop the focus of my PhD.

2.1.2 Development—Five Village Soundscapes and other international soundscape researches

During the spring and early summer of 1975, Schafer and four other team members¹⁰ left Vancouver for five European villages, namely Skruv in Sweden, Bissingen in Germany, Dollar in Scotland, Cembra in Italy and Lesconil in France. These five villages were chosen because they were located off main roads, their soundscapes were “self-contained”, and “a native speaker who knew both the regional dialect and spoke fluent English” was made available (Schafer (ed.), 1977c: 1-2). The aim of the Five Village Soundscapes (FVS) research was to compare them with the data they had obtained from their earlier study of the Vancouver soundscape.

This was a very intensive project, as they stayed in each village for a very short period of time, between a week and ten days (*ibid*: 1), interviewing local people and school children to collect their perceptions of the local soundscapes. Qualitative, as well as quantitative, methods were employed to gather the data. The researchers asked the local people questions about the sounds they liked and disliked, and what sounds of the past had been like in the local area. They also measured the disturbance of the traffic noise of the villages. While the team members tried to understand different villagers’ attitudes to their local soundscapes, they also used comparisons to generate a worldview of the soundscape. For example, the results of the Sound Preference tests

¹⁰ The four members who went to Europe with Schafer were Howard Broomfield, Peter Huse, Jean Reed and Bruce Davis. There were also a few members, such as Hildegard Westerkamp, Barry Truax, Wendy Pearce, Pat Tait and Jane Hewes, who stayed in Canada to assist the completion of the project. I am grateful to Hildegard Westerkamp for providing this information by e-mail on the 29th May and the 1st June 2009.

(*ibid*: 69) made with the children of these five villages, demonstrated that all of the children did not like the sound of chalk on the blackboard (*ibid*: 70). It is also worth mentioning that only some of the children of Bissingen considered silence to be a pleasant sound (*ibid*: 68). The motorised traffic count was another example of a comparison conducted by the research team, and this enabled the researchers to conclude that Skruv and Dollar were more dominated by motorised traffic sounds than Cemba and Lesconil. Because of the mountainous landscape of Cemba, the impact of the traffic sound on its residential area was even smaller than that of Lesconil (*ibid*: 77).

Twenty-five years later, the five villages were revisited, but by a different team. Led by the Finnish scholar Helmi Järviluoma, the project entitled *Acoustic Environments in Change (AEC)* was initiated in 2000. By adding a Finnish village, Nagu, to the five villages chosen by Schafer's team in 1975, more comparisons of soundscapes were conducted "to study the transitions in European soundscapes" (Tampere Polytechnic: Website). Students of the Finnish university, Turku, were sent to the villages to collect sounds, pictures and sound diaries. They checked whether or not the local 'soundmarks'¹¹ of 1975 still functioned in the same way in 2000, and whether or not the soundscapes of 2000 still interacted with the residents in the same way as they did in 1975. Also, with an emphasis on the element of culture, the project intended to "assist each locality" to "create practical means... in designing and constructing its soundscapes (*ibid*)."

However, regardless of incorporating one more village from a country which was not originally included in FVS, AEC's focus was still local, and its projection of the 'World Soundscape' was shaped by patches of local soundscapes. Since AEC was undertaken twenty-five years after FVS, I cannot help asking why, in the year 2000, the six villages' soundscapes still had no interaction with other soundscapes. Were they still self-contained? Also, when undertaking an international soundscape research, why were local school children and village elders the only interviewees to be approached? I wonder if the FVS and AEC researchers ever considered interviewing

¹¹ Schafer (1977a: 274) proposes the term 'soundmark' and explains that this is "derived from *landmark* to refer to a community sound which is unique or possesses qualities which make it specially regarded or noticed by the people in that community". This term is used widely by soundscape researchers.

people who had experience of living in other places, or people who were temporarily living in these villages.¹² To develop my international soundscape research, I would like to initiate a few questions to investigate FVS.

2.2 Question 1: What if the researchers were familiar with the targeted soundscapes?

The anthropology of the senses, explained by the anthropologist, Tim Ingold (2000: 283), is not “concerned with the varieties of sensory experience, generated in the course of people’s practical, bodily engagement with the world around them, but with how this experience is ordered and made meaningful within the concepts and categories of their culture”. To support his belief in the relationship between sensory subjects and culture, Ingold refers to Constance Classen’s (1993: 136) idea of ‘sensory models’ that a sensory experience “may be selected, metaphorically, to ‘stand for’ the central concepts and values of a culture” (Ingold, 2000: 283). Hence “sensory models are cultural models, and sensory values are cultural values” (Classen, 1993: 136). Ingold also refers to David Howes’s point that “human beings are not simply endowed by nature with ready-made powers of perception, but that these powers rather cultivated, like any *skill*, through practice and training in an environment” (*ibid.*). Apart from our innate capabilities, culture also shapes our perception.

Inspired by Ingold’s clarification, I am curious about how a soundscape researcher prepares for the identification of ‘sensory models’ and ‘skills’ when undertaking fieldwork.

Because of the way in which the Schafer’s team conducted the Five Village Soundscapes project, i.e. short and intensive, it was unavoidable that the team members’ limited knowledge, i.e. ‘skills’, of the targeted villages would affect the outcome of their fieldwork. Apart from not knowing much about the targeted places and people (Schafer (ed.), 1977c: 1), Schafer’s team members also had communication difficulties, since they could not speak all of the local languages and dialects (*ibid.*: 1).

¹² During the time of my research, the new publication *Acoustic Environments in Change & Five Village Soundscapes* (2009) was not available. Thus, potential discussions cannot be developed at this time.

He admitted that “the biggest problem was language” (*ibid*: 2) and that the research team had to depend heavily on local guides.

Since Schafer’s team was not equipped with local knowledge and languages to undertake their fieldwork, I cannot help questioning how, without having visited the targeted towns before, the team was sure that the towns’ ‘sensory models’ must be auditory, and that auditory perception was an appropriate way to investigate it. Also, within the ten-day short stay, how did the team manage to identify and comprehend the auditory ‘skills’ processed by local residents?

I am aware of the fact that it is often the desire to know what motivates researchers to undertake fieldwork. Therefore, before arriving at the targeted town, they are likely to know little about the place, and they need interviewees in the field to make their project possible. Porteous (1990: 61) highlights this point by making the distinction between what he terms as the “expert’s view” and the “inpert’s view”. The “expert’s view” generates the “objective soundscape”, a soundscape that is understood through machinery measurements for sound frequency and volume. The “inpert’s view” reflects the “subjective soundscape”, a soundscape that is understood by gathering information from local residents.

However, despite the fact that the local “inperts” may be more important than parachuting experts for reflecting a piece of knowledge, I believe that the researchers of FVS could not solely rely on local residents to provide clues and answers. They should have stayed in the targeted villages for a longer period of time. If such an arrangement were made, more knowledge would have been obtained about the local people, culture and languages, which would have been of great benefit to the researchers’ investigations into the targeted soundscapes. Therefore, I would like to ask what the results of FVS would have been if the researchers had been familiar with the targeted soundscapes. In other words, if the researchers had visited the targeted soundscapes a few times, and if, when walking in the streets, they could have distinguished the cultural differences between administrative districts, or been capable of understanding the cultural meanings of the sounds for the local people.

Inspired by the questions I posed to the researchers of FVS, I would also like to ask myself a similar question, i.e. how my familiarity with the areas under examination is going to affect my own international soundscape research, including the design of the interviews, the selection of interviewees, the presentation of the interview results, and the analysis of the project. My personal background is that I grew up in Taipei but I have lived in London for many years. I speak Mandarin, Taiwanese and English, and I know the cultural differences between the districts of Beito and Walthamstow. In both of the cities of London and Taipei, I know what sounds occur when public transport is moving, and I know how people respond to the sirens in the streets. By exemplifying the local knowledge I have obtained and the long periods I have spent in the targeted soundscapes, I indicate my preferred position when adopting the anthropological elements for the research.

2.3 Question 2: What if the targeted soundscapes had been investigated not only through auditory, but also visual, senses?

Following Classen's (1993) idea of 'sensory models', I question the fact that the villages of FVS may not be suitable for investigation by means of auditory perception. Here, I also want to question whether or not research of soundscape must be undertaken only by means of our auditory sense. In fact, soundscape researchers' interest in sound, and their enthusiasm for awakening people's listening awareness, may have brought them to a conflict which Ingold (2000: 253) warned about:

One of the ironies of the contemporary critique of visualism is that in calling for the restoration of hearing to its rightful place in the ratio of the senses, it actually reproduces this opposition between hearing and vision, and with it the very narrow and impoverished concept of vision to which its enlistment in the project of modernity has brought us.

Following Gibson and Merleau-Ponty, Ingold (2000: 268) believes that our senses should not be analysed separately, but that they should rather be considered as being "organs of the body as a whole, in whose movement, within an environment, the activity of perception consists". When soundscape researchers express their focus on sound as a research subject, I would like to suggest that they consider the influence of the visual world on people's auditory perception, or employ visual tools such as maps,

photos and drawings as a way to avoid imposing competition between hearing and vision. In fact, while criticising researchers' unbalanced consideration about visual and aural perceptions, the criticism of anthropologist, Andrew Irving, of the visual techniques (e.g. photographs or filming) in ethnography can possibly offer me the potential to extend the issue of sensual collaboration. He states:

[V]isual collaborations, including those using photography, are embodied activities that involve narration, whole-body movement, touch, and the negotiation of various social contexts. As such they are more properly regarded as types of performative ethnography rather than simply 'visual' techniques (Irving, 2007: 206).

The idea of performance can actually be identified from my proposed artwork, *Sonic Constellations*. It does not only contain aural and visual perceptions, but also the audience's physical actions. Developed from the above discussion of senses, Irving's suggestion of performance seems to be a possible element to be discovered in the latter part of my research.

2.4 Question 3: What if the listeners were not the natives?

To understand a soundscape, we can approach it, not only through our auditory perception, but also visually. Similarly, the people we can approach for information about a soundscape can not only be local residents, but also foreigners.

The two international soundscape researches, the Five Village Soundscapes and the Acoustic Environments in Change, both approached natives to conduct the interviews. Although several members of the WSP team were not originally Canadian nationals (Jean Read, who was Welsh, had immigrated to Canada in the 1970s (Schafer, 1977b: 1), Hildegard Westerkamp, a German, had emigrated to Canada in 1968, and Howard Broomfield was born in the US),¹³ they did not consider it necessary to approach foreign listeners for their project. Such a strategy raises an interesting issue about the identity of the interviewees. Approaching local people for information is a reasonable choice when conducting research about a local soundscape. However, when

¹³ I would like to thank Hildegard Westerkamp for providing the information by e-mail on the 29th May and the 1st June 2009.

undertaking international soundscape research to which foreign listeners could contribute knowledge, why were foreign listeners not considered?

Having a particular interest in the meaning of place, the humanistic geographer, Yi-Fu Tuan (1974: 63), describes the difference of perception between the visitor and the native as a pictorial surface and an immersive totality.¹⁴ I would not draw such an absolute line between the visitor and the native, although I do agree with Tuan (1974: 63) that, even though a tourist stays in a place for only a short period of time, as we are a “mobile society, the fleeting impressions of people passing through cannot be neglected”.

He states (*ibid*: 65):

Obviously the visitor's judgement is often valid. His main contribution is the fresh perspective.... The visitor is often able to perceive merits and defects in an environment that are no longer visible to the resident. ...local residents tended to shunt unpleasant reality out of mind, turning a blind eye to what they could not effectively control.

Echoing Tuan, Schafer (1974: 16) considers the visitor's freshness as a “useful stage” of listening training. Schafer believes that visitors can be detached from the local soundscape, and she perceives the soundscape “as an object of curiosity and aesthetic enjoyment” (*ibid*: 16). This is a unique listening position for identifying the value of a soundscape.

In their research paper, ‘*Features of the Soundscape in Fukuoka City, a Major City in Japan, Recognised by Foreign Residents*’, two Japanese researchers, Shin-ichiro Iwamiya and Maiko Yangihara (1998: CD-ROM), studied overseas students' listening experiences. Three questions were posed to the respondents of a questionnaire, as follows:

¹⁴ “Generally speaking, we may say that only visitors (and particularly tourists) have a viewpoint. Their perception is often a matter of using their eyes to compose pictures. In contrast, natives have a complex attitude derived from their immersion in the totality of their environment” (Tuan, 1974: 63).

- (1) What sounds are usually heard in Japan but never in the home country?
- (2) What sounds are usually heard in the home country, but less in Japan?
- (3) What is your total impression of the Japanese acoustic environment?

The conclusion of the paper states that overseas students' perception of the Japanese soundscape is different from that of the indigenous Japanese. In fact, the native Japanese do not recognise the sounds nominated by the foreign respondents as the Japanese soundscape. This difference, caused by the listeners' cultural identities, actually provides me with a positive reason for approaching a foreign listener to understand a soundscape, even if the research subject is not the international soundscape, but the local one.

Two soundscape enthusiasts, Cathy Kmita and Richard Windeyer, have expressed their opinions of the sounds of foreign countries in their sound diaries. In Kmita's (1998) diary, she talks about the sound she heard of Korean potato trucks by referring to her auditory memory of the bell sound on a Canadian Dickie Dee ice cream car. In Windeyer's (1998) diary, he mentions his perception of the soundscape of Paris with rather generalised phrases, for example, "... but in North America..." and "we North Americans..." As a matter of fact, the comments about international soundscapes like these two made by Kmita and Windeyer are rarely reflected and noted down in the field of soundscape studies. When observing the way in which they describe the soundscapes of foreign countries, I can see that they are both recollecting sounds of their homeland. Their imaginary linkages between their homeland and the foreign land encourage me to investigate further potential aspects of my own international soundscape research. This research subject is certainly more than a mere comparison between sound signals,¹⁵ such as the Sound Preference test in the Five Village Soundscapes.

When talking about foreign listening experiences, the views of German-born Canadian soundscape researcher, Hildegard Westerkamp, should not be ignored. In her paper, the *'Soundscapes of Cities'* (1994: Website), in which she compares the soundscapes

¹⁵ Schafer (1977a: 10) proposes the term 'sound signal' and defines it as being "any sound to which the attention is particularly directed". The binary relationship between 'sound signals' and 'keynote sounds' is similar to figures and ground in visual perception.

of Brasilia and New Delhi, Westerkamp demonstrates her listening experience in foreign countries “from the perspective of the visitor, the outsider” (*ibid.*). Apart from making comparisons between the two soundscapes, such as “In contrast to Brasilia, New Delhi is a humanly very expressive soundscape”, she also highlights the influence of her cultural background on her listening experience. For example, with her North German Protestant background, Westerkamp imagined the bells of the Hindu temple chiming like Western church bells. When she visited a Hindu temple, and learned about the differences between the two cultures, Westerkamp finally realised that her question, “At what time of day do the temple bells ring?” (*ibid.*) could not be understood by the local people, because Hindu bells simply ring throughout the day.

Reflecting on the afore-mentioned soundscape projects, taking the foreigner as a listener is useful for further investigation into an international soundscape research. However, the result of the research would be different depending on the duration of the foreigner’s stay, whether as a tourist, a sojourner, an immigrant or another. Being a tourist, Westerkamp could listen to the Hindu bells with fresh ears. If she had been an immigrant she may have ignored the existence of the sound of the bell because it rings so often.

Westerkamp’s example can also be taken as a response to the issue of familiarity, which was mentioned earlier in 2.2. If Westerkamp had wanted to investigate the Hindu bell sounds further by means of the input of interviewees, her foreigner’s fresh ears would not have been sufficient as the only tool. She would have needed to identify concepts the interviewees could understand, as well as the questions she could ask and communicate with them.

Taking into consideration the above points, my international soundscape research (defined in the Introduction) aspires to focus more on the listeners than the soundscape of a particular place. I would therefore like to identify this PhD research by adopting a more precise term. This research is about foreign listening experiences. In short, it is a foreign listening research. To this extent, both the researcher and the interviewees need to be familiar with their homeland, as well as the foreign land. They need to have relatively updated knowledge, including the language and culture of both places. For this reason, I would like to take the sojourner, whose duration of being abroad is in the

middle ground between the tourist and the immigrant, as the identity of the researcher and the listener in my international soundscape research.

According to Furham and Bochner (1986:112):

*'Sojourn' is defined as a 'temporary stay at a new place'. The word 'sojourner' has usually been used to denote a traveller, and a 'sojourn' is most often thought to be an **unspecified** amount of time spent in a new and unfamiliar environment. The precise length of stay and the motive for travel are not specified.*

In adopting the concept of taking a sojourner as the listener in foreign listening research we should be aware that the sojourner is not only a foreigner¹⁶ (e.g. a person coming from Taipei to stay in London) and a traveller¹⁷ (e.g. a person who is taking a journey to London), but also a person whose duration of stay in the foreign place is uncertain. In OED Online (Website, accessed 3rd Nov 2005), to sojourn means “to make a temporary stay in a place; to remain or reside for a time”. The concept of the sojourner is thus different from the concept of the tourist, on say a guided tour, who knows the precise date of returning home. It is also different from the concept of the immigrant, which indicates permanent settlement. The sojourner is a person who is journeying with no fixed schedule.

2.5 Conclusion

Thinking through my proposed artwork, *Sonic Constellations* (see 1.3.3), and the three initial questions about the Five Village Soundscapes, I was keen to develop foreign listening research by considering the sojourner as the informant. At the same time, I wanted to research soundscapes with which I was familiar in order to avoid a language barrier and a cultural misunderstanding.

¹⁶ According to *The Oxford Dictionary of English* (Soanes, C. and A. Stevenson, 2005): A foreigner (noun) is “a person born in or coming from a country other than one's own”.

¹⁷ According to *The Oxford Dictionary of English* ((Soanes, C. and A. Stevenson, 2005): travel (verb, no object, with adverbial) is about “making a journey, typically of some length”, and a traveller (noun) is “a person who is travelling or who often travels”.

2.5.1 Shaping the case study: field work and homework

My cultural background is that I was born and bred in Taipei, the capital of Taiwan, and lived there for twenty-two years, after which I came to the UK in 1995 and have lived in London, the capital of the UK, since 1998. Thus, I feel more confident in initiating foreign listening research with people like me, who grew up in Taipei and now live in London, than with people from other cities and countries. Based on my research interests, therefore, the targeted soundscapes are London and Taipei, and the targeted listeners are Taipei sojourners currently living in London.

By registering my research with a UK university and targeting Taipei as a place to collect materials, researchers may take it for granted that Taiwan is my fieldwork. However, to me, as a researcher originally from Taiwan, this is more like what Kamala Viswesvaran (1994) terms my “homework” (quoted in Lavie and Swedenburg, 1996: 20), which “involves the dehegemonisation of the white West and the study of it as a field site itself” (Lavie and Swedenburg, 1996: 20). Before coming to London to study, I had no plan to learn about my hometown, Taipei. However, to make the foreign listening project possible, I needed not only to interview people in London, but I also needed to return to Taipei to collect sounds which I may have not heard before. Therefore, in contrast to traditional anthropologists who go to an alien place for fieldwork and observe the local culture from scratch, I returned to Taipei to do my “homework” and learn more about my hometown.

In addition, since I am not a native resident of London, it is a foreign place to me, and interviewing people in London becomes my fieldwork. Nevertheless, since I left Taipei and have lived in London for more than ten years, London is not completely foreign to me. Equally, the question, ‘do I really know Taipei?’ is also valid. I may know of its past, but what about what has happened since I left? By conducting this research, I actually engaged in both “homework” and fieldwork to continue redefining my understanding of Taipei and London, and my relationship with both of these places.

2.5.2 Definitions of terms

Upon reflection of the discussions generated in Chapters 1 and 2, it is necessary to clarify further a few terms before the research is further developed. These are: ‘London-based Taipei sojourners’, ‘the London soundscape’ and ‘sojourners’ soundscapes’.

2.5.2.1 ‘The London-based Taipei sojourners’

In 2.3 Question 2, I propose a definition of a sojourner. Nevertheless, to define the term, ‘London-based Taipei sojourners’, it is necessary to understand its relationship with the other two elements, namely London and Taipei, before establishing it.

2.5.2.1.1 London

According to Great London Authority’s Data Management and Analysis Group (DMAG) London has a population of 7.56 million people (DMAG, 2008: 1) and covers an area of 1,579 km² (DMAG, 2005: 7). It is the capital of the UK and is defined administratively as being the area of the Greater London Authority, which includes Inner London and Outer London (Klodawski and Bains, 2008: 6). As the UK capital, London attracts 40 percent (Spence, 2008: 1) of migrants who come to live in the country. In 2008 more than one third of London’s population, i.e. 2.3 million people were migrants (Spence, 2008: 3). By embracing “300 languages and 50 non-indigenous communities with populations of 10,000 or more” (Guardian, 21st January 2005), London is truly a multi-cultural city. DMAG uses the term ‘migrant’ to refer to

all [of] those born outside the UK and therefore [it] relates to migrants in the very broadest sense. [The term] covers a very diverse population, ranging from those whose residence is temporary (as the term is often taken to imply), to people whose settlement is long-term and permanent (Spence, 2008: 11).

It is clear from this definition that settled immigrants account for a large part of the foreign-born population in London. However, the impact of sojourners cannot be ignored. Although accurate data of the number of sojourners in London was not available when I began to develop this research in 2004, 50 percent of the “in-

migrants”¹⁸ (262,000) in the UK specified the duration of their intended stay in the country as being between one to two years (Office of National Statistics, 2004: xv). However, despite the high proportion of migrants likely to be sojourners, this figure cannot be corroborated. UK authorities do not carry out embarkation controls to provide precise data about the population of sojourners in the country,¹⁹ let alone London.

2.5.2.1.2 Taipei

Taipei is set as the hometown of the sojourners in this PhD research. Its role is contrary to that of London, the foreign city. Literally meaning ‘North of Taiwan’, Taipei has been used as a geographical term since the nineteenth century. In 1884, the Chinese empire defined Taipei as being the administrative area of the north of Taiwan, which coincided with the then administrative area of the Zhong Zheng District. In 1920, under Japanese colonisation, the administrative area of Taipei was expanded to its present size, renamed Taipei Chou Siah Shi (Taipei State Governed City / 臺北州轄市) and was administered by Taipei Shi Yi Suo (Taipei Municipal Office / 臺北市政府). The term Taipei Shi, meaning ‘Taipei City’, was thus generated (Taipei City Government, 2006).

Since 1945, Taipei City has been the capital of Taiwan, a democratic country in Southeast Asia. Currently, Taipei City has a population of 2,629,269 (Department of Budget, Accounting and Statistics, Taipei City Government, 2008: Website) and covers twelve districts with an overall area of 271.8 km² (Department of Civil Affairs,

¹⁸ National Statistics’ definition of “in-migrant”: “A person arriving or returning from abroad to take up residence in a country for a period of at least 12 months.” The opposite concept is “out-migrant” (Office of National Statistics, 2004: 49).

¹⁹ The closest data about the population of sojourners in London come from the visa application figures: In 2003 (the latest data available when this research started), 12.2 million non-EU nationals arrived in the UK. From them, according to Dudley (2004), 7,550,000 were on a visitor visa (a visa valid for 6 months) and 499,800 were potential long-term sojourners (having a visa valid for more than 6 months). The latter category included 319,000 students, 119,000 work permit holders, 46,500 working holidaymakers, 15,300 au pairs and 228,390 who were likely to become permanent residents (31,400 spouses or fiancé(e)s, 9,150 people of UK ancestry, 2,840 people accepted for settlement on arrival, and 185,000 others that were given leave to enter). I would like to thank Mr Jim Fidler from the Home Office Research Development and Statistics Directorate for explaining the data definitions through a telephone enquiry on 22nd March 2005. See also: ‘Key Facts on Immigration’ (*Migration Watch UK* [Website]).

Ministry of The Interior, Taiwan, 2006: Website). In addition, there is an administrative area called Taipei County which surrounds Taipei City. It has a population of 3,821,823 (Taipei County Government, 2008: Website) which lives within a 2,052.6 km² area (Department of Civil Affairs, Ministry of The Interior, Taiwan, 2006: Website). As residents frequently cross the administrative boundary between these two areas, there is little point in separating Taipei City from Taipei County. Thus, in this research, Taipei includes both Taipei City and Taipei County.

Taiwan is a country with a population of 23 million.²⁰ In terms of ethnicity, the Taiwanese can be roughly divided into four groups: Ho-lo (73.3%), Chinese (8%), Hakka (12.6%) and aboriginals (1.9%) (Trend Go Research & Survey, 2004: 3-3). The Ho-lo people immigrated to Taiwan from China between the seventeenth and nineteenth centuries, and their ancestors came mainly from the cities of Zhang Zhou and Quan Zhou. The majority of Chinese people came to Taiwan with Chiang Kai-Shek's army in the 1940s. Different from the Ho-lo people, many of them consider themselves as being Chinese rather than Taiwanese. As for the Hakka people, most of these immigrated to Taiwan after the Ho-lo people (Council for Hakka Affairs Executive Yuan: Website), and they tend to live in the hilly areas of Taiwan. The aboriginal people in Taiwan consist of many tribes, and when the Chinese began their immigration in the seventeenth century, the aboriginal people were gradually forced to move to the mountainous areas. Many of these areas are now still inhabited by aboriginal communities.

The proportion of Ho-lo, Chinese, Hakka and aboriginal people who inhabit Taipei City and Taipei County is different. In Taipei City, the percentages of Ho-lo, Chinese, Hakka and aboriginals are 67.9%, 15.2%, 11.7% and 0.8% (Trend Go Research & Survey, 2004: 3-3) respectively, whereas in Taipei County, the percentages are 75.2%, 10.5%, 8% and 1.2% (Trend Go Research & Survey, 2004: 3-3) respectively. The proportion of Chinese is higher in Taipei City than in Taipei County.

Despite different races having their own mother tongue, Chinese Mandarin has been

²⁰ The 23,000,000th Taiwanese was born on 17th July 2008 in Taoyuan (Taoyuan County Government, Website).

the only official language since the establishment of Chiang Kai-Shek's dictatorship in the 1940s. Because Chiang also imposed Mandarin as the only language allowed in the school environment in 1956 (Sanlih, TV programme, 31st May 2008), young people at that time did not learn to speak their mother tongue well. Fortunately, since the termination of the dictatorship in 1991, Taiwan has again begun to be a multi-lingual place. Currently, many people in Taiwan can speak both Chinese Mandarin and Taiwanese. In terms of the public media, Hakka and aboriginal languages are also used for communication.

2.5.2.1.3 Definition of 'the London-based Taipei sojourners'

By combining my understanding of London, Taipei and sojourners reviewed in the previous sections, 'London-based Taipei sojourners' can be regarded as being people who consider Taipei to be their hometown, and are currently staying in London temporarily for different reasons. Their actual date of their return to Taipei is uncertain.

The same applies to the actual number of these people. There are no official statistics showing how many Taipei sojourners live in London. However, by employing various data about Taiwan and the UK, it may be possible to determine the size of this group.

Between 1994 and 2005, 1,655 Taiwanese were granted permission to settle in the UK.²¹ Since this is a small number, it could be said that most Taiwanese come to the UK as sojourners instead of settlers.²² Although tourists account for the majority of sojourners (Table 2.1), since they do not stay in the UK for more than six months, they

²¹ The data are taken from the publication *Grants of Settlement by Nationality, Including EEA Nationals*. See (1) Table 5.6 in *Control of Immigration: Statistics United Kingdom 2005*. (2) Table 5.5. In *Control of Immigration: Statistics United Kingdom 2003*. (3) Table 6.5. In *Control of Immigration: Statistics United Kingdom 2001*. Between 1994 and 2005, the annual numbers of Taiwanese granted settlement were 20, 40, 60, 85, 100, 120, 175, 165, 200, 255, 205 and 230 respectively, which result in a total of 1,655. The data of 1991 and 1992 are not available. In 1993 the number is under 5.

²² According to the publication *Control of Immigration: Statistics United Kingdom 2003* (Home Office, 2004: 90), 'settlement' refers to people "subject to immigration control who are allowed to remain in the UK indefinitely". This does not mean that these people are granted the British citizenship. According to the reports of 'Persons Granted British Citizenship' in 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, and 2005 the total numbers of naturalised Taiwanese are 1,136 (40, 64, 55, 107, 80, 195, 170, 175 and 250 respectively). In the 2006 report, the figure for Taiwan is excluded. The data are available from <<http://www.homeoffice.gov.uk/rds/immigration1.html>> and <<http://www.homeoffice.gov.uk/rds/immigration1sub2.html>> [Accessed 2nd Nov 2007].

cannot be included in this research. The same applies to businessmen and long-term sojourners who have not been to Taiwan for more than two years. Therefore, because they keep an updated knowledge and familiarity of both Taiwan and the UK, students are the majority of ‘UK-based Taiwanese sojourners’. Although it could be argued that study is their main motive for coming to the UK, it should be emphasised that usually students have multiple motives for going to study abroad. Experiencing a new culture, meeting people, travelling to Europe, getting work experience, exploring the job prospects in the UK, or simply accompanying a partner that works or studies in the UK are some of the reasons that Taiwanese students decide to come to the UK to pursue studies that could have been carried out in Taiwan. As the motive of travel can change frequently during their stay in London and the duration of the stay can be accordingly prolonged or extended, Taiwanese students can be considered as a key category of sojourners. This is not to say, of course, that they are the sole type of sojourners. Non-students, such as spouses, working professionals and any person from Taipei who has stayed in London between six months and two years, all qualify as participants in this research.

Table 2.1 (Source: Home Office²³): Summary of the number of Taiwanese passengers given leave to enter the United Kingdom

Year	Tourist	Business	Student	Working	Others*	Total
2000	28900	8030	8830	130	450	46340
2001	19100	7570	6890	120	1125	34805
2002	33700	9630	8990	110	555	52985
2003	22900	7860	5650	105	765	37280
2004	17500	9810	7630	200	970	36110
2005	17800	9090	6880	145	755	34670

*Including “Dependants of work permit holders”, “Admitted as a husband or fiancé”, “Admitted as a wife or fiancée” and “Others given leave to enter and Accepted for settlement of arrival”.

²³ The data are taken from *Passengers Given Leave to Enter the United Kingdom by Purposes of Journey, and Passengers Refused Entry at Port and Subsequently Removed, by Nationality, Excluding EEA Nationals*. See (1) Table 2.2. In *Control of Immigration: Statistics United Kingdom 2005*. (2) Table 2.2. In *Control of Immigration: Statistics United Kingdom 2004*. (3) Table 2.2. In *Control of Immigration: Statistics United Kingdom 2003*. (4) Table 3.2. In *Control of Immigration: Statistics United Kingdom 2002*. (5) Table 3.2. In *Control of Immigration: Statistics United Kingdom 2001*. (6) Table 3.2. In *Control of Immigration: Statistics United Kingdom 2000*. I would like to thank Mr. Ralph Clarkson of Home Office for his helpful and friendly assistance in providing and clarifying the data. Unfortunately, in the report of 2006, the figure for Taiwan is included in China and therefore the number cannot be identified independently.

According to Table 2.2, London attracts the largest proportion of Taiwanese students (around 22%) in the UK, while the distribution of Taiwanese students across other UK regions remains the same during the period under examination. Nonetheless, there are no data regarding the number of students coming specifically from Taipei. It can only be assumed that the number of Taipei students coming to London is higher than from any other part of Taiwan, since Taipei (Taipei City plus Taipei County) accounts for the largest share (28%)²⁴ of the total Taiwanese population. Since the proportion of Taipei students choosing London as their place of study cannot be immediately confirmed, the number of the ‘London-based Taipei sojourners’ remains open to question.

Table 2.2 (Source: HESA²⁵): The number of Taiwanese domiciled students by region of institution. 2003/4 and 2006/07

Regions	Population		Percentage (%)	
	2003/4	2006/7	2003/4	2006/7
North East	350	645	6.13	9.49
North West	390	385	6.83	5.66
Yorkshire and the Humber	600	675	10.51	9.93
East Midlands	400	485	7.00	7.13
West Midlands	455	655	7.97	9.63
East	360	380	6.30	5.59
London	1255	1455	21.98	21.40
South East	765	780	13.40	11.47
South West	485	500	8.49	7.35
Wales	150	180	2.63	2.65
Scotland	395	605	6.92	8.90
Northern Ireland	105	55	1.84	0.8
Total	5710	6800	100	100

²⁴ 28% comes from the sum of the population of Taipei City and County divided by the population of the entire Taiwan: $(3821823+2629269)/23000000=0.284$.

²⁵ I would like to thank Ms Anne Deverell and Ms Henna Lloyd, the information analysts of HESA, for providing the valuable data through e-mails [information.provision@hesa.ac.uk]. E-mail contacts: Deverell, Anne (Anne.Deverell@hesa.ac.uk), 18th March 2005. Data request 24085. E-Mail to Chen, Tsai-Wei (wei224@hotmail.com). Henna Lloyd (Henna.Lloyd@hesa.ac.uk), 10th Jan 2008. E-Mail to Tsai-Wei Chen (wei224@mac.com).

2.5.2.2 ‘The London Soundscape’

Since the term, ‘the London soundscape’, seems literally to indicate the sonic field of London, I would like to clarify it by means of two territorial questions, the first of which is what is the boundary of the London soundscape? Secondly, what is the content of the London soundscape, i.e. what sounds compose the London soundscape and what is the relationship between these sounds?

2.5.2.2.1 The boundary

Inspired by the word ‘landscape’, Schafer (1977a: 7) considers that the term ‘soundscape’ springs from the similarity between a given landscape and an isolated acoustic environment. However, since sounds travel through air, a place like Greater London does not really have a physical barrier to stop them from entering and exiting. Thus, whether an acoustic environment can be isolated or not is, in fact, questionable. Bearing this in mind, the term ‘the London soundscape’ does not simply refer to sounds occurring in the administrative territory of London. Thus, the boundary of ‘the London soundscape’ requires further discussion.

As mentioned at the beginning of this chapter, (2.1.1), soundscape is “any acoustic field of study” (Schafer, 1977a: 7). This “*any* acoustic field” can include “a musical composition... or a radio programme... or an acoustic environment...” (Schafer, 1977a: 7). In the book, *The Tuning of the World*, Schafer (1977a: 131) states that the soundscape is, in essence:

The soundscape is a field of interactions, even when particularised into its component sound events. To determine the way sounds affect and change one another (and us) in field situations is immeasurably more difficult a task than to chop up individual sounds in a laboratory, but this is the important and novel theme now lying before the soundscape researcher.

The difficulty of clarifying soundscape by means of interaction between sounds is reflected in the Kanda soundscape project, in which the soundscape researcher, Keiko Torigoe (2002: 43), noted that the entire soundscape of the Kanda district was a small sonic mosaic, “and each [piece] had its own specific sonic feature”. However, apart

from this feature, she also found that “sounds coming from outside the Kanda district must also be considered as components of the soundscape of Kanda” (*ibid*: 43). Just as sounds of the peripheral districts, such as the bell of the Kan’eiji Temple in Ueno and the steam whistles of the Bay of Tokyo can generate ‘acoustic horizons’²⁶ (Truax, 1999: CD-ROM), “the soundscape of Kanda was not limited to the physical space called Kanda” (Torigoe, 2002: 45). In other words, the boundary of the Kanda soundscape is not equivalent to the administrative border of Kanda in Japan.

Interestingly, Torigoe (2002: 47) later points out that the complexity of the Kanda soundscape was caused by her definition of the soundscape of Kanda, i.e. “the soundscape heard by residents in Kanda, not just the area named Kanda.” Since both residents and sounds constantly moved around, it was difficult to use these two measurements to establish an absolute boundary of the Kanda soundscape. The consideration of the two measurements could not bring clear meanings to the sonic characteristics of Kanda district. Torigoe (*ibid*: 47) later changed the concept of the Kanda soundscape to be “one-sound-orientated” and “one-place-orientated”. The sounds and places she selected for her modified project were all clearly situated within the administrative boundary of Kanda.

Compared to Torigoe’s Kanda project, ‘the London soundscape’ in my research is sojourner-orientated and its boundary is naturally changing and different from the administrative border of London. Therefore, the definition of ‘the London soundscape’ does not need to follow Torigoe’s modification of the Kanda soundscape.

2.5.2.2.2 The inside: multi-cultural sonic mosaics

After understanding the boundary of the London soundscape, the next issue is what sounds are ‘inside’ to compose this soundscape. In fact, while the London soundscape is considered to be a unit, the current London soundscape is in transit between diverse paradoxical relationships, such as dominant/dominated, oppression/resistance and majority/minority. Among the relationships which operate in the everyday soundscape

²⁶ “The farthest distance in every direction from which sounds may be heard” <http://www.sfu.ca/sonic-studio/handbook/Acoustic_Horizon.htm>[Accessed 14th Oct 2008].

of London, a clear and perceptible example is that English is the official and dominant language used by a large number of bilingual or multi-lingual speakers to communicate in the city.

This paradoxical example actually reminds us that, despite the fact that the term ‘the London soundscape’ may direct us to homogenise all of the sounds in London as ‘London sounds’, we should be aware of the fact that the London soundscape, affected by the city’s multi-cultural nature, is filled with multi-cultural sounds. According to the DMAG Briefing about Londoners’ profiles in 2006 (Spence, 2008), almost two thirds (63 percent) of all migrant Londoners were from BAME (Black, Asian and Minority Ethnic) groups. Powered by the culture of diversity (some evidence has been stated in 2.5.2.1.1), people in London are continuously and freely producing different cultural sounds, such as languages, music, celebrations and ceremonies. The multi-cultural force in the London soundscape is, in fact, immense.

Therefore, instead of probing into the ‘sound imperialists’ (Shafer 1977a: 77), the people who dominate London’s soundscape, and the subsequent ‘censorship’ and assimilation of the immigrants and sojourners there, I will attempt to explore how the London soundscape can be constituted and composed by people coming from different places by taking the case of Taipei sojourners. The examination of the senses of autonomy, liberation and openness which emerge in the multi-cultural city of London is far more interesting for this research than the aspects of homogeneity and the assimilation of sounds.

When taking London’s multi-cultural situation into account, the structure of the London soundscape is somewhat like that described by Keiko Torigoe in relation to the Kanda soundscape, namely that it is “comprised of small areas, much like a mosaic” (Torigoe, 2002: 43) or like Stuart Hall’s view of cultural studies, which is that “something larger can be forged out of diverse particularities” (1999 cited in Radstone, 2000: 12). Considering that each culture creates a certain cultural sound, the London soundscape can be recognised as a larger space being created by the sonic mosaics of different cultures.

2.5.2.2.3 The in-between: interconnectivity

The relationship between the London soundscape and a sonic mosaic seems to be established, but what is the size of a culture? How big is a sonic mosaic?

Urban space is relational, not a mosaic of simply juxtaposed difference. This place, as many places, has to be conceptualised, not as a simple diversity, but as a meeting-place, of jostling, potentially conflicting, trajectories (Massey, 2007: 89).

Inspired by the statement about urban space made by cultural geographer, Doreen Massey, the mosaic seems to be a very limited object. Can the sonic mosaic be developed into a wider scope to make the London soundscape the same as her urban space?

Following my proposition that sonic mosaics are made out of different cultures, we can, on the one hand, consider the size of a sonic mosaic as a sound event,²⁷ because every sound event has different cultural information. On the other hand, we can extend the size of a sonic mosaic to the size of a town, a city or even a country, as we can also differentiate cultural differences by regions. In addition, we should not ignore the view that the soundscape created by a person is also a sonic mosaic, since every individual person has a unique cultural background. Thus, the size of a sonic mosaic depends on the focus of the research.

Since the London soundscape is comprised of sonic mosaics, it can only be established when it co-exists with interconnectivity. Since I have adopted Schafer's definition of soundscape as "a field of interactions" (Schafer, 1977a: 131; see also 2.5.2.2.1) and Torigoe's analysis that the Kanda soundscape had no definite boundary (see 2.5.2.2.1), the London soundscape cannot be a space which is only filled by sonic mosaics. Having no boundary between them, sonic mosaics have the possibility to interact with each other, to generate interconnectivity between themselves.

²⁷ 'Sound event' is a term proposed by Schafer. It is "something that occurs in a certain place during a particular interval of time". With the emphasis of 'event', the term suggests a "time-and-space continuum". It is a "symbolic, semantic or structural object for study, and is therefore a non-abstractable point of reference, related to a whole of greater magnitude than sound itself" (Schafer, 1977a: 274).

By combining the above two issues, i.e. that the size of a sonic mosaic is flexible and interconnectivity exists between sonic mosaics, we can comprehend that, inside the London soundscape, interconnectivity can exist between the sound of preparing a Taiwanese dish and an Indian dish (e.g. hearing these two sound events/sonic mosaics taking place at the same time). Extending this to a larger scale, e.g. when regional soundscapes are considered as being sonic mosaics, we shall also understand that it is likely to find interconnectivity between the London soundscape and the Taipei soundscape. Thus, the London soundscape is not just a space filled with sonic mosaics. Instead, it is as relational as Doreen Massey's urban space.

2.5.2.2.4 Definition of 'the London soundscape'

Since my project focuses on multi-cultural aspects, Schafer's concept of soundscape as "a field of interactions" (Schafer, 1977a: 131; see also 2.5.2.2.1) cannot be finalised without mentioning Emily Thompson's articulation of soundscape. Influenced by Alain Corbin, Thompson (2004: 1) defines soundscape as "an auditory or aural landscape". Also, she explains:

Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world.

To support her interest in the acoustics of architecture, particularly modern buildings in America between 1900 and 1933, Thompson emphasises the physical existence and cultural reflections of the acoustic environment. Stepping out of Schafer's initial interest in ecology, Thompson (2004: 2) states that a soundscape, "[having] more to do with civilisation than with nature... is constantly under construction and always undergoing change".

This statement reminds us to see London as a liberal and open space formed by diverse sounds, rather than a closed container of all sounds. This idea is echoed in Torigoe's Kanda soundscape (which was not bound by an administrative boundary) and will continue to resonate in my definition of the London soundscape. To conclude, when reading 'the London soundscape' in my research, we should not draw a fixed boundary

or set a partitioned structure to it. ‘The London soundscape’ is an open space filled with sonic mosaics and different interconnectivity operating among the sonic mosaics.

2.5.2.3 ‘Sojourners’ soundscapes’

As demonstrated in 2.2 Question 1 and 2.4 Question 3, this PhD research argues with FVS that researchers should have a certain understanding of their targeted foreign soundscapes. At the same time, not only local residents, but also foreign sojourners, can be considered to be informants in these soundscapes.

To establish a foreign listening research with the aforementioned notions, I initiated a case study in which myself as the researcher and ten informants were all London-based Taipei sojourners. Under this framework, I set the London soundscape and sojourners’ auditory memories of Taipei as two sonic mosaics. At the same time, to follow my emphasis on the interconnectivity existing between sonic mosaics (see 2.5.2.2.2), I examined the interconnectivity operating between the London soundscape and the sojourners’ auditory memories of Taipei.

Although theoretically speaking, interconnectivity can be generated between the London soundscape and the sojourners’ auditory memories of Taipei, what kind of interconnectivity can the sounds of Taipei and London establish in practice? In addition, since sounds are invisible, and the interconnectivity between two sonic mosaics may be too abstract to be understood, how can it be presented in a comprehensible way?

If we first consider interconnectivity as a space, and then present it with sounds, it in fact becomes a soundscape. In this research, since the interconnectivity between the soundscapes of London and the auditory memories of Taipei is shaped by the sojourners’ listening experiences of the foreign land and the homeland, this interconnectivity is considered to be the ‘sojourners’ soundscapes’. Thinking along these lines, if I want to present interconnectivity to gain people’s comprehension, what I need to achieve is to present clearly ‘sojourners’ soundscapes’.

2.5.2.4 Restating soundscape

Returning to the original definition of soundscape, we should be aware of the fact that soundscape is composed of two elements, namely, the environment and the listener. In Schafer's (1977a: 131; see also 2.5.2.2.1) definition, "a field of interactions", he considers the interaction between sounds and sounds, and between sounds and the listener. In Barry Truax's definition (2001:11), "a creation of the people living within it", the presence of the two elements is very evident. Looking back at Thompson's definition of soundscape mentioned in 2.5.2.2.4, we can see that her idea of soundscape is also constructed of an environment and a listener.

To echo the definitions of Schafer, Truax and Thompson, soundscape is generated in my research by the sojourner's physical auditory environment and certain elements which can affect the sojourner's listening perception, i.e. his or her auditory experiences of culture and memories.

Chapter 3 Researching ‘Sojourners’ Soundscapes’

3.1 Research aims and questions

Inspired by the Five Village Soundscapes, I have expressed my interest in developing foreign listening research. Having thought through the two questions: ‘What if the researcher is familiar with the targeted soundscapes?’ (see 2.2) and ‘What if the listeners are not natives?’ (see 2.3), I decided to approach London-based Taipei sojourners to realise the project. Consequently, a few terms, such as ‘London-based Taipei sojourners’ (2.5.2.1), ‘the London soundscape’ (2.5.2.2) and ‘sojourners’ soundscapes’ (2.5.2.3), appear to be the essential keywords of my research.

By means of a theoretical discussion, I have defined the London soundscape as an open space filled with sonic mosaics and different interconnectivities operating among them. Since interconnectivity exists between the physical soundscapes in London and Taipei, shaped by sojourners’ listening experiences of a foreign land and the homeland, I also claim that a presentation of interconnectivity is a presentation of ‘sojourners’ soundscapes’. Nevertheless, in practice, what sounds do the Taipei sojourners actually listen to when they are in London? What do ‘sojourners’ soundscapes’ actually sound like?

3.1.1 Questions

Apart from proposing the concept of ‘sojourners’ soundscapes’, it is important to demonstrate how the concept was formulated and how it operates in practice. By so doing, my arguments about ‘sojourners’ soundscapes’ can be empirically tested.

To demonstrate how ‘sojourners’ soundscapes’ are formed, I firstly need to identify the sounds of Taipei and London which have attracted the attention of Taipei sojourners. Secondly, I need to determine the sojourners’ reasons for nominating these sounds as being attractive. Thus, the following research question is generated:

a. When in the London soundscape, what sounds of Taipei and London attract the attention of Taipei sojourners, and why?

When the answers are obtained, I can demonstrate how the concept of ‘sojourners’ soundscapes’ operates in practice by asking a second research question:

b. What are the London-based Taipei sojourners’ soundscapes like?

3.1.2 Aims

In fact, the importance of demonstrating how ‘sojourners’ soundscapes’ are formed and operated reveals the aim of the subsequent research. This is about identifying and presenting ‘sojourners’ soundscapes’, with the assistance of London-based Taipei sojourners. By approaching the research aims by means of the two aforementioned research questions, it is expected that the depth and width of the project can be developed in a conceptual and systematic way. Nevertheless, a few fundamental issues still remain to be tackled and clarified.

Firstly, the connection between Taipei and London sounds is, so far, built on my subjective imagination. When asking London-based sojourners for such a connection, I firstly need to ask myself what expectations I have of them. For example, have the sojourners been thinking about sounds? If they cannot imagine a connection between sounds, what shall I do?

Such an anxiety stems from my self-referential approach to making artworks. Because I have never before asked the public what they think of soundscape, the combination of making artworks by means of interviews is new territory for me. While getting sojourners to talk about their experience is a challenge I need to tackle, having them talk about sounds is an even more difficult challenge. For example, how should I encourage sojourners to talk about their listening experience? Do they remember what they have heard?

In terms of the second fundamental issue, I wonder how I should develop these two research questions within the framework of making artwork for an academic project rather than simply an art project. However, to resolve this question, I need firstly to investigate the differences between the two approaches and decide how I can proceed. For the artist, creating artwork often means employing an intuitive working method, and whilst enjoying unexpected discoveries, some subjects and methods keep repetitively appearing in my artwork. Since I can see that these repetitions are unlikely to take me further in producing better artwork, I want to develop a systematic approach to assist me to plan new artwork and evaluate completed work. Nonetheless, given that the intuitive process of making artwork may be challenged by a systematic approach, a second issue which relates to the development of artwork is raised for discussion, which is how the process of making artwork can be involved in academic research. Can this be a systematic process to meet academic requirements?

3.2 Methodologies

In order to respond to the two fundamental issues, it is necessary to review the related methods. Here the related methodologies are categorised into three groups as follows:

- collaboration between art practices and academic research
- collaboration between sound artwork and interviews
- collaboration between audio recordings and auditory memories

By observing what other researchers and artists have discussed and investigated in terms of these groups of methods, I intend to identify the appropriate methodologies to conduct my research.

3.2.1 Blending art practices and academic research

Being categorised by the AHRC (Arts & Humanities Research Council) as ‘practice-led research’, my project refers to a relatively new, but complex, research field. Since both benefits and conflicts coexist, ‘practice-led research’ has recently been raised by artists and academic researchers as a popular subject for discussion. To highlight the ways in which art practices and academic research can work together in my research, I would like to discuss two issues, the first of which is the nature of ‘practice-led research’, and the second is how my research can be developed as a valid ‘practice-led research’.

3.2.1.1 Definition of ‘practice-led research’

Since “research is practice, writing is practice, doing science is practice, doing design is practice”, Christopher Frayling (1993: 4) explains that art practices are about “making art”. From the perspective of Melisa Cahnmann-Taylor (2008: 9-10), the difference between ‘practice-led research’ and ‘art practices’ is about the difference between art for scholarship’s sake and art for art’s sake. She terms people of the former category as being “scholARTists” and states:

What distinguishes this work [art for scholarship’s sake] from art for art’s sake is often the context in which this type of scholARTistry is found and that the scholARTistry’s content is typically grounded in the experience of data collection and analysis. (Cahnmann-Taylor, 2008: 10)

In Cahnmann-Taylor’s view, scholARTists see the process of collecting materials for making artwork as a process of data collection. Also, the activity of analysis is essential in the process of making artwork. However, I have to argue with Cahnmann-Taylor that, even though artists may not write or publish texts as scholARTists do, they can embark on analyses in the process of creating artwork. In addition, since both artists and scholARTists collect materials to make artwork, from Cahnmann-Taylor’s statement, I take it that they are both engaging in the same activities. They simply term them differently. Thus, the attempt of drawing a line between artists and scholARTists is not straightforward. Nevertheless, by referring to someone as a scholARTist, we can consider him or her to be an artist, conducting his or her project in an academic environment by considering an academic approach.

There are many articles (UK Council for Graduate Education, 1997; Coumans, 2003) and books (Payne, 2000; Dean and Smith, 2009) which discuss the concept of ‘practice-led research’ leading to several contesting definitions. However, in the UK, when scholARTists initiate an art project, it is crucial that they meet the AHRC’s view of ‘practice-led research’, since this is one of the main organisations²⁸ which provide them with funding. According to the AHRC’s *Research Funding Guide* (2008: Website), the definition of ‘practice-led research’ is:

- 1. It is primarily concerned with the definition of research processes, rather than outputs.*
- 2. It must define a series of research questions, issues or problems that will be addressed in the course of the research. It must also define its aims and objectives in terms of seeking to enhance knowledge and understanding relating to the questions, issues or problems to be addressed.*
- 3. It must specify a research context for the questions, issues or problems to be addressed.*
- 4. It must specify the research methods for addressing and answering the research questions, issues or problems.*

According to this definition, what differentiates ‘practice-led research’ from ‘art practices’ seems to be the handling of the process. Unlike artists, scholARTists cannot simply consider the desire of making an artwork the goal of the project. They need to explain and define their desire to make it. In this process, the scholARTist does not make an artwork only with intuition, but is also conscious of specific research questions, aims, contexts and contributions.

Nevertheless, the AHRC’s term, ‘practice-led research’, is debatable. Art projects which are conducted in an academic manner have been differently named by various authors, such as “studio-based research” (Frayling, 1993), “art-based research” (McNiff, 1998) and “artistic research” (Balkema and Slager, 2003). In the light of my research questions and aims, I do not think that Frayling’s (1993) term, “studio-based research”, can fairly reflect the complex partnership between art practices and theory, since the word “studio” excludes fieldwork, and artists’ working space is limited to indoors.

²⁸ In England, the Higher Education Funding Council for England (HEFCE) is also a major funding organisation. However, it does not distribute money to individual artists and students, but only universities and colleges (HEFCE: Website).

When analysing the process of conducting research, I appreciate both theory and practice. Sometimes art practices inspire me to undertake an experiment, and sometimes theory provides me with hints to develop new artwork. It is not always easy to decipher whether the research is led by art practices or theory. Therefore, in the case of my research, I do have some reservation towards the AHRC's (2008: Website) term, "practice-led research". Nevertheless, it is true that my research motivation and inspiration was initiated by undertaking art practices, and considering the uniqueness of the kind of research which is initiated and also partially developed in this way, I continue to categorise my research as being "practice-led research".²⁹

3.2.1.2 My research as a 'practice-led research'

As explained, there are several differences between scholARTists and artists. If an artist intends to turn him or herself into a scholARTist, he or she needs to confront some challenges. Nonetheless, there are reasons which encourage me to make an effort to do so. For personal reasons, I am not satisfied with audiences' comments such as "I have never thought about it before!" or "That's interesting!", and seeing that my artwork is in need of depth of concept, I turn to the academic approach for improvement. I hope that my artwork can be sensually attractive as well as conceptually persuasive.

For objective reasons, 'practice-led research' can assist me to contribute to the knowledge with which I engage. As Graeme Sullivan (2005: xi) points out, the communality between 'practice-led research' and 'academic research' is that both pay attention to "rigor and systematic inquiry". However, 'practice-led research' "privileges the role imagination and intellect play in constructing knowledge that is not only new but has the capacity to transform human understanding" (Sullivan, 2005: xi).

Working with such a unique approach, I "see the arts as comprising a set of practices that helps broaden the way we understand things and thus can be used to expand how information is gathered and represented" (Sullivan, 2005: xiii). With the expectation

²⁹ I did intend to propose the term, 'practice-initiated' research. However, since it is not the main concern of this research, I do not elaborate the reasons to rigorously establish the term in this thesis.

that the value of conducting ‘practice-led research’ lies in such an expansion, my research and the structure of the thesis are developed under the following aspects:

1. The research is initiated from art practices and developed by means of collaboration between art practices and theory to reach the aim of constructing a new piece of knowledge.
2. The research questions, context, methodologies, and key terms are clarified and defined for further investigation.
3. While being imaginative, the research process is kept conceptual and systematic.

3.2.2 Blending sound artworks and interview

Art practices in this research are based on sound artwork, and many sound artists have turned to the general public for sound nominations to develop their art practices, for instance, Cathy Lane and Nye Parry’s *Memory Machine* (2003), Peter Cusack’s *Your Favourite London Sounds* (2001) and Susan Hiller’s *Witness* (2000). The ways in which the artists approach the informants are strategically simple and flexible compared to those used by social scientists. In the *Memory Machine*, Lane and Parry (2003: 12) asked visitors to respond to the question, “What memories do you have of the British Museum and the objects in it?” In *Your Favourite London Sounds*, Cusack (Website) wanted the participants to reply to the question, “What is your favourite London sound and why?” They pose short questions to the informants, and use the information they obtain creatively for their sound artwork.

Integrating interviews as a method of sound artwork seems to have become be common practice in recent years. However, despite the fact that artists tend to employ it in a creative and inspiring way, how the interview can be developed as a methodology in sound artwork is rarely discussed in depth. Apart from obtaining the sounds to create sound artwork, I wonder what other potential can be achieved when interviews are adopted as a methodology.

3.2.2.1 Concepts

Interviews are generally used to collect data (Bernard, 2000), and when the purpose of the interview is to “derive interpretations, not facts or laws” (Warren, 2002: 83) from informants, qualitative interviews are considered for adoption as opposed to a survey. Depending on the needs of the particular research project, questions posed to informants can be unstructured, semi-structured and structured. The level of structure employed can also imply the amount of control the interviewer intends to exercise over the informants (Bernard, 2000: 221). In addition, there are various ways of conducting interviews, such as face-to-face, on the phone, by Internet, and by mail.

Like many other ethnographers (Warren, 2002: 85), Andrew Irving employed qualitative interviews for his fieldwork. However, being dissatisfied with the orthodox ethnographers’ reduction of the presentations of HIV/AIDS in ‘people’s thinking, emotions and dilemmas, their very flesh and beings’ to “statistics, the biological body or social structures” Andrew Irving proposes that a different ethnographical approach can be developed, particularly in the aspect of “an embodied social experience” (Irving, 2007: 204). He aims to:

- (1) ... form close collaborations with infected and affected people in order to find other ways of ‘accessing the imaginary’, researching and representing people’s experiences;
- (2) ... ground personal narrative within the social sciences without homogenising or marginalising people’s experiences, thoughts, and emotions;
- (3) ... challenge dominant discourses and conventions of representation with regards to understandings of HIV/AIDS and other terminal illnesses (Irving, 2007: 204).

These aims enable Irving to interview informants in a qualitative and creative way. With the help of his informants talking through what they experienced about the trauma of HIV+, of themselves or their neighbourhood, Irving produced the fieldwork performances, *Life as it is Lived*, and *Flesh and Earth*, to map Kampala by means of emotions and memories. The resulting artwork was then exhibited to “influence the way people with HIV/AIDS understand themselves and how other persons interact and behave towards persons with the syndrome” (2007: 198).

Having a similar concept as that of Irving, Kathleen Stewart's (1996: 137-165) ethnological paper, 'An Occupied Place', is also presented in a creative form. Researching the place where the people of southern West Virginia reside, she "track[s] its densely textured poetics through its own tense diacritics of centre and margin, local and global, past and present without reducing it to the 'gist' of things or to the abstract schemas of distant 'cause' and encapsulating 'explanation'" (Stewart, 1996: 138). By means of employing different styles of writing, including story telling, personal voice narration, theoretical references, and even typography design, her paper offers readers "a disturbing confrontation" instead of "the flatness of ethnographic realism" (Feld and Basso, 1996: 9) to convey the situation of the people in her focus group.

The ethnographer, Steven Feld, sets an example of employing qualitative interviewing for his fieldwork about sounds "to hear the meaning" (Rubin and Rubin, 1995: 7) of what is being conveyed" (Warren, 2002: 85). Following his observation that the bird world of the rainforests of Papua New Guinea is the foundation of Kaluli's form and performance of weeping, poetry and song, Feld demonstrates a natural-cultural mirroring relationship with the birds and people's sentiments (Feld, 1990: 40-42). The understanding of "how sonic sensibility is basic to experiential truth in the Bosavi forests" (Feld, 2001: Website) inspires Feld to develop the concept of acoustemology (i.e. acoustic epistemology), which has a strong connection to soundscape studies and ethnography. His contribution has been recognised as a major advance of the study of soundscape in an ethnographic context since Marshall McLuhan and Edmund Carpenter's 'acoustic space' in the 1950s (Drever, 2002: 25).

During an interview with Jubi, a Kaluli natural historian, Feld interrupted him with a question, and consequently received Jubi's protest-like statement: "Listen—to you they are birds, to me they are voices in the forest (cited in Feld, 1990: 45)." At that moment, Jubi was patiently describing bird calls, behaviour and nesting to him, and Feld (1990: 45) later realised that knowledge should not simply be "contextless tests, disembodied words, and taxonomic nodes". Apart from perceiving what the "outside" is (i.e. the sounds a bird makes), he should also approach the "inside" (i.e. Kaluli's interpretation of the underlying meaning as a spirit communication), that is, of deceased men and women.

When conducting a study of acoustemology, we are invited to “sense a place” through sounds in order for the place to “make sense” (Feld, 2001: Website) to us. In some way, the impact Feld received from Jubi was like falling into the gap between “objective soundscape (the expert’s view)” and “subjective soundscape (the inper’s view)” (Porteous, 1990: 61). With a concept of acoustemology, the ethnographer finds a balance between the researcher and the local residents. Then a bridge is built between the “objective soundscape” and the “subjective soundscape”.

Irving, Stewart and Feld demonstrate a common notion that the ethnological approach can present the research subject in an embodied and creative way. In addition, as the musician and soundscape researcher, John Drever (2002: 24) has pointed out, when comparing soundscape studies and ethnography, similarities can be seen. For example, being interdisciplinary, both demand sensuous action, and condensed presentation is required. In his view, the consideration of ethnography for soundscape studies enables soundscape researchers to be more reflexive and, at the same time, develops the research “in a relevant and socially functional way, which reflects the complexities of today’s cultures” (Drever, 2002: 24). When combining the aforementioned ideas, it can be seen that, with a sense of ethnography, creative interviewing can offer my practice-led research a great potential for development.

3.2.2.2 Methods

When collecting qualitative data from the interviewees, the traditional ethnographical methods including designing the interview questions (e.g. Vickman, 2007: 94; Torigoe, 2002: 42) and conducting informal conversations (e.g. Feld, 1982: 13; Rice, 2003: 4) have been popularly employed by soundscape researchers. While these two methods are clearly derived from ethnography, some methods originate from soundscape studies, and are later developed with ethnographical elements, e.g. sound diaries, soundwalking, sound nomination and sound drawing.

However, the difference between hearing and listening needs to be clarified before reviewing the methods to investigate sounds, and Barry Traux explains the difference between hearing and listening, thus:

Whereas hearing can be regarded as a somewhat passive ability that seems to work with or without conscious effort, listening implies an active role involving differing levels of attention... listening can be conscious controlled (Traux, 2001: 18).

In fact, a division of hearing and listening was established by Pierre Schaeffer in 1966. In his book, *Traité des Objets Musicaux* (1966), he expresses his theory of listening (Valle, 2008) and proposes four listening modes: *Écouter*, *Ouïr*, *D'entendre* and *Comprendre* (Schaeffer, 1966: 104). He defines these by saying that *Écouter* is like “Je me dirige activement vers quelqu'un ou vers quelque chose qui m'est décrit ou signalé par un son”³⁰ and *Ouïr* is “... percevoir par l'oreille. Par opposition, à écouter qui correspond à l'attitude la plus active” (Schaeffer, 1966: 104). The listening aesthetics employed by soundscape studies have been consistent with Schaeffer's idea, but perhaps soundscape researchers can further develop Schaeffer's two other listening modes, *D'entendre* and *Comprendre*.

It can be understood from the definitions mentioned above, that Westerkamp's (2002: 53) comment that our ears “pay attention to specific sounds” and “the microphone's ways of hearing... cannot tune in and out the way as the ear[s] can” is the difference between listening and hearing in some way.

3.2.2.2.1 Sound diary

Sounds are happening all the time when we are ready to listen, and when the researcher has no audio recorder to ‘seize’ the sounds which interest her, she can keep sound diaries. The text of sound diaries can be seen as a representation of the experienced sounds. It can also be a reflection of listening experiences. Adopted as a way to present “the experiential aspects” (Mayr, 2002: 29) of the soundscape studies, sound diaries have been practised by soundscape researchers since Schafer's proposition in the 1970s.³¹ ‘Listening Diaries’ in *The New Soundscape Newsletter*

³⁰ Dr John Dack and Christine North have kindly translated the French text into English and shared it with the public online. Their translation of *Écoute* is: “Écoute is to listen to someone, to something; and through the intermediary of sound, to aim to identify the source, the event, the cause, treating the sound as a sign of this source, this event.” *Ouïr* is “to perceive by the ear, to be struck by sounds, it is the crudest level, the most elementary of perception; so we “hear”, passively, lots of things which we are not trying to listen to nor understand”.

<<http://www.ears.dmu.ac.uk/spip.php?rubrique218>> [Accessed on 15th Jan 2010].

³¹ See *The New Soundscape* (1969: 66-72); *European Soundscape Diary* (1977: 1).

(WFAE, 1996-1999) and the journal *Soundscape* (WFAE, 2000-2007) also provide examples.

In sound diaries, researchers produce notes about their acoustic listening, and emotional and philosophical thoughts about sounds. Many soundscape researchers, such as Shin-ichiro Iwamiya (1997-2007: Website) and Garry Ferrington (Website), have employed this method to develop their listening competency for a long time. In addition, it is interesting to know that sound diaries have been produced by researchers as well as by interviewees (Uimonen, 2002: 174). By studying interviewees' sound diaries, the researcher can not only increase the interviewees' listening competency, but also achieve the aim of understanding the interviewees' relationship with the soundscapes (Uimonen, 2002: 174).

Nevertheless, a sound diary is not an easy method to increase everyone's listening competence. For example, when Noora Vikman undertook her fieldwork in Dollar, Scotland, in 2000, she found an old lady who agreed to keep a sound diary. However, after a period of time, the old lady could not complete the task, and she told Vikman, "to be honest, this is slightly beyond me" (Vikman, 2002: 143). In contrast to soundscape researchers who habitually analyse their listening experiences, many people do not even think about sounds, let alone keep a sound diary.

3.2.2.2.2 Soundwalking

Since 1977, the WSP has used soundwalking as a method of research (see Schafer's *European Sound Diary*, 1977b). Schafer draws a line between a soundwalk and a listening walk. He asserts that a listening walk is "simply a walk with a concentration on listening" (Schafer, 1977a: 212-213). When a group of people undertakes such a walk together, they intend to be inaudible objects, with no conversation, and little noise from clothes and shoes, etc. By doing this they perceive the sounds around them with highly attentive ears.

On the other hand, Schafer's soundwalk is a rather active way to understand the soundscape. With its emphasis on exploration (Schafer, 1997a: 213), "soundmaking by the participant may also become an important part of a soundwalk" (Drever, 2009). As

Drever emphasises, such an explorative interaction between the participant and the soundscape allows us to place the participant as a “composer-performer” (Schafer, 1997a: 213; Drever, 2009).

However, the boundary between a soundwalk and a listening walk is not always so absolutely defined by other soundscape researchers. According to Truax’s *Handbook for Acoustic Ecology* (1999: Website), a soundwalk is “a form of active participation in the soundscape” (Truax, 1999: Website). Instead of being objective, a soundwalk “encourages the participant to listen discriminatively” (Truax, 1999: Website) and judges the ecological relationship between sounds and the environment.³² Truax’s active soundwalk is like that of Schafer, but at the same time, his ecological assertion links the soundwalk with Schafer’s listening walk. While being aware of various definitions of the soundwalk, I prefer to follow Hildegard Westerkamp’s suggestion that a soundwalk is a way of discovering, rather than a rule to obey. She defines a soundwalk as a way “to rediscover and reactivate our sense of hearing” (Westerkamp, 1974: 18). In other words, the form of conducting a soundwalk is flexible. It can be a one-person walk or a group walk (Westerkamp, 1974: 18). It can be a short walk or a long walk. It can also be a walk conducted in silence, which is what most soundwalks are, or a conversational walk, which can be very rewarding despite voices masking some environmental sounds.

Many soundscape researchers have arranged soundwalks to raise people’s awareness of local soundscapes (e.g. Tony Whitehead (Website) in Falmouth on the 7th June 2007 for Live Art 08, and John Levack Drever in Leeds on the 25th Sep 2008 for PSL (Website)). Many artists have also created soundwalks as a form of artwork (e.g. Janet Cardiff’s *The Missing Voice* (1999) based in Whitechapel, London, and *Her Long Black Hair* (2004: Website) based in Central Park, New York, Christina Kubisch’s electric *West End Walks* (2005: Website) in London, and Hildegard Westerkamp’s *Kits Beach Soundwalk* (1989: CD)).

Furthermore, while William J Davies et al. (2009) tried to employ a soundwalk to provide “A Positive Soundscape Evaluation Tool” for urban designers, Nicolas

³² <<http://www.sfu.ca/sonic-studio/handbook/Soundwalk.html>>[Accessed 22nd Sep 2008]

Tixier's use of a soundwalk for investigating local residents' listening experiences did not target any particular field of research. In his soundscape project, *Street Listening* (Tixier, 2001), he analysed the "sound atmosphere (*ambiances sonores*)" of urban spaces by means of physical and social aspects. While measuring the acoustic quality during a street walk, he also encouraged the inhabitant with whom he was walking to interpret and comment on the soundscape of the area. In fact, Tixier's approach was developed from Jean-Paul Thibaud's "commented city walk" (Thibaud, 2001),³³ in which Thibaud proposes a research procedure "to walk, to perceive and to describe" (Tixier, 2001: 110) and emphasises the importance of considering the context of the environment, which has often been ignored within sense studies (Tixier, 2001: 110). When a commented soundwalk is conducted, the "temporal (events, dynamics) and symbolic (meaning, emotions, discursive) characteristics of sounds" (Tixier, 2001: 109) can be reflected as data for the researcher to analyse.

It is worth mentioning here that both Tixier and Thibaud's researches were developed under Cresson,³⁴ which is a French research institute which has been developing a repertoire of 'sound effects' (*effets sonore*) for more than ten years. In contrast to building on Pierre Schaeffer's 'sound-object' (*l'objet sonore*), which considers the intrinsic quality of the sound itself, Cresson's 'sound effect' is connected to the role of the context. Cresson's projects engage in a multi-disciplinary system which includes aspects of acoustics, architecture, sociology, psychology, culture, philosophy and music (Hellström, 2001: 45).

³³ The source is available in French: Thibaud, Jean-Paul, 'La Méthode des Parcours Commentés'. In *L'espace Urbain en Méthodes*: Sous la Direction de Michèle Grosjean et de Jean-Paul Thibaud. Marseille: Editions Parenthèses, 2001.

³⁴ Cresson (Centre de Researches sur L'espace Sonore et L'environnement Urbain) in Grenoble, France, has developed a repertoire of 'sound effects' with sixteen major and sixty minor effects. Its research can be a very useful resource for my research. However, since many of its publications are still only available in French, I have difficulty in comprehending them. Its website: <<http://www.cresson.grenoble.fr>>.

3.2.2.2.3 Sound nomination

Sound nomination has been a popular method in soundscape research. John Levack Drever's *Sounding Dartmoor* (2001) and *One Hundred Finnish Soundscapes* (The Finnish Association of Acoustic Ecology, 2004: Website), organised by the Finnish Association of Acoustic Ecology, are some examples.

What researchers require informants to provide through the method of sound nomination generally includes answers to what and why questions. For example, in the project, *One Hundred Finnish Soundscapes*, participants were asked to nominate a single sound or the soundscape of a place within the Finnish territory which they thought of as being important or attractive (The Finnish Association of Acoustic Ecology, 2004: Website). Through text, the researcher collected not only basic information about the nominated sounds, i.e. what, where and when, but also participants' reasons for choosing the sounds and their comments about them. The details collected then became the guidance for the researcher to proceed with field recordings.

The design of what-and-why questions is a crucial and difficult issue. For example, Noora Vikman (2002: 158-161) posed some "visionary questions" to the participants, such as "What sound would you take to a desert island?" and "Imagine this village after 25 years...", and these questions encouraged the participants to nominate sounds which carried social and temporal elements. In addition, depending on the purpose of the research, after the soundscape researchers received the sound nominations from the participants, they were under no obligation to reconstruct the sounds from the collected texts, e.g. through field recording or sound-effect creation. In THEBIGEAR project, Francesco Michi invited Internet users to share their surrounding sounds by writing them down. Despite his aim of building an "Imaginary Soundscape" (Michi, 2003: Website), Michi did not intend to convert the sounds from the text to the audio. In his view, keeping the sound in the text mode was sufficient to record a stimulating and imaginary soundscape (Michi, 2003: Website).

3.2.2.2.4 Sound drawings and sound maps³⁵

Apart from using text to understand people's perception of sounds, drawing is another alternative. The artist Morgan O'Hara focuses on "the movement of a chosen subject" to produce "seismograph-like drawings... in real time in real life" (O'Hara: Website). Rather than tracing the acoustics of sounds, her drawings portray her perception of their energy. Her sound drawings are often presented as an improvised performance. Although O'Hara's sound drawings can be employed as a method by which to understand interviewees, it is undeniable that most untrained people are not familiar with this method, and would not feel confident or comfortable producing her kind of sound drawings.

Another kind of sound drawing is derived from the cognitive aspect, and its production is not normally termed as a drawing but as a mental/cognitive map. Generally speaking, the interviewees are requested to draw subjective maps of the sounds of an area. They may also be asked to make comments on the map. The aim of producing such a mental map is to reflect the inner structure of a person's relationship with the environment. To emphasise the link between a mental map and a soundscape, Amphoux (Helström, 2002: 63) terms it a 'sonic mind map'.³⁶ The mental/cognitive map of a soundscape seems to be able to present the interviewees' listening experience in an understandable way. However, a soundscape researcher should be aware of Yi-Fu Tuan's (1975: 213) reminder:

It cannot be assumed that people walk around with pictures in their heads, or that people's spatial behaviour is guided by picture-like images and mental maps that are like real maps.

³⁵ In the later part of the research—after making artworks, sound maps appear to be an important issue that requires a further investigation. Please see section 6.2 for details.

³⁶ I do not want to follow Amphoux to term a mental/cognitive map of a soundscape as a 'sonic mind map'. This is because 'mind map', as a term, has been trademarked by Tony Buzan (2002, 2003). In addition, while 'mental maps' and 'cognitive maps' may be developed and analysed by geographers and psychologists in different ways, both terms visually present the same maps. As 'mental maps' and 'cognitive maps' have been well established in social science, I believe that it is appropriate to replace 'mind map' with 'mental/cognitive map'.

3.2.2.3 My employment of the interview method

It can be seen from the above review that researchers have been experimenting with ways of gathering data from their informants, and that this can be by writing, speaking or drawing.

Nevertheless, seen from the ethnographic angle, researchers should be aware that not only are the informants' responses important, but also the researcher's knowledge of the informants. Like Feld (1990) and Irving (2007), who treated their informants as long-term partners rather than ten-minute interviewees, I want to comprehend my informants' answers, not only from their immediate responses, but also from my accumulated understanding of their personal cultural background. By knowing my individual interviewees, I can reduce the risk of posing unsuitable interview questions and misinterpreting their responses. Therefore, the need to know the informants will be integrated in the interview process in this research.

3.2.3 Blending audio recording and auditory memories

The activity of recording sounds may cause a dilemma. For example, when playing back a sound recording of a train passing, since it is supposed to sound just like the original, should we consider ourselves as being in the original moment or review it as a piece of history? In fact, such a dilemma guides us to leave aside the attempt of using an audio recorder to keep a moment eternal. Instead, a sense of 'schizophonia' (Schafer, 1977a: 273) is worthy of attention. 'Schizophonia' combines the meanings of split (*schizo*) and voice/sound (*phone*) to indicate the separation between sounds played in their original environment and their electroacoustic reproduction. Schafer (1977a: 273) "employs this 'nervous' word to dramatise the aberrational effect of this twentieth-century development".

As an artist interested in field recordings, I have recorded many sounds in Taiwan and kept them with me in London. Consequently, the sounds in my archive are detached from their original sources. When listening to the sounds recorded in Taiwan in London, a 'schizophonic' experience generates a slip between past (sounds of the past being recorded) and present (sounds of the past being played back now), and another

slip between Taiwan (the original environment in which the sound occurred) and London (the played-back environment). Nonetheless, although the structure of ‘schizophonia’ carries a spatial and temporal displacement, I would like to argue that nervousness is not necessarily the only outcome of schizophonia. A sense of nostalgia is also possible, and memory may operate in such a spatial-temporal displacement.

To review how memory is presented through audio recordings, I would like firstly to investigate how memory studies have interacted with sounds. Then, I will approach memory from the artist’s angle to see how it has been placed in sound artworks.

3.2.3.1 In Memory studies

There is a predictable difference between natives and sojourners when they are asked to share their listening experiences. For natives, the listening experience is about past and present sounds of the surrounding environment, whereas for sojourners, it is not only about temporal recollections, but also geographical recollections of sounds. Their listening experience connects the surrounding foreign land to their memory of the homeland. Therefore, it is necessary to take a close look at the complexity of auditory memory when adopting the concept of the sojourner. From a psychological perspective, The American Psychological Association (APA) defines auditory memory as follows:

...the type of memory that retains information obtained by hearing. Auditory memory may be either short-term memory or long-term memory, and the material retained may be linguistic (e.g. words) or non-linguistic (e.g. music). (VandenBos, 2007: 87)

According to this definition, sojourners’ auditory memory includes memories of any duration and any category of sound. Nonetheless, the cultural aspect of sound is missed by the psychological view, and thus, memory studies are the route to take for this investigation.

Memory has an uneven status in memory studies of Western society, and Le Goff (1992: 74-75) points out that, in the introduction to the charter granted to the inhabitants of Tonnerre in 1174 by Guy, Count of Nevers, there is a declaration noting

that “the use of letters was discovered and invented for the preservation of the memory of things. What we wish to retain and learn by heart, we cause to be written down, so that what we cannot keep perpetually in our weak and fragile memories may be preserved in writing and by means of letters that last forever”. In the 1100s, without the existence of audio recording, writing was the tool for keeping sound and was “still envisioned as an adjunct to memory” (Fentress and Wickham, 1992:9).

In the thirteenth century, the value of the art of memory (Yates, 1978) was advanced by St. Thomas Aquinas (Radstone, 2000:2), and his thoughts dominated people’s perception of memory in later centuries (Yates, 1978: 93). St Thomas Aquinas’s earliest known quotation of memory rules is set to increase people’s memory capacity.

There are four things which help a man to remember well.

The first is that he should dispose those things which he wishes to remember in a certain order.

The second is that he should adhere to them with affection.

The third is that he should reduce them to unusual similitudes.

The fourth is that he should repeat them with frequent mediation.

(Quoted by Yates (1978:96) from Summa de exemplis ac similitudinibus rerum, Lib VI, cap. Xlii. Written by Giovanni de San Gimignano, 14th Century)

In line with St Thomas Aquinas’s memory rules, my decision to approach sojourners to collect auditory memories indicates the influence of an unusual environment, London, which may stimulate sojourners’ memories of their homeland. At the same time, the level of stimulation is strengthened by the sojourners’ bond with the homeland. Similar concepts were also reflected in section 2.3 about visitors’ fresh listening (Tuan, 1974: 65) and listening training (Schafer, 1974: 16).

However, memory studies declined sharply after the Renaissance (Casey, 1987: 11) until modern times (Radstone, 2000: 2). Because of the traumatic aftermath of two World Wars, victims, such as those of the Holocaust, dared not think, or refused to think, about the past (*ibid.*: 6). According to Huyssen (1995: 2), it was as late as the mid 1970s that memory began to be re-deployed. Huyssen (*ibid.*: 7) believes that,

Memory... represents the attempt to slow down information processing, to resist the dissolution of time in the synchronicity of the archive, to recover a mode of contemplation outside the universe of simulation and fast-speed information and cable networks, to claim some anchoring space in a world of puzzling and often threatening heterogeneity, non-synchronicity, and information overload

This notion seems to apply to the experience of sojourners in the process of recalling memories of their homeland. It can be read as being an escape from the existing foreign land to their familiar homeland. However, Radstone (2000: 4) disagrees with Huysen's opposing vision, and adopts Buci-Glucksmann and Terdiman's views to make a persuasive claim. Buci-Glucksmann perceives that modernity "has its root in the irrational and in the seventeenth-century baroque" (Radstone, 2000: 4), and that "the origins of the modern and modernism may be derived less from the male principles of universalism, rationality and coherence than from the uncanny, weird principles of otherness, contradiction, ambivalence and catastrophe..." (Turner, 1994: 33-34). Radstone, with a different belief of modernity from Huysen, sets the issue of memory on the ambivalences and equivocations of modernism. Following this line of thought, sojourners' memories are about struggles.

When sojourners recollect auditory memories of their homeland, I do not expect them to provide me with a psychological 'total recall', or "the ability to call to mind every detail that caught the attention" (OED Online, accessed 3rd Nov 2005) of the everyday sounds experienced in the homeland. As Hodgkin and Radstone (2003: 2) point out:

The appeal to memory in determining the truth of the past, then, is widespread. But it is also problematic: both 'memory' and 'truth' here are unstable and destabilising terms.

Schafer's terms, 'sound romance' and 'sound phobia' (1977a: 146), and Järviluoma's 'collective faulty memory' (2002: 30) are interesting concepts to be mentioned as examples.

Listening is a subjective activity, and an investigation into peoples' listening experience of memory recollections is an even clearer example of subjectivity. Researchers in this field have to confront the unavoidable question of whether

participants recollect their listening experiences as original sounds or as distorted/exaggerated sounds. Reminded by Järviluoma's 'collective faulty memory' (2002: 30), we should be aware that, even if many participants provide the same piece of memory, this does not mean that they all remember the event correctly.

The term, 'sound romance' carries the subjective influence of sonic interpretation, and Traux (1999: Website) defines 'sound romance' as follows:

Any past or disappearing sound remembered nostalgically, particularly when idealized or otherwise given special importance. ... Many such sounds were often regarded as unimportant when actually current; yet later, hearing them may trigger strong memories.

Judging from the terms employed in the definition, namely "nostalg[ia]", "ideali[sation]", "special[ity]" and the change from "unimportant" presence to "strong memories", the distortions of sonic memories occur due to the subjective nature of the recall.

In my research, I do not intend to lead the sojourner toward a certain emotion. Nevertheless, the emotional aspect of auditory memory, particularly nostalgia, is an interesting issue for a brief exploration.

In 1678, Swiss doctor, Johannes Hofer, documented a case of a student who was homesick in Basel but later recovered on the route of returning home to Berne (Hofer (1688) cited by Davis, 1979: 1). To name the 'disease', Hofer translated *heimweh* (homesickness) from German to Greek and invented the word, *nostalgia*: a combination of *nostos* and *algos* in Greek, which means the pain of longing to return. Since then, nostalgia has been developed in a pathological way, and various symptoms have been related to it, such as organic transformations and violence.³⁷

The early history of pathological nostalgia offers another interesting pointer for my research. In 1720, Swiss doctor, Theodore Zwinger, noted a different cause of nostalgia in that soldiers, fighting in a foreign land, felt nostalgic when in a cheerful

mood and listening to familiar songs from home (Starobinsky, 1996: 90, cited Ritivoi, 2002: 19). Although his interest was in the cause of the ‘disease’, i.e. that nostalgia could be preceded by a cheerful state, it should also be noted that he raised a case for sonic-orientated nostalgia. When the soldiers were listening, they did not simply follow the temporal flow of the songs. “An associated mechanism of memory to reminisce about the friends and families they have left behind...” (Ritivoi, 2002: 19) was operating in their imagination. The soldiers were experiencing a journey to a past time and space with sounds.

Zwinger’s observation also indicates that pathological nostalgia is not an affliction which is limited to the imagination (Ritivoi, 2002: 19). It also involves memories, or *malades de la mémoire*, along with amnesia and hyper-amnesia. Departing from Hofer’s concept of nostalgia, Zwinger’s interest has, in fact, added a temporal dimension. The transformation of the concept of nostalgia, from spatial orientation to temporal orientation, was widely accepted in the 1950s, as nostalgia finally ridded itself of pathological connotations of escapism and retreatism (Ritivoi, 2002: 19, 29). Geographical displacement has become less of an issue, particularly in America, because people are able to move and travel extensively to different places. As Ritivoi (2002: 29) points out, nostalgia has become a “wistful recollection of the way things were”.

3.2.3.2 In sound artworks

In terms of soundscape studies, a few projects focus on the memories of certain groups of people, and Paul Moore’s (2001) research into Northern Ireland is a rare example worth mentioning. Because of the sectarian tensions and conflict embedded in Northern Irish life experiences, Moore argues that certain sounds and sound patterns have led to cultural memories. The sounds of drums in a march, a Chinook helicopter hovering above the crowd, the staccato bark of gunfire, flying petrol bombs, police sirens, and silence at funerals are among the collective memories which reflect residents’ recognition of Northern Ireland. Since Moore’s Northern Irish interviewees

³⁷ For organic transformations: André Matthey in 1816 and Baron de Larrey in 19th Century conducted autopsies. See Rosen’s “Nostalgia: a ‘forgotten psychological disorder’” in *Clio Medica* 10, no. 1, 1975, 28-51. For violence: see Jaspers’s dissertation in 19th Century in Starobinsky (1996: 101).

demonstrate a shared collective auditory memory, I wonder if sojourners can also develop collective auditory memories.

Cathy Lane (2001: 49) points out that reconstruction, documentation and oral history are but a few of the main methods to deal with history in sound. Together with Nye Parry, she installed an interactive sound artwork, *Memory Machine*, at the British Museum (April 2003), and by inviting visitors to record their memories of the museum and its collections with a 1950s telephone, the work plays back processed voice recordings in various structures which symbolise the operation of memory. Thus, *Memory Machine* serves as a tool to indicate that the British Museum acts as a history museum, i.e. “a place where the products and processes of history meet” (Kavanagh, 2000: 148; also cited by Lane & Parry, 2003). These products and processes of history “intermingle, tumble over one another, collide, or simply pass by one another unnoticed” (Kavanagh, 2000: 148).

A few more sound artworks engage with collective memories. For example, Nye Parry’s *Bomtown* (1998) deals with the Peterloo massacre (Lane, 2006: 9), Cathy Lane’s *The House of Memory* (2001) deals with Hackney children playing games (Lane, 2006: 9), Graeme Miller’s *Linked* (2003: Website) expresses former residents’ attachment to the area of London’s M11 Link Road, Susan Hiller’s *Witness* (2000) gathers peoples’ testimonies of having seen UFOs. Also, Steve Reich’s *Different Trains* (1988: Discography) represents journeys taken by Jews within America and Europe in the 1930s and 1940s.

Because memories are usually communicated verbally, the musicians/artists mainly choose peoples’ voices rather than environmental sounds to (re)present collective memories. Although it may be challenging to employ environmental sounds for representation, I would argue that there is no evidence to claim that it is impossible, and I believe that it would be interesting to develop a sound artwork about memory with environmental sounds. However, the definitions of ‘voice’ and ‘environmental sound’ can be blurred. Can a passer-by on a mobile phone talking to his friend be described as an environmental sound? If his speech is captured clearly by a recorder, should it be identified as the voice? This issue, which can also be viewed as a debate between ethics and the privacy of field recording, is a subject for another paper.

The formation of sojourners' collective auditory memory can be established if the group of sojourners all come from the same homeland and stay in the same foreign country. However, different personal elements, such as family background and daily routines, and the influence of geographical and temporal distance, mean that the presence of a collective memory among a group of sojourners is not a forgone conclusion by any means. Järviluoma (2002: 30) suggests that individuals may 'remember differently' or 'hear differently'. Furthermore, ethnologist Joel Candau, Järviluoma (2002: 23) argues that:

We can safely concede that there are memory configurations that are typical of human societies, but inside these configurations each individual has her own style of remembering which depends on her own unique history, personal development and neuronal organisation. Collective memory is not uni-vocal; it is always the outcome of many different criss-crossing memories.

Practically speaking, since auditory memories may be a private matter to some sojourners, I believe that it is more appropriate to approach sojourners individually rather than in a group. Also, in order to know how a group of people think, it is sometimes necessary to approach the individuals rather than the group. Coser (1992: 22) points out that, in terms of collective memory, it is the individual who remembers, not groups or institutions. The relationship between subjectivity and collectivity reflects a common research structure in memory studies. Rather than 'top-down' models for theories of ideology, research about memory begins with "the memories of groups or individuals, and asking how these might be related to the wider culture" (Radstone, 2000: 11). In line with the above studies, I prefer to approach individual interviewees in order to understand a group of sojourners. Whether or not there is collectivity among them is an open question, to be reflected on through the process and outcome of the investigation.

3.2.3.3 My employment of auditory memories

The purpose of conducting the interviews in my research is to invite the interviewees to nominate their auditory memories of Taipei. I will then record sounds in the field according to the information they provide. As mentioned in 1.2.1.4-a, because recording itself can never obtain sounds which have happened in the past, my ambition

to collect the interviewees' auditory memories cannot be fulfilled. My method of obtaining auditory memories is only a compromised and symbolic approach. In other words, the presentation of auditory memories of London-based Taipei sojourners in this research cannot be original. Nevertheless, I believe that it is the impossibility of obtaining the original that makes the combination of audio recording and memory a fundamental feature. Because of this feature, it is necessary to join together art practices and the presentation of auditory memories.

Similarly, in line with the experience of art practices reflected in 1.2.1.4-a, it is impossible to present the current London soundscape. When I interview the sojourners to talk about their listening experiences of the London soundscape, any sound in London which is considered to be a current experience has already become history. In other words, statements about 'the current London soundscape' in this research do not refer to live, but relatively recent, sounds when compared to the sojourners' listening experiences of Taipei, which have not been updated for more than six months.

3.2.4 Proposed methods

Soundwalking, sound nomination and sound drawing are apposite methods for the design of the interview, and since they can all make unique contributions, it is difficult to judge which method is the best. Since I planned to spend some time interviewing the sojourners, I decided to utilise all of these methods in the interviews.

With a few similarities in between, I have found that Tixier's methodology (2001: 111) for 'sound atmosphere' can be developed to investigate Taiwanese sojourners' listening experiences in the London soundscape. Firstly, both Tixier and I stress the importance of context when investigating soundscapes. Secondly, both Tixier and I are interested in peoples' experiences and interactions in the soundscape. Tixier's *in situ* production, i.e. the researcher conducts the interview and recording while the habitant is interacting with the soundscape, can be a method to catch the immediate and unpredictable interactions of Taipei sojourners with the Taipei and London soundscapes. Thirdly, both Tixier and I recognise that the participants' listening experiences reflect a qualitative value of a soundscape, which is more than just an acoustic measurement (e.g. sound level, sound pressure).

However, since the materials collected for my research do not represent a place, but rather present listening experiences about places, processes of art practices need to be included in the formation of my methodology. In addition, a few more modifications need to be made to Tixier's approach. Firstly, since my research mainly focuses on the cultural and personal experiences of soundscapes, and the issues about noise abatement and urban design are less of a concern, a metrological analysis, such as measuring decibels in an urban place which is part of Tixier's methodology, becomes less important (see Illustration 3.1). Secondly, before recording interviews *in situ*, two more stages need to be developed, the first of which is to state that my research is a 'practice-led research' (see Illustration 3.2-a), and therefore, the initial research questions and interview questions are generated by means of making artworks with field recording and studio practice. At this stage, the creativity is based on my personal experience of being a Taipei sojourner in London.

In the second stage, the informants will be requested to increase their listening competency in their own time (see Illustration 3.2-b), since it may be difficult for them to respond to my questions during the interview. In addition, I will pose some questions to them before the interview. After the interview and the associated audio recordings have been conducted (see Illustration 3.2-c), I should be able to gain some concrete understanding of London-based Taipei sojourners. Based on the same audio archive, the informants will nominate sounds for field recordings (see Illustrations 3.2-e, f, g), which will then form the second part of the audio archive and be employed as materials for the practice-element (see Illustration 3.2-h).

After the sound artworks have been created by means of art practices, the research knowledge and value of 'sojourners' soundscapes' will be analysed, assisted by theoretical references. Also in Illustration 3.2, while displaying a constant collaborating relationship between theory and practice, it is worth noting that the loop moving back from 'field recordings (f)' to 'nominating sounds of London and Taipei (e)' is a method originated by Tixier which I would like to follow (2001: 111). From my perspective, the loop can be used to assert that field recording is a method of a research. Redoing a recording should be considered as not only being an improvement of a bad recording, but also as a way of seeking further investigation.

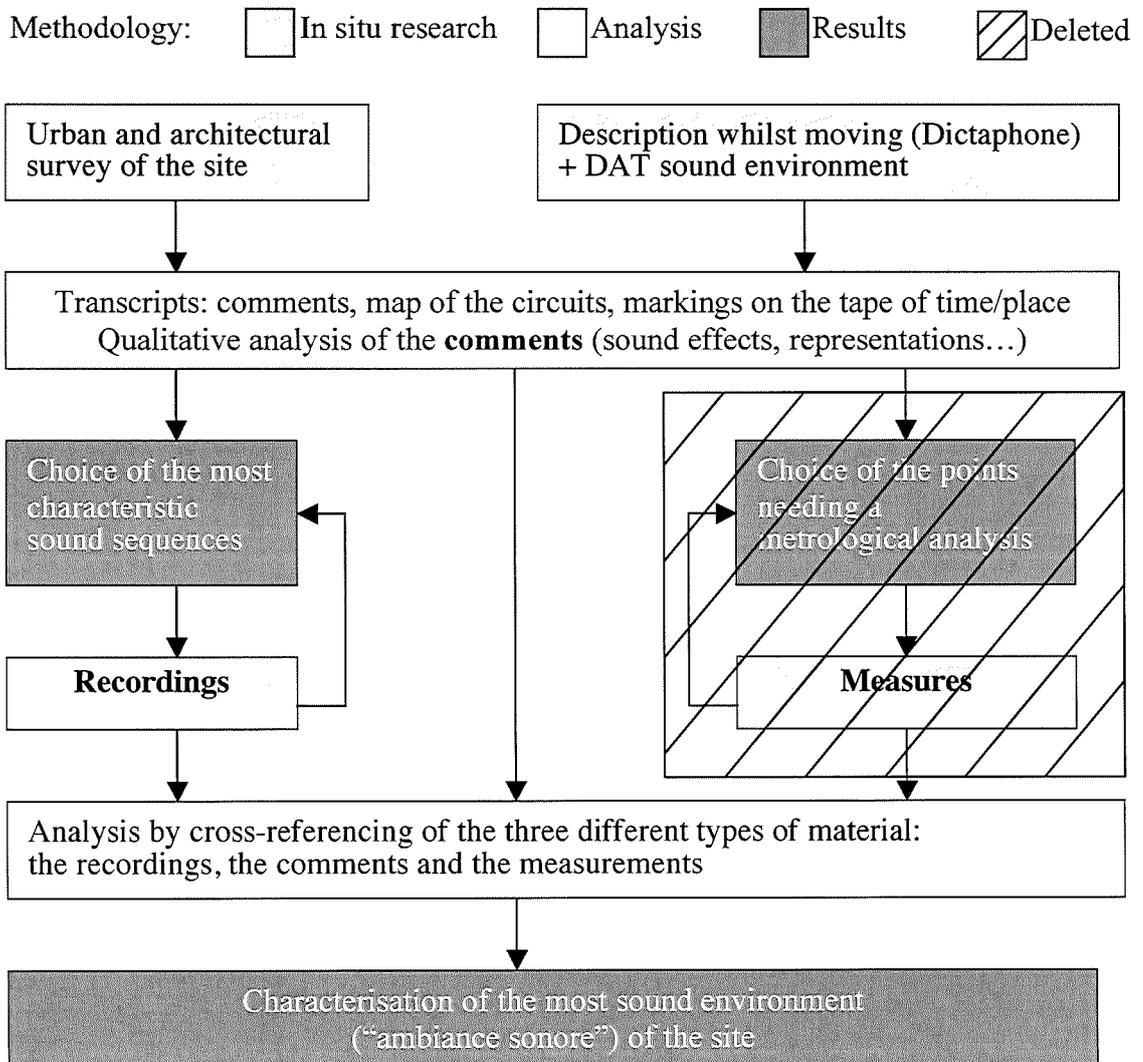


Illustration 3.1: Changing Tixier's methodology of 'sound atmosphere'

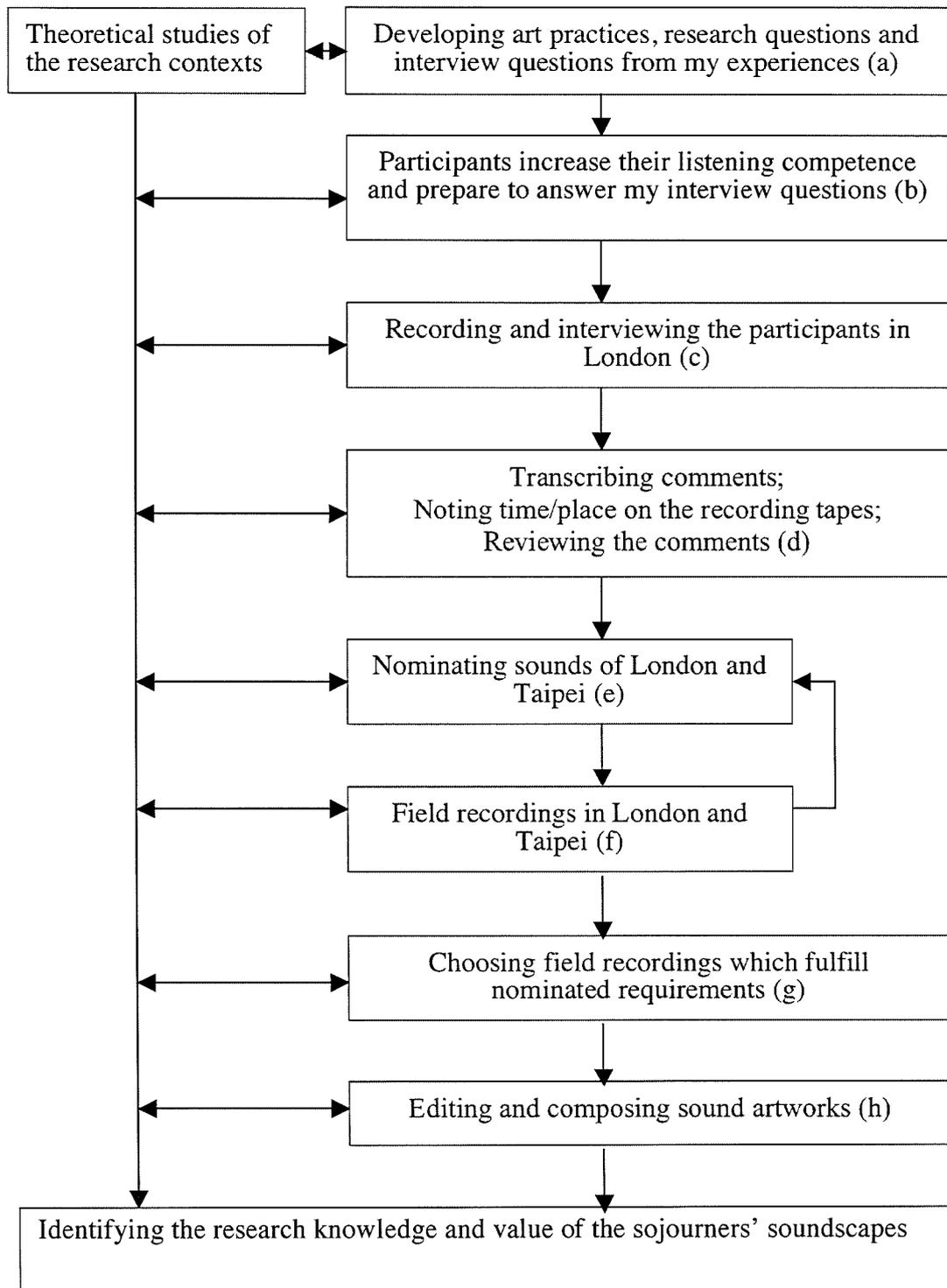


Illustration 3.2: Methodology of my research

Part 2 Sounding

Chapter 4 Collecting sound materials

In this chapter, I am going to explain how I conducted the interviews in detail as part of my art practices. I will also reflect on some thoughts generated from the interview procedure.

4.1 The interviewees

In section 1.3.3, I expressed my desire of using other people's listening experiences rather than 'always mine' as materials for my artworks. However, the number of interviewees remained a question. The main condition for choosing interviewees was that they should have been in London for more than six months and had returned to Taipei in the last two years. In fact, there were a few more aspects to consider. First, as I decided to spend sufficient time not only to interview the sojourners but also to explore their cultural background (see section 3.2.2.3), having too many participants would simply not be realistic in terms of time management. Second, according to my proposed artwork in section 1.3.3 (Illustration 1.18) participating sojourners could not be numerous. Otherwise, it would have been difficult to obtain the resources for realising the artwork, e.g. a very big room; a huge amount of speakers and audio players; lots of wires organised in a safe way and so on. Nevertheless, while maintaining the quality of my interactions with the interviewees, I was also aware of the risk that some interviewees might not complete the entire interview procedure. Balancing for quality and quantity, I decided to seek for around ten London-based Taipei sojourners to participate in my study.

The search for appropriate interviewees took several different routes. First, I asked friends from Taipei living in London to be my interviewees. One interviewee came forward following this approach. Second, my Taiwanese friends in the UK introduced potential interviewees to me. This method resulted in two interviewees volunteering. Third, I attended the Taiwanese food festival, organised by TSAUK (Taiwanese Student Association in the UK) in Haverstock School at Chalk Farm on 29 October 2005. I asked people randomly to participate. This approach was challenging because when I was trying to explain to some people about my research, they responded to me in an unfriendly manner as if I was talking to them about a very boring and ridiculous idea. This was a shocking experience and made me realise that I should not expect every overseas Taipei person to be empathetic about my research. Fortunately, I still had two people from the event expressing their interest to participate.

The other route I took was to post on the 5th of December 2005 an interviewee-wanted notice on *Hello UK!*, a UK-based Taiwanese students' website. Written in Chinese,³⁸ the notice can be translated as follows:

Do you want to have recorded the environmental sounds you hear when you live in London and Taipei?

I am doing a PhD in sound art in Goldsmiths College and I need three people who are now in London and have families living in Taipei. I will interview your experiences of listening to environmental sounds in London and Taipei and then we will record London sounds together. I will also record Taipei sounds that are mentioned by you. When the research is finished, I will give you these sounds. I believe that it can be a very good souvenir of your life in London. You can also share it with your friends and family. The recorded sounds will be used as materials for art practices for my PhD. The interview session will take place between Dec 2005 and Feb 2006. There are six sessions in total and each session is no longer than one hour. If you are interested, please contact me. Thank you very much for your help!

³⁸ The original post in Chinese was as follows:

想要你自己在倫敦及台北生活時聽到的環境聲音嗎？我在Goldsmiths College 唸聲音藝術博士，需要三名家住台北而目前在倫敦的人。我將訪問你你在倫敦及台北聽環境聲音的經驗，並一起在倫敦錄聲音。我也會到台北把你提出的聲音錄好。當研究結束時，我會把這些聲音給你，相信可以作為你在倫敦生活的一個很好的紀念品，也可和親友分享。所收錄聲音將作為我博士藝術創作的題材。面談期間，Dec 2005至Feb 2006。共訪六次，每次不超過一小時。

如果你有興趣，請與我連絡，謝謝幫忙！(252 people viewed the post. It was on:

<<http://www.hellouk.org/forum/index.php?showtopic=92193&hl=>> [Accessed 25th Dec 2005].)

As users of this website are usually active and supportive, three people contacted me. The last route I took for searching for an interviewee was to ask a confirmed interviewee (the first interviewee) to contact one of her friends for participation. In this approach, a few ethical issues were raised as participants' friends became my (second/third) interviewees.

First, the interviewees' privacy became an issue. When interviewing a participant, who was a friend of a previous respondent, she asked me about the responses of her friend. At this point, I had to refuse to reply in order to protect the previous interviewee's privacy.

Second, the authenticity of the interviewees' responses was also called into question. As subsequent participants were approached initially by previous respondents, the newcomers could request from their friends information about my interviews and also exchange thoughts about my interview questions. In this case, the subsequent interviewees' responses in the formal interviews would be affected.

Therefore, to prevent the above issues from happening, I avoided releasing previous interviewees' responses to the subsequent participants. In addition, when I asked an interviewee to inquire about the participation of a potential interviewee, I requested the interviewee not to share her interview experience with the potential interviewee. Also, once the potential interviewee participated in the research, I asked both participants not to exchange their ideas about the interview until the entire interview process was finished.

Through the above five routes, I got twelve interviewees confirmed. Each interviewee needed to go through six sessions with me to complete the entire interview process. Among the twelve people, ten of them completed the entire six sessions. One man and one woman dropped out at an early stage. The main reason for the man to give up was because he decided to return to Taipei earlier than he originally planned. The woman, interestingly, expressed her realisation after the first session that she was not "the kind of person who can observe the environment in detail" (see [Appendix 2](#)) and therefore, she considered herself not being helpful and decided to stop.

The background of the ten interviewees was diverse. There was one professional (who had been in and out of London for ten years and had not left Taipei for more than two years in each trip), one housewife (this was her second year in London) and eight full-time students (studying philosophy, computing, business, textile design, fine art and music). Among the students, two had just completed their study and were about to return to Taipei for good, three had been in London for more than one year and three had arrived in London in 2005 and had been staying in the city for more than six months. In addition, although gender is not the focus of my research, it should be mentioned that among the ten interviewees, three were males and seven were females.

4.2 The interview questions

Considering the importance of the interviewees' cultural background, I focused initially on exploring how the interviewees' bond with homeland could affect their perception of the London soundscape.

I was aware that expecting the interviewees to establish a link between homeland and the London soundscape was not an easy task. Without setting a frame for the interviewees to respond, the collected information might be useless for the research. Therefore, I requested the interviewees to choose a place that was on their way home in London. This place had to be somewhere they could relate London to Taipei for any reason (e.g. visual, aural, emotional etc.). While the soundwalk of 'on the way home' was a way to increase the interviewees' listening sensitivity, stopping at the 'chosen place' allowed me to gain an understanding about the interviewees' perceptions of sounds of Taipei and London.

Based on the above considerations, three major interview questions were generated:

- a. What sounds attract Taipei sojourners to listen, recollect and imagine during their return journey from their college/office/routine place to their residences in London? Why are they attached to these sounds?
- b. Do visual aids (photos and map-drawing) help interviewees to recollect sounds?
- c. What do they recognise as home?

The three main questions were consequently developed by adding further details. The first set of questions was related to the sojourners' histories of living in Taipei and London. Particular attention was paid to collecting information about the soundscapes of their living/working/studying/socialising environments in Taipei and London.

The second set of questions tried to explore the effects of photographic images and other visual aids, such as mental maps, on sojourners' recollection of past auditory memories. It included questions, such as 'does a photo influence you on the recollection of past sounds?' and 'what links between London and Taipei sounds have you discovered by drawing a map?'

The third set of questions aimed at tackling the issue of home (Taipei or London). The interviewees were invited to offer their own definitions of home, their feelings about living in the two cities and their emotions about the place that they were residing in London.

The fourth set of questions started with the query about: 'what sounds draw your attention during the return trip from your college/office/routine place to your residence in London?' This question aimed at raising the interviewees' sensitivity to sounds. Once we stopped at the interviewees' chosen places where they could relate London to Taipei, another set of questions was posed:

- 'Why does this place remind you of Taipei?'
- 'In such an environment, by taking out what London sounds and adding in what Taipei sounds can you feel like being in Taipei?'
- 'Why do you choose these sounds?'

By having the interviewees interacting with sounds in the soundwalk, the questions were designed to stimulate the interviewees' sensitivity of listening one more time before nominating sounds of Taipei and London. In fact, these questions are the key questions of the entire interview. The responses—the mentioned sounds of Taipei and London and the reasons for mentioning them—are the foundation of the interviewees' nominations.

Last but not least, there was a final set of questions aimed at exploring the changes in the sojourners' emotions about particular Taipei sounds since their arrival in London.

4.3 The interview sessions

4.3.1 Aims and methods of the sessions

In order to facilitate my interviewees to address the five sets of questions, I organised seven sessions (six interviews and an optional meeting for field recording in Taipei). The aims of the seven sessions and the methods used were respectively:

First, to meet and to become acquainted with the interviewees in order to make them feel comfortable about participating in the interview. To reach these goals, I met the interviewees on a one-to-one basis and gave to them my CD artwork *London and Taipei* (Stereo). I allowed them at least one week to listen to the CD before embarking on the first interview.

Second, to explore the background and the living environment of the participants. The artwork *London and Taipei* was used to stimulate their auditory memories of Taipei and their awareness of sounds in London. I requested the interviewees to provide a brief history of living in Taipei and London. Then I asked them to describe their living environment in Taipei and London. I also encouraged them to talk about the sounds of London and Taipei included in my CD. If they were inspired by the CD, I would invite them to talk about other sounds that they were thinking of including and their reasons for relating to these sounds.

Third, to test the effectiveness of visual media in terms of facilitating sound recollections. I expected these media to be useful in strengthening the interviewees' sensibility of sounds prior to coming sessions about nominations. Thus, I encouraged the interviewees to talk about sounds according to their photos of London and Taipei. I also asked them about their experiences of these sounds.

Fourth, to document the interviewees' experiences 'on the way home' in London. In this session, the interview, in the form of a soundwalk, took place in the street. I

recorded sounds throughout the interviewees' 'on-the-way-home' journeys. At a certain point, we stopped at the interviewees' 'chosen place', where they felt associated with Taipei, to talk about these sounds in depth. In the entire soundwalk, the interviewees were encouraged to recollect sounds of Taipei and discuss their relationships with the mentioned sounds in London.

Fifth, to understand the interviewees' sense of home and invite them to nominate sounds for field recordings in Taipei and London. To reach these aims, I initially asked the interviewees to tell how they imagined their residences in Taipei and London. Then I requested them to listen to the recording of the fourth session in order to choose sounds of London and Taipei for field recording. Sounds mentioned at the 'chosen place' were all included in the nomination unless the interviewees decided to modify their choice. If sometimes the interviewees could not provide any sound for nomination, I would ask them in different ways. For example, 'What are the sounds that make you feel sentimental, are attractive or worthy of being documented for your life?' or 'What sounds do you want to have in your CD of your daily life?' The session was finished by making a plan for field recordings.

Subsequently, I recorded sounds of London together with the interviewees and repeated the recording exercise in Taipei mostly alone. The field recordings started on 11th January 2006 and ended on 18th April 2006. During this period, the techniques of conducting field recordings were the main concern of this research.

For the interviews, four types of microphones were used. When facing the interviewees, because the meeting venues were mainly coffee shops or their residences, I used Soundman binaural microphone OKM II Klassik with A3 and the recorder MicroTrack. OKM II Klassik was chosen for its non-microphone appearance, a headphone-look microphone packed in a powder-box-like plastic case, which reduced the interviewees' anxiety of being recorded and the public's curiosity. At the same time, sounds were obtained in stereo rather than mono. The sense of space thus was maintained in the recording.

The OKM binaural microphone offered many advantages during my field recording procedure. Being binaural, it rendered the recorded sounds an extra realistic sense of

space. The microphone, thus, was ideal for capturing the interviewees' personal experiences of listening when they were walking in an environment such as markets. In addition, because of its inconspicuous appearance, the headphone-look microphone was used often in public places where people might be offended when seeing an intrusive microphone.

When conducting the soundwalk 'on the way home', a stereo microphone Audio Technica AT825 was used. It was chosen for recording not only the interviewees' voices, but also the surrounded sounds occurring during the interviews. This stereo microphone also provided good spatial sounds. At the same time, being phantom-powered, it captured sounds with clear details. Furthermore, AT825's light weight enabled me to concentrate on conducting the interview without getting fatigued by carrying heavy equipment.

Very often, the interviewees nominated the ambience of an environment rather than a specific sound. For this purpose, I used an Audio Technica AT815ST which can be a MS microphone. MS recording is a recording technique that can capture rich details of the environmental sounds with a good sense of space. At the same time, it allows the width of the sound field to be manipulated. Among the available options of MS microphones, AT815ST was chosen for combining middle and side microphones into a single body. Its portability and affordable price were clear advantages. When using AT815ST a special windshield was necessary, because of its extra sensitivity to sounds. Again, because of my concern about the equipment's portability, I abandoned Rycote's microphone windshield which is the usual choice of field recordists. Instead, I used DPA's Windpac, which is light-weight and foldable.

What I would like to note here is that with most of the currently available audio recorders³⁹ the recordist cannot obtain stereo sounds while recording. Thus, MS recording cannot be completed in the field. The recorded sound is not in stereo until being decoded in the studio. By processing it with computer software, such as Pro

³⁹ The 7-Series recorders of Sound Devices allow the recordist to monitor and complete the MS recording in stereo while recording. An alternative way of getting MS recordings in stereo while recording is to connect the audio recorder with a preamp, such as M-Audio Octane and Grace Design Lunatec V3, which has a built-in MS decoder. Unsurprisingly, these devices are very expensive.

Tools, the recordist can manipulate the width of the sound field and establish a sense of space in the recorded sound.

Regarding the audio recorder, I chose an M-Audio's MicroTrack plus a microphone pre-amplifier Shure FP24. The microphone pre-amplifier Shure FP24 supplied the power for AT815ST and AT825. While offering stable sound signals for recording, the machine was used for both stereo and MS recording. MicroTrack, in comparison to professional recorders such as Sound Devices 722 and Marantz PMD 670, was chosen for its light, small scale and affordable price.

M-Audio's MicroTrack is a solid-state audio recorder. With a 2GB compact disk, it can record stereo sounds with 24 bit and 44.1 sample rate in wave files for two and half hours. Being a solid-state device, it offers efficiency in filing the recordings. As long as the sounds are captured by the recorder, the sound files can be transferred to a personal computer digitally. There is no more waiting time for line-in. However, MicroTrack has a disadvantage too. Because the recorder takes about 18 seconds to start up, it is not ideal to record unpredictable sounds, such as a passing-by ambulance siren. I missed many opportunities for recording this sound because of the time it took to start up the recorder.

4.3.2 The duration of the interview procedure

Apart from trying to achieve several different goals through the seven sessions, there was another reason why the interview procedure took so many meetings over the span of a few months to be completed.

Between June and July 2005, I conducted pilot interviews with three interviewees in London (see [Appendix 11](#): The Report of the Pilot Interview (A)). One of the common responses received from the interviewees was that they experienced difficulties at recalling listening experiences because they did not pay much attention to daily-life sounds. As a result, the interviewees could not always reply to my questions immediately. They either hesitated or told me that they would think about it and try to give me an answer later. They suggested that some questions could be passed to them

prior to the interview. By doing so, they had some time to think about the questions and offer me answers during the interview.

Between 10th July and 30th August 2005, I returned to Taipei for field recordings. During this period, I asked a few close friends some modified questions from my pilot interview questionnaire (see [Appendix 11](#): The Report of the Pilot Interview (B)). Their responses were immediate and abundant. When I enquired how they could have so many interesting thoughts, they responded that they had been hearing me talking about the issue of daily-life sounds for a long time (see [Appendix 11](#): The Report of the Pilot Interview (B)). Thus, they had started paying more attention to sounds than before.

Learning from the above, I concluded that the interview procedure is likely to stimulate peoples' listening awareness. From this perspective, it was important to think carefully about the media used to encourage listening awareness and monitor the consecutive development of the awareness over time. Hence, I divided the interviews into a few sessions that were not to be completed 'as soon as possible'. A summary table ([Table 4.1](#)) shows how the dates of the interview sessions spanned between December 2005 and February 2006.

Table 4.1: The dates of the interviews

Interviewee	Informal meeting	Session 1	Session 2	Session 3	Session 4	Session 5
A	12 Dec 05	26 Dec 05	29 Dec 05	2 Jan 06	8 Jan 06	16 Jan 06
B	14 Dec 05	5 Jan 06	11 Jan 06	20 Jan 06	3 Feb 06	15 Feb 06
C	14 Dec 05	10 Jan 06	19 Jan 06	27 Jan 06	3 Feb 06	18 Feb 06
D	15 Dec 05	30 Dec 05	13 Jan 06	26 Jan 06	23 Feb 06	24 Feb 06
E	17 Dec 05	27 Dec 05	3 Jan 06	12 Jan 06	2 Feb 06	15 Feb 06
F	16 Dec 05	27 Dec 05	11 Jan 06	4 Feb 06	17 Feb 06	25 Feb 06
G	16 Jan 06	20 Jan 06	31 Jan 06	7 Feb 06	16 Feb 06	23 Feb 06
H	19 Jan 06	24 Jan 06	31 Jan 06	10 Feb 06	13 Feb 06	18 Feb 06
I	7 Jan 06	10 Jan 06	19 Jan 06	26 Jan 06	5 Feb 06	16 Feb 06
J	18 Jan 06	25 Jan 06	1 Feb 06	8 Feb 06	22 Feb 06	24 Feb 06

Asking the interviewees to listen to my CD artwork *London and Taipei* (see [CD album 1](#)) was the first step of the interview. By requesting them to listen to my artwork and give feedback at the same time, I emphasised the idea that the research is initiated by

art practices. In addition, following Schafer (1967), I expected the interviewees' listening awareness to grow over time. Thus, the first interview sessions were arranged at least one week after the informal meeting, i.e. after the interviewees received the CD. It was interesting to discover that the interviewees' responses to the CD were varied. Some of them considered it as soothing background music or as an artwork that needs imagination to be accessed (see [Appendix 12](#): Extracted transcripts of the interviewees' responses to the CD, Interviewees A and E). Others considered it as a documentation of environmental sounds collected for recognition (see [Appendix 12](#), Interviewees B, D, I and J). Fortunately, no matter what their views about the CD were, the interviewees managed to share with me their memories and thoughts about the soundscapes of Taipei and London.

4.4 Conclusions

4.4.1 Facts or imaginations?— An extension of the band of listening

During the third interview session, a participant could not suggest a place that reminded her of Taipei. She said that she would think about it for a week. While replying with “that is OK” to the interviewee, I was alerted by the possibility that many links between London and Taipei, provided by interviewees, were initiated during the interview and generated from the interviewees' imaginations. They might not give me the ‘facts’ by referring to their past experiences. However, instead of trying to classify their responses as either fact or imagination, I found that it was more interesting to understand the influence of the interviewees' sojourning experiences on their perceptions of sounds. In particular, what sounds would they mention? What makes them mention these particular sounds? When they are thinking about these sounds, how the sounds are played back in their mind? Developing along this thread, those sounds that came from their imagination became a part of the ‘sound’. In other words, in the case of the sojourners, they had been hearing more sounds than previously realised.

Richard Orton (1967) in *Natural Sound*, a textbook that teaches students how to listen, poses inspiring questions after explaining the relationship between sound and resonance:

*As with sounds, so with thoughts?
Can the concept of resonance be extended to human minds?
(Orton, 1967: 18)*

When George Brecht talked about his concept of ‘events’, he stated: “Music isn’t just what you hear or what you listen to, but everything that happens” (Martin, 1978: 83 cited in Kahn, 1999: 277).⁴⁰ As he was a student of John Cage, Brecht transposed Cage’s panaurality to performances and events and thus, I assume that his sense of ‘music’ is all the sounds occurring in the environment. Following this broad sense of interpretation, I wonder if his “everything” also includes the events happening in the mind. In other words, does he actually mean that ‘sound isn’t just what you hear or what you listen to, but everything that happens inside and outside your thoughts’?

In *Kits Beach Soundwalk*, with a smoothly pedagogic and refreshing tone of voice, Hildgard Westerkamp (1989) guides the listener in ways of sensing, imagining and dreaming with environmental sounds. Disclosing the process of studio manipulation, Westerkamp directs the listener from the outside sonic environment to the inside imagination. The work can awaken the listeners’ senses and attention to listening. It also shows that listening does not involve only hearing, but also the mind. The sounds to be heard are not only the audible but also the imagined.

Janet Cardiff’s *The Missing Voice (Case Study B)* (1999) is inspiring in a dramatic way. Unlike Westerkamp, Cardiff does not tell the listener how the sounds are manipulated. She juxtaposes environmental and fictional sounds to stimulate the listener’s imaginations. By experiencing a form of soundwalk, the listener is constantly struggling and shifting between the real and mental worlds.

The movement between the real and the imagined tackles the issue of displacement. It is often seen in Bill Fontana’s works, such as *Falling Echoes*. The work is a public sound installation composed by sonic events of different places. Situating themselves in a former tobacco warehouse and listening to the traffic sounds of the Brooklyn Bridge, a bell buoy in the New York Harbour and sounds of other places, the

⁴⁰ Originally quoted from Henry Martin (1978: 83), *An Introduction to George Brecht’s Book of the Tumbler on Fire*. Milano: Multipha Edizioni.

audience's senses of space and time are confused. The function of the warehouse is under question. It is only now recognised what Fontana (Website) defines as *Falling Echoes*: “an acoustic mapping sculpture” that bears no relationship with the sources of the sounds. The site is ‘de-tobacco-ed’.

Many of John Cage's works, such as *4'33"* (1952), remind us to listen to sounds of the environment. In order to stress the existence of environmental sounds, Cage later employed amplification⁴¹ to subtle sounds to make works like *0'00"* (1962). Perhaps, there is no need to make more sounds with physical objects because our mind has been rather noisy. It is constantly conversing with the environmental sound of the past, present and future. Inspired by a part of Yoko Ono's *Tape Piece III/Snow Piece* (1963, cited Kahn, 1999: 238), we shall realise that with mind listening we can hear every sound as subtle (or inaudible?) as a snowdrop:

*Take a tape of the sound of the snow
falling.
This should be done in the evening.
...*

Yoko Ono (1990: 13) said that “the only sound that exists to me is the sound of the mind. My works are only to induce music of the mind in people”. With the two sonic materials available in our hands, i.e., the environmental sounds and our imaginations, we should consider what Kahn (1999: 239) comments on Ono's *Snow Piece*—we shall not just think about “the technology of listening”, but also “a technology one imagines”.

By including my interviewees' imaginary sounds in their nominated sounds, the reasons of London sounds connecting to Taipei sounds are not always about similarity— e.g. London traffic versus Taipei traffic (see [Table 4.2](#), Interviewee A) and London airplanes versus Taipei airplanes (see [Table 4.2](#), Interviewee G). Their reasons of connecting sounds of London to Taipei become diverse— e.g. “It's like I am going to the market with my mum” ([Appendix 10](#), Interviewee C for the Deptford

⁴¹ “This musicalisation was then extended to all sounds, inside and outside the performance space, since the ability and willingness to listen were the only requirements, and these abilities in turn were extended, with the aid of amplification and other technological devices, to small sounds and hitherto inaudible sounds” (Kahn, 1999: 158).

Bridge market in London and a market near Tai-Power in Taipei), “As long as I am in Taipei, there is her voice” (Appendix 10, Interviewee E for her sister talking to her friend on the phone), “I have never visited London Eye” (Appendix 10, Interviewee F for the spinning sounds of London eye and Miramar’s Ferris Wheel), “I feel that I’ve returned home” (Appendix 10, Interviewee F for the bang of the student house’s front door and the squeaky door of the Taipei house) and “I don’t like them but... I cannot hear them over here.” (Appendix 10, Interviewee H for motorcycles in Taipei).

4.4.2 Categorising the nature of sounds nominated by the interviewees

4.4.2.1 Regular/predictable sounds and incidental sounds

The results of the nominated sounds (see Table 4.2) indicate that a categorisation of regular/predictable sounds versus incidental sounds can be proposed. The term regular/predictable sound denotes sounds that happen either regularly or can be obtained easily, such as sounds of a tube train approaching and departing Leicester Square station. The term ‘incidental’ refers to sounds occurring either irregularly or at unpredictable times and places, for instance the sound of an ambulance. This categorisation is helpful, since it highlights two important elements for recording sounds for this type of research: time and place. Without knowing when and where a sound would occur, the targeted sound simply cannot be obtained.

An experience that fits well in this categorisation is the recording of sounds of old people playing Hou-Chin in the corridors of the CKS Memorial Hall. In March 2006 I visited the place during different times of the day and different days of the week without being able to do any recording. Hence, I approached a security guard for information. The discussion with him revealed that because old people got up early, they played at 8 o’clock every morning in a specific corner of the garden area.

In addition, a few sounds had been difficult to be recorded. To obtain these incidental sounds, I could not do anything but wait for them to occur. The siren of a fire brigade or an ambulance vehicle at Piccadilly Circus was the most challenging sound to be obtained in this project. The sound is normally heard frequently in the streets of London, especially in Piccadilly Circus, where due to the increased car and pedestrian

traffic the drivers of ambulances and fire brigade vehicles often turn the sirens up in order to go through easily. However, the sound of the siren never came as I had predicted. It is unbelievable but true that starting from February 2006, I finally recorded this sound in April 2006 after nine times of waiting there between 10 minutes and 2 hours.

4.4.2.2 Natural sounds and performed sounds

The other categorisation that can arise is that of natural sounds versus performed sounds. Natural sounds refer to sounds that occur naturally without the deliberate intervention of the recordist. For example, vendors' call-outs in a market or loud traffic noise.

On the other hand, some sounds cannot be generated unless the recordist intervenes with the source of the sound. In some way, they are like 'the foley sound effects' (named after Jack Foley who had developed ways of creating sound effects (Ament, 2009: 7)) in the film industry. To emphasise the process of generating the sounds, I call these sounds 'performed'. For instance, Interviewee D wished to record the sounds of dry or wet leaves in the backfield of Goldsmiths, University of London. Because a big wind did not normally occur, it was not easy to hear sounds of leaves. To collect the sounds, the interviewee decided to grasp a pile of leaves in her hands and let them drop to the ground. We basically documented a performance of sounds.

4.4.2.3 What are the sounds of Taipei?

The ten interviewees had diverse attitudes towards Taipei and London. Among them, some people had been travelling frequently between Taipei and London (Interviewees B, C & I). There were also some people who preferred to stay in London, but had to return to Taipei (e.g. Interviewee A: could not find a job). Unsurprisingly, there were some people who stayed in London for their loved ones (Interviewee J and an early-dropped interviewee). There were also people who did not like London, but were trying to get used to it in order to complete their studies (Interviewees D & G). In addition, there were people who were in London to pursue their dreams (Interviewees E, F & H).

Despite their diverse background that resulted in nominating diverse sounds, there were also some common nominations among them. For example, sounds of markets in Taipei were nominated by six interviewees (Interviewees C, D, E, F, H & J). Similarly, sounds of motorcycles had attracted the attention of eight interviewees (Interviewees A, B, C, F, G, H, I & J). To this extent, markets and motorcycles can be considered as ‘soundmarks’⁴² of Taipei.

A potential question that can be investigated in another project is whether or not these sounds are typical of the Taipei soundscape. Also, do Taipei people living in Taipei identify the same soundmarks as the London-based Taipei sojourners?

4.4.3 The role of the interviewer

4.4.3.1 The scholARTist’s interview

As mentioned in section 3.2.2, while appreciating the artists employing interviewing in a creative and inspiring way, I looked into ethnographers such as Irving (2007) and Stewart (1996) to seek ideas to enhance further the potential for my practice-led research. The interview’s potential of making a research creative and reflexive encouraged me to develop my research as a scholARTist (see 3.2.1.1, 3.2.1.2). Instead of restricting myself to make documentations or create soundworks by following the interviewees’ responses, I conduct interviews to seek for inspirations for art practices. The research is not about analysing or representing the collected data.

Thus, the details of my interview questions (see [Appendix 3](#)) and the other interview materials, including the mutual agreement about the informed consent (see [Appendices 4 & 5](#)), the form for enquiring the interviewees’ personal information (see [Appendix 6](#)), the instruction for the interviewees to listen to my CD *London & Taipei* (see [Appendix 7](#)) and the report of the pilot interview (see [Appendix 11](#)) should all be considered as a process of generating not only a systematic, but also an imaginative, list of obtained sounds.

⁴² See 2.1.2. Footnote 8.

Although these extensive interview materials might not be used directly to address the research questions, their contribution to the main body of my thesis should not be underestimated as they provide plenty of ideas for future projects. For instance, inspired by Interviewee H's view that people greeting her with "Konijiwa!" and asking her where she is from reminded her of being a foreigner (see [Appendix 10](#), Interviewee H), I wonder how the questions—'what sounds in London remind you of being a foreigner?' and 'what sounds in London remind you of being away from Taipei?'—can be developed as projects. Employing the interview as a method for my practice-led research in fact demonstrates how the scholARTist's creativity can be used to reflect people's perceptions of the society. It is more than just her personal imagination in the ivory tower.

4.4.3.2 Foreignness and curiosity

Before interviewing the Taipei sojourners in London, I thought I knew both Taipei and London well. Taking into account that I had spent nine years in London (between 1995 and 2004), while all the interviewees with one exception had been in London between six months to four years, I was confident about my accumulated knowledge of London and Taipei. However, as the interviews proceeded, I realised that the process had been about learning from the interviewees more than teaching them what listening was about.

Interviewee H pointed out a short article *The Clock of Sounds* (聲音鐘) written by a Taiwanese poet Li Chen (陳黎). The article was included in the Chinese textbook of Taiwanese junior high schools. In the article, the poet describes environmental sounds he can hear in his study room throughout a usual day. By noticing the temporal difference that sounds occur, he forms 'a clock of sounds'.

Interviewee J shared with me a children's book *The Sound from the Sea* (海裡來的聲音) written by Jeu-Ming Chang (張哲銘). The story talks about two birds that are charmed by an unknown but beautiful sound emitted from the sea. When they discover that the sound comes from a small island, they make their nests to live on the island in

order to be close to the sound. Later on, many of their friends join them. However, the numerous birds' chirping sounds make the place too noisy to hear the beautiful sound. Thus, they start arguing and while accusing each other of concealing the sound, the island suddenly shakes. Then they realise that the island is in fact the back of a whale and the beautiful sound actually comes from the whale.

The two examples created by Taiwanese really impress me. There must be more treasures relating to sound listening to be discovered. In addition, through walking with interviewees their routes 'on-the-way-home', I visited many places in London that I had never seen before. I realised that my knowledge of Taipei and London was much less than I previously thought. This awareness made me think myself as no longer a person coming from Taipei and/or London, but a foreigner in both cities. Perhaps, it is this sense of foreignness, instead of familiarity, that ignites my curiosity about Taipei and London in this research.

4.4.3.3 The ethics

During the interview sessions, some interviewees often asked me about other interviewees' responses to my interview questions. They were curious. By signing the informed consent, I had made the promise that "[a]part from using them in academic and art practices, I will not reveal our conversations during the interview to any third party (see [Appendix 4](#))."

Nevertheless, I found that it was difficult for me to tell the curious respondents that "sorry, I cannot tell you". I worried if my rejection would discourage them to be interviewed. I thus mentioned some of interviewees' responses to those curious interviewees only when they needed some guidance to think and answer.

In addition, some interviewees were interested not only in other interviewees' responses but also in the people. They wanted to know if there was a chance to meet the other interviewees. Because a few interviewees expressed this intention, I arranged a gathering in February when all the first four sessions of interviews were completed. Some of them ended up being good friends. In some way, my research contributed to the establishment of a small Taipei sojourners' community in London.

The surprising establishment of this community is actually hinting at relational art as an interesting potential subject for my future research. Relational art is defined by Nicolas Bourriaud (2002: 113) as:

a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.

In order to understand the sojourners' listening experiences and make artworks, I turned to the interviewees instead of myself to obtain materials. In the process of doing the interviews, I searched for respondents, became friends with them, enquired about their living and listening experiences and then generated a community that encouraged the interviewees to interact with each other. The interview stage simply could not be completed without developing relations with them.

While the sojourners' views continue to be expressed and exchanged through the community, we should also be aware of Grant H. Kester's reason of preferring the term 'dialogical' for the description of such a practice. Referring to the Russian literary theorist Mikhail Bakhtin's argument that "the work of art can be viewed as a kind of conversation—a locus of differing meanings, interpretations, and points of view", Kester (2004: 10) suggests that when the artist takes the feedback of the audience as a process of improving her artworks, the project is developed as a dialogical art practice. Generated from the shared interest between the interviewees and me, the community of the London-based Taipei sojourners can also be considered as an outcome of the dialogical art practice (more discussion in 5.5.3).

4.4.4 The outcomes

The purpose of conducting the interviews was to obtain the nominated Taipei sounds, London sounds and the reasons of connecting the two sounds in the formats of text and audio. In terms of obtaining the nominated sounds, there was a gap between the nomination and the actual field recording.

After the fifth session of the interview, a list, showing the ten interviewees' nominations, was produced ([Table 4.2](#)). However, when several of the interviewees listened to the recordings of the fourth session, they spontaneously requested to record more sounds. Even when we were in the process of doing a field recording, they would add or change their nominated sounds. Consequently, the list of nominated sounds ([Table 4.2](#)) and the list of audio files (see [Appendix 8](#)) collected through field recording became two different items.

In terms of obtaining the reasons for nomination, it was not always a straight-forward mission. During the interview, the interviewees could not always immediately provide a reason for each nominated sound. I thus encouraged them to establish reasons through different aspects, such as personal experiences and preferences. Following this direction, the interviewees often grouped or categorised their nominations providing generalised reasons for each group. In order to display the field recordings that share similar reasons, I use tables to indicate the grouping relationships made by the interviewees (see [Appendix 9](#)). For the actual reasons of nomination, provided by the interviewees, please see [Appendix 10](#) for details (the interviews were originally conducted in Mandarin).

In total 146 sounds of various lengths of Taipei and London were actually collected. If my final purpose for obtaining these sounds was to document them, these sounds would have been burnt onto CDs immediately without any further editing. However, because I planned to use them for making artworks, storing these lengthy recordings in CDs would not assist me to fulfil my creative aims efficiently. The need of producing an accessible and easily presentable format for analysing the interview outcomes became apparent.

Hence, I selected audio clips, under the principle of reflecting the interviewees' reasons, from the original field recordings. At the same time, I sought for a medium that could present together all the audio field recordings, all the interviewees' reasons of nominations (in text and vocal recording) and all the grouping relationships. Starting from December 2005, the interview procedure was finally concluded in May 2006 with the production of a DVD (see [Disc 3](#)).

Table 4.2: Sounds of Taipei and London nominated by the ten interviewees

Interviewee	London sounds	Taipei sounds
1	<ul style="list-style-type: none"> - Piccadilly Circus tube platform: a train approaches, departs, runs - Shaftesbury Ave bus stop: motorcycles, bus, traffic - On the bus: passengers chat, bus door closing 'd-d-d-d', the ring sound for getting off 	<ul style="list-style-type: none"> - Gong-Guan metro station: platform ambience, a train approaches, departs, runs - Gong-Guan buses: approach, depart - On the bus: door closing 'd-d-d-d', the ring of getting off, passengers chat - Heavy traffic, motorcycles, cars come and go - Starting his motorcycle - Ban-Chiao motorway's 'don-don' sound
2	<ul style="list-style-type: none"> - Bus 139: Passengers walk up to the upper deck, engine sounds - A motorcycle is waiting for the traffic light - Plastic bags in a supermarket - The siren of an ambulance - The ambience of the Abbey Road Studio 	<ul style="list-style-type: none"> - A big truck in Jian-Guo motorway - The engine of an old three-wheel motorbike, 'don-don-don' - A moped passing by the road near the former Guang-Hua Market in Pa-De Road - Children playing, laughing and young people talking in MacDonald's near his house
3	<ul style="list-style-type: none"> - A motorcycle passes in New Cross Way - A bus hits break in New Cross Way - A bus door opens, making 'b-b-b-b' sounds when the door is closing - Many people talk and sell things in the hustle-and-bustle Deptford Market - Skype sounds: 'du-du-du', 'lian-lian-lian' and log-in sounds from her computer - MSN sounds - Walking into the back garden area of the community - Ambient sounds of the back garden area - Refuse-collecting van - DLR train passing - People walk pass and speak English 	<ul style="list-style-type: none"> - The engines, when motorcycles are waiting for the traffic light to turn green - Buses at the bus stop in front of Taipei Main Station - Mizukoshi Department Store, in the staircase area, between two floors - Refuse-collecting-van music, people talking, and doing things around the van - Street vendors call for customers' attention in Shi-Lin Night Market
4	<ul style="list-style-type: none"> - Dry/wet leaves, at the back field of the college - College café - A college corridor - A bus stop near the college - Chatting with friends in the pub 	<ul style="list-style-type: none"> - Typhoon - Greetings from 7-11 - A shop owner asks "What do you want to buy?" (in Taiwanese) when the customer is entering the shop - Ambience of Yong-Chun Market

	<ul style="list-style-type: none"> - Football fans cheering in the bar for a football game - Ambience of the newsagent near her previous residence 	
5	<ul style="list-style-type: none"> - The performer and passing-by people in Chancery Lane tube station - “Stand clear of the door!”, “Mind the door!”, “Mind the gap!”, ‘gii-gii’ when the train stops, track bumping ‘don-lon don-lon’ at Central Line platform, Bank - High heels stepping on the left-side escalator, downward at the inter change area at Bank tube station for DLR - The DLR doors close for departure - DLR moves fast in a straight rail track - Ambience in Leather Lane Market - English conversations in Leather Lane Market - High heel in Leather Lane Market - Installing stalls and placing goods, ‘ko-ko’, in Leather Lane Market 	<ul style="list-style-type: none"> - Ambience of the market in Nan-Jing East Road, Section 5, Lane 59 - People speak Mandarin and Taiwanese in the Nan-Jing East Road Market - Voices of women that sound like being in the mother’s age, in the Nan-Jing East Road Market - Her sister talks loudly to her classmate in the phone - People answer the mobile phones one after the other, saying “Wei” (hello) in a public indoor space - Fei Yu-Chin’s goodbye song is played from the PA system when the department store is closing - Greetings from Moss Burger when entering the restaurant
6	<ul style="list-style-type: none"> - Construction in the street - Ambience in Russell Square - People walk, some with high heels, to pass Russell Square - The luggage in Kings Cross - London Eye turning - The staff shouts “Panini!” in Caffé Nero, Holborn - People talk in Caffé Nero 	<ul style="list-style-type: none"> - A bad motorcycle has a difficulty in starting up. It makes a lot of smoky exhaust - Refurbishing a room, e.g. sawing a piece of wooden board, using a stable gun - People talking in groups, shoe sounds cannot be heard clearly in the square of CKS Memorial Hall - A baby trolley rolling at the square of CKS Memorial Hall - Miramar’s Ferris Wheel turning - A metal door rolling up in a market - A trolley rolling in a market - Ambience of Metro - Motorcycles passing over a place - Playing the Hou-Chin in the corridor of CKS Memorial Hall - Playing chess in the corridor of CKS Memorial Hall - Kids screaming in the corridor of CKS Memorial Hall
7	<ul style="list-style-type: none"> - Flight engine in the backfield of Goldsmiths College - Ambulance in the backfield of 	<ul style="list-style-type: none"> - Airplanes flying over her previous flat - Wind, when riding a motorcycle,

	<ul style="list-style-type: none"> - Goldsmiths College - Street ambience outside Dean House - Slamming the door of Dean House - 'B-b-b' of the bus 	<ul style="list-style-type: none"> - heard in the helmet, from Tamsui to Sha-Luin - Squeaky sounds when the white door of her previous flat opens - After the lecture around 5pm, sounds of students talking (mainly Cheng-Chi university students) and buses passing. There are sounds of 'din-don' from Hi Life in front of a bus stop - People talk around the side door of Cheng-Chi University, opposite MacDonald's
8	<ul style="list-style-type: none"> - Classical music for sale in Angel Market - People speaking English in Angel Market - Our conversation with a dried fruit vendor in session 3 - A man saying "Konijiwa!" to us in session 3 - A sound of DLR (the train driver hit the break) that she could not recognise in session 3 - "Mind the gap!" in Bank tube station 	<ul style="list-style-type: none"> - Taiwanese music for sale in Wu-Xing Street Market - Street vendors call out everywhere in Wu-Xing Street Market - A conversation with an old female vendor while buying things from her, Wu-Xing Street Market - Wind in the park down the Jing-Mei Bridge - Airplanes landing and taking off at Song-Shan airport - The traffic light near Song-Shan Train Station makes 'dan-dan-dan' sounds when a train is passing - Children scream when taking the spinning swing in the Taipei Children's Recreation Centre - While I am standing in the metro, passengers talk around me during the peak time around 5-6pm in metro - Motorcycles, move when the traffic light turns green, between Shi-Ming Ave and Yan-Ji Street - In the taxi, the driver tunes in different radio stations such as E-Classical [99.7] (required in all cars of Taiwan Taxi), Police Radio Station [94.5] and many Taiwanese speaking stations that sell medicine or provide karaoke. Have conversations with the driver
9	<ul style="list-style-type: none"> - Heavy traffic and car horns at Piccadilly Circus - A heavy motorcycle passing at Piccadilly Circus - Siren of an ambulance or fire brigade at Piccadilly Circus - A public announcement in Piccadilly Circus tube station that has a very English accent 	<ul style="list-style-type: none"> - Motorcycles in heavy traffic with sounds of horns in Zhong-Xiao East Road, Sec 4 - People talk in Sogo Department Store - Motorcycles passing the Ren-Ai roundabout - Kids in Sogo Department Store - Metro approaching and departing,

	<ul style="list-style-type: none"> - with a bit of echo - Tube train departs from the Piccadilly Circus platform - Sounds from the rail track, when we are in the tube - High heels in Holborn tube station - A train of DLR approaches the platform in Bank - DLR door closing 'b-b-b-b-b' - Footsteps, when commuters are walking down the staircase in DLR Limehouse station around 6pm 	<ul style="list-style-type: none"> - Mu-Cha Line - Taipei-metro door closing 'b-b-b-b-b' in Mu-Cha Line - Footsteps, commuters walking down the staircase of Zhong-Shan Junior High School Station around 5-6pm
10	<ul style="list-style-type: none"> - Traffic of the high street, Whetstone High Road - People walking in front of Waitrose in Whetstone High Road - Traffic light 'b-b-b' - The Friday-only market (selling groceries and vegetables) in Whetstone High Road 	<ul style="list-style-type: none"> - Loud traffic between Nan-Jin East Road, Sec 3 and Dun-Hua North Road - Motorcycle sounds between Nan-Jin East Road, Sec 3 and Dun-Hua North Road - Buses running between Nan-Jin East Road, Sec 3 and Dun-Hua North Road - Walk from noisy traffic outside the CKS Memorial Hall to the quiet square, after office hour around 5pm - Commuters' footsteps when exiting Nan-Jin East Road metro station - Vendors call out to sell things cheaply in a market

Chapter 5 Presenting ‘sojourners’ soundscapes’

My first research question regarding the sounds of Taipei and London was addressed by collecting the nominated sounds from the interviewees. The materials presented in Chapter 4 will help to tackle in this chapter the second research question: ‘What are the London-based Taipei sojourners’ soundscapes like?’

The proposed artwork *Sonic Constellations* (see section 1.3.3) was used as a basis to create different artworks to investigate the suitability of various elements involved in forming a soundscape. At the same time, the proposed artwork has been continuously modified and improved to present the ‘sojourners’ soundscapes’ through art practice. The following artworks are the final outcome of this process.

5.1 *London and Taipei* (Installation)

5.1.1 The aim

Before conducting the PhD research, my training in art practices had been fostered in visual art schools. While sound was a key element of my artworks, the visual was also important. Having the desire to know more about sound as an artistic medium, I decided to focus on sound in this thesis. Therefore, when proposing the artwork *Sonic Constellations*, the visual presentation of the sound detail was reduced to the bare

minimum — the maps. However, I was not sure whether such minimal visual information about sounds would be sufficient for the audience to comprehend what they were listening. I wondered if providing images of the places from where I obtained the sounds would be more helpful than providing the maps.

When doing field recording in Taipei in 2005, I had the opportunity to do an exhibition there. *Example is experiment, amalgamation and pleasure* was a group exhibition at Huashan Art District, Taipei City. Sponsored by the Council of Cultural Affairs in Taiwan, seven artists who had completed their artist residency abroad presented their artworks between 11th and 27th November 2005. Based on the CD *London and Taipei* that I had produced to facilitate interviews for my research, I created an installation to investigate the aforementioned doubt (Illustration 5.1).



Illustration 5.1: Audience in *London and Taipei* (Installation)

5.1.2 The investigation

In the assigned environment, the audience listened to nine soundtracks through a CD Walkman and a pair of headphones. At the same time, I also provided a photo album as a reference for the audience (Illustration 5.2). In the photo album, there were included nine sets of photos. Each set had a photo of London at the right-hand-side page and a photo of Taipei at the left-hand-side page (Illustration 5.3). These photos were taken exactly where the sounds in the CD *London and Taipei* were recorded.

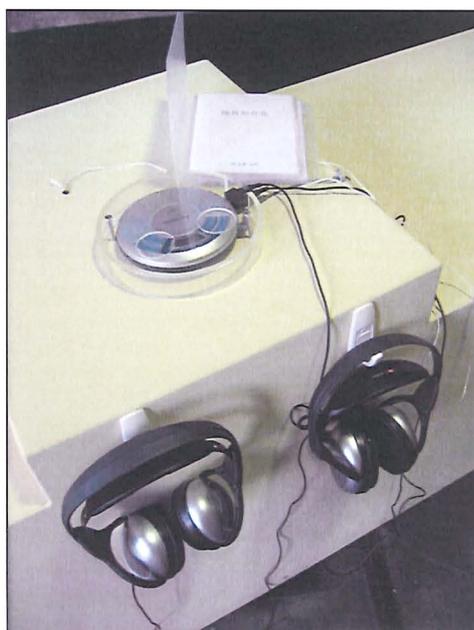


Illustration 5.2:
Walkman and a
photo album



Illustration 5.3: The photo album

The audience were mainly Taiwanese who had never been to the UK. The level of their understanding about everyday life in London was minimal. To appreciate the artwork, the audience was expected to look at a set of photographs when they listened to the corresponding soundtrack. Some members of the audience engaged with listening a lot. As soon as they started listening to the soundtrack, they left the photo albums aside. However, for some other members of the audience, the photo album was

more interesting. They told me that they were fascinated by the photographs and they looked at them in detail. For these people the soundtracks became a background ambience. The relationship between sounds and photographs made me realise that there was a risk of treating sounds as an illustration of the photographs.

5.1.3 Reflections

As the photo album's visual impact could undermine the position of sound as the focus of this research, I decided to reduce the visual element of the installation. Nevertheless, before reducing the visual element to the minimum, I opted to explore the impact of having no map for the artwork *Sonic Constellations*. Ingold (see 2.3) and Irving's (see 2.3) cautions about the inseparable relationship between the senses is left aside temporarily. As my interviewees nominated specific sounds, it was important to help the audience understand what these sounds were. But in the absence of the basic visual medium—the map—to display the explanatory information about the sounds, could the audience tell what they were listening to?

5.2 Moments of Recollection

5.2.1 The aim

To investigate the above question, I created an installation named *Moments of Recollection* displayed at the West Wing Arts Centre, Slough on the 3rd and 4th of March 2007. The artwork was presented as part of the *East @ West Wing Arts Festival*.

The UK-dominated audience were more familiar to the London than the Taipei soundscape. In this artwork, I played back Taipei sounds only to the audience and I wanted to know if they could understand these unfamiliar sounds without an explanatory map.

5.2.2 The investigation

The artwork was installed in a corridor space ([Illustration 5.4](#)). Four speakers were arranged to play back four interviewees' nominated Taipei sounds in mono. As each speaker represented an interviewee, listening to the sounds played back from a speaker was like listening to an interviewee recollecting his/her auditory memories of Taipei. However, among sixty-four collected sounds of Taipei, what sounds should be played back? When should they be played back?



Illustration 5.4:
The installation of
Moments of
Recollection

Interviewees C, E, F & H nominated many similar Taipei sounds. Although the interviewees were inspired by different London sounds, they recalled similar sounds of Taipei, such as motorcycles and markets. As similarity could be a way to manage the Taipei sounds, I compiled Interviewees C, E, F and H's thirty-five auditory memories of Taipei within the themes: markets, motorcycles, people talking, metro and songs.

In terms of the order of occurrence, the sounds were arranged according to the following sonic characteristics discovered through the process of editing. First, there were sounds with unique and attractive qualities that were ideal to be played back in solo. These sounds included a metal door being pushed up, a traffic signal ringing when a train is passing, the staff's greetings in Moss Burger, 'my sister talking on the phone', the music of a refuse-collecting van, the staple gun for refurbishing a house and a working motorcycle. Second, there were sounds ideal for breaking quietness,

such as a kid screaming at CKS Memorial Hall, igniting the engine of a motorcycle and the music of the refuse-collecting van approaching from far away. Third, there were repetitive sounds rendering a sense of time passing. They were engine sounds of a motorcycle waiting for the green light and sounds of a traffic signal when a train is passing. In addition, there were sounds ideal for making a gradual end. They could be sounds of people talking, a traffic signal ringing when a train is passing and the engine of a motorcycle waiting at traffic lights.

Certainly, when placing sounds into different parts of the four channels (one channel for one speaker), there were interesting sonic combinations generated accidentally that were worthy of being kept for future reference. For example, the song ‘Goodnight’ combined well with the engine sounds of a motorcycle. The sound of the musical instrument Hou-Chin also produced a feeling of surprising excitement when combined with children’s screams.

The final sonic characteristic to be considered was the effect caused by the physical position of the four speakers. As the four speakers were installed tangibly along the corridor, a sense of space could be reflected through the interactions among the four channels. For example, as interviewees C, F and H all nominated motorcycle sounds, playing these sounds in the order of Channel 1 to 2 to 4 (Illustration 5.5) guided the audience to sense the movement of sound in width first (moved from the left-hand side to the right-hand side of the corridor) and then in the length (moved from the near side to the far end).

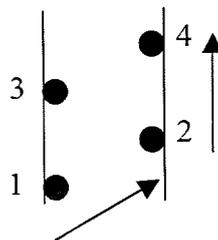


Illustration 5.5:
Movement of sounds (1)

Contrary to the spatial arrangement for disappearance, when I played sounds through Channels 2 and 3 at the same time (Illustration 5.6), a warm space could be created.

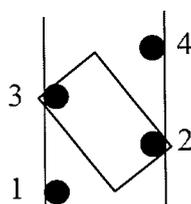


Illustration 5.6
Movements of sounds (2)

Judging from the aforementioned sonic characteristics, the composition of the four interviewees' auditory memories of Taipei was completed and illustrated visually as Illustration 5.7. To listen to the audio documentation, please play Disc 4.

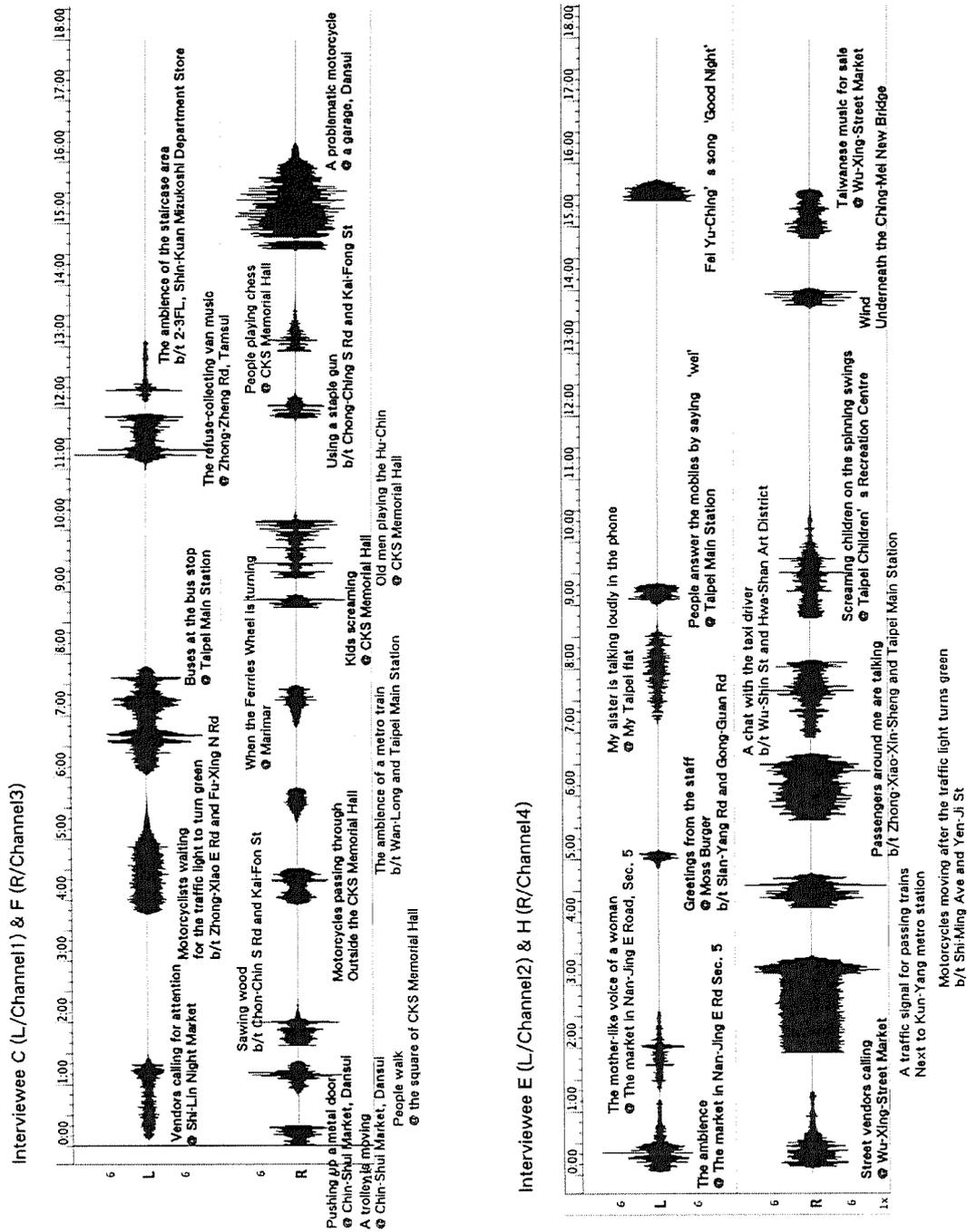


Illustration 5.7: The timeline of Moments of Recollection

5.2.3 Reflections

The sole presentation of Taipei sounds without maps made the artwork unattractive and unfamiliar to the audience. As there were large-scale paintings of other artists displayed in the same corridor, the audience scrutinised the paintings and treated my sounds as a background ambience. Even my artist's statement, mounted on the wall (see the yellow paper in [Illustration 5.4](#)), was largely ignored. Instead of sharing the four interviewees' auditory memories of Taipei with the audience, the four speakers looked like as four incomprehensible objects from another world. This outcome raised a couple of issues:

First, it was difficult for the audience to pay attention to the detail of the sounds without any visual assistance. Having said that, when the visual element was too rich, such as the effects created by the photographs in the artwork *London and Taipei* and the other artists' paintings at West Wing Arts Centre, the audience would ignore the sounds too. Consequently, I came to the conclusion that a map was both a necessary and appropriate element in *Sonic Constellations*.

Second, regarding the appearance of the four speakers looking like as incomprehensible objects from another world, I wondered whether it was caused by the absence not only of maps but also of London sounds. As Taipei and London sounds did not coexist in the installation, the UK-dominated audience could not orient themselves through the recognisable London sounds, let alone relate themselves to the unfamiliar Taipei sounds. It was likely that Taipei sounds needed to synchronise with London sounds in order to be understood by the audience.

Another issue that can be raised here is the method of composition based on the similarity of sounds. Categorising the nominated Taipei sounds into market, motorcycles, people talking, metro and songs, we might start to wonder if there were collective memories among the four interviewees or perhaps the London-based Taipei sojourners. A question like 'Is there a collective auditory memory among the London-based Taipei sojourners?' can be developed as a potential research project.

5.3 Listen to London with Ten Taipei Sojourners (An artist's book with a CD)

5.3.1 The aim

The experience of exhibiting *Moments of Recollection* taught me that to realise *Sonic Constellations*, the presentation of London sounds was as important as the presentation of Taipei sounds. Nevertheless, we should also be aware of the experience gained from the two artworks made earlier about Clapham Junction (see section 1.2.1.4-a). When presenting London sounds in an isolated space, the ambition of presenting 'present London sounds' can only be achieved by 'relatively present London sounds' (i.e. recently recorded London sounds). Therefore, at the point of designing the *Sonic Constellations* as an indoors installation, I wondered if the artwork could be realised outdoors. In other words, I wanted to explore how auditory memories of Taipei would be perceived if they were presented in the original London soundscape.

5.3.2 The investigation

During the field-recording stage, I captured eighty-two London sounds. However, among these London sounds, many did not belong to the ten 'chosen places'⁴³ where the interviewees had conveyed clearly that they could relate to Taipei. For example, interviewee A nominated the sound of the ticket gate at a tube station, while his 'chosen place' was a bus stop. Similarly, interviewee F nominated the sound of London Eye turning, while his 'chosen place' was at Russell Square. In the same fashion, interviewee C nominated the sounds of people playing football although her 'chosen place' was a newsagent.

Despite having obtained the interviewees' reasons for their nominations, it was difficult for me to judge whether these 'out-of-chosen-place' sounds represented an established bond between London and Taipei for the interviewees. Because of this difficulty, I sensed a danger in following the interviewees' spontaneous nominations. Therefore, to ensure that there had been an association between London and Taipei

⁴³ See sections 4.1.2 and 4.1.3.1 for the definition. See [Appendix 13](#) for the locations of the 'chosen places'.

soundscapes for the interviewees, I employed only sounds of the ‘chosen places’, which were the ambient sounds⁴⁴ to realise the artwork *Sonic Constellations*.

Likewise, the way of selecting Taipei sounds for this investigation had to be similar to the way of selecting London sounds. The nominations that were not inspired directly in the ‘chosen places’ of London were omitted. Thus, the number of Taipei sounds that were eligible to be employed for the artwork was reduced from sixty-four to twenty-three.

In addition, as the aim of conducting this investigation was to see the effect of original London sounds, the ambience of the ten ‘chosen places’ had to be original sounds that were occurring in the field. Taipei sounds were presented by recorded sounds.

Combining the elements of ten maps, ten original London sounds and twenty-three recorded Taipei sounds, an artists’ book entitled *Listen to London with Ten Taipei Sojourners* (April 2007) was created. Following the concept of the multiple in printmaking, eighteen copies of the book were produced (see [Illustration 5.8](#) and [Artist’s book 1](#)).



Illustration 5.8:
The eighteen
copies of *Listen to*
London with Ten
Taipei Sojourners

Listen to London with Ten Taipei Sojourners is a booklet of twenty-four pages with an audio CD attached at the back ([Illustration 5.9](#)). It invites the user to experience what ten Taipei sojourners heard and recollected during their stay in London. In the booklet,

⁴⁴ According to OED Online (Website), ‘ambient sound’ is “designat[ed] atmospheric sound occurring naturally or at random in a particular environment at a particular time...” [Accessed 24th Aug 2009].

ten 'chosen places' in London are marked on the maps waiting for the user to visit. On location, the user can play the soundtracks indicated on the page (Illustration 5.10) next to the map by using a CD Walkman. The tracks included in the CD represent the sojourners' auditory memories of Taipei. The users are expected to listen to the counterpoint between the present sounds of London and the recorded sounds of Taipei that were nominated by the ten sojourners.

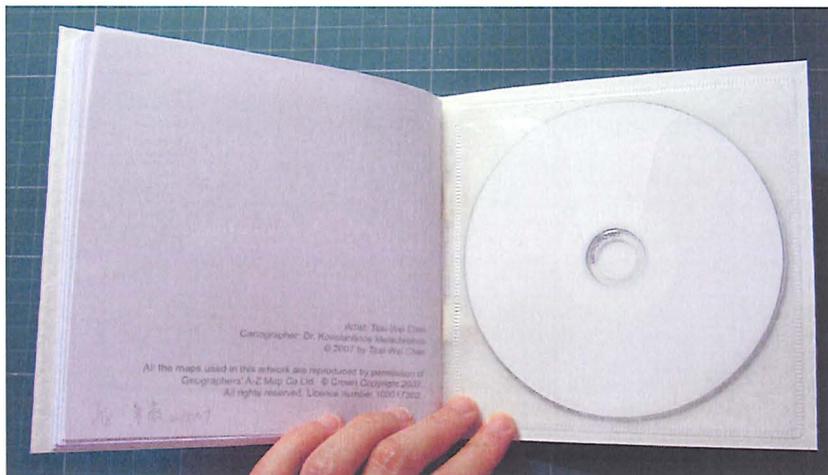


Illustration 5.9
The CD of
Listen to
London with
Ten Taipei
Sojourners

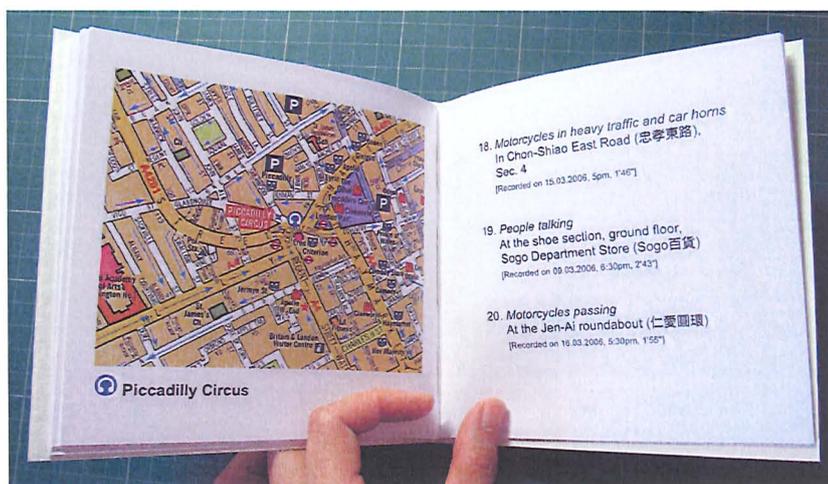


Illustration 5.10:
A page of
Listen to
London with
Ten Taipei
Sojourners

The ten maps in the booklet were produced with the assistance of Dr Konstantinos Melachroinos, a geographer in the Department of Geography at Queen Mary, University of London. The maps come from Geographers' A-Z Maps Company Limited which gave the permission to use their modified maps, for this artwork. The company has also permitted me to produce 20 copies maximum for research purposes.

5.3.3 Reflections

The portability of this *artist's book* reflected well the nature of sojourners' mobility. However, when Taipei sounds were perceived in an outdoor environment in London, I noticed that there were too many aural and visual distractions that could interrupt the user from engaging with the relationships between Taipei and London sounds. Also, as original London sounds were occurring continuously in the environment, it was difficult for the user to perceive the interviewees' nominated linkages between London and Taipei sounds. It seemed that my attempt to entice the user to pay attention to the relationships between Taipei and London could not be achieved unless the sounds and the user were placed in a more controlled and closed space. At the same time, the interviewees' nominations of London sounds had to be highlighted as fragmentations rather than a continuous flow, in order to assist the user to grasp the interviewees' experiences in a more focused way.

Apart from the small size of the book, the concept of the multiple also contributed to the accessibility of the artwork. Comparing to the *artist's book*, I wondered what other formats could make my interviewees' listening experiences more accessible to the audience. Does *Sonic Constellations* have to be an installation in a gallery space?

5.4 The London-Taipei Sound Map (An Internet sound map)

5.4.1 The aim

To respond to the above question and at the same time, increase the accessibility of the artwork, I thought about presenting the interviewees' listening experiences on the Internet and integrating them into Google Maps (launched in 2005). If the recorded Taipei and London sounds were stored in a web server, an Internet sound map could be accessed by users from different parts of the world.

5.4.2 The investigation

Recently many field-recording projects have been presented with maps on the World Wide Web. For example, Pete Stollery (2005: Website) produced *Gorden Soundscape*

to display sounds of the Gordon District in Scotland. By clicking red pins shown on the map, the user can read and listen to details of recorded sounds. Another example is *Sound Transit* (Holzer, Kolster and Boon: Website). By going to the ‘book’ page, the user can book a flight ticket departing from one place in the world, stopping over in one to five places during the journey, and arriving at another place in the world. The result of the booking is a display of sound recordings contributed by various artists who conducted their field recordings on the sites. While listening to the sounds, the user can also click the ‘map view’ button to see where the recordings were conducted.

Sound Transit, however, has two features that discouraged me to explore the project further. First, despite being called ‘transit’, the played sounds operate as a temporal transit at a fixed location only. They do not present a geographical transit between different locations, for example, let sounds shift gradually from Taipei sounds to London sounds. Second, the website design of *Sound Transit* gives a strong priority to sounds, leaving maps to act as very basic illustrations. The user has to open another window to view the maps. Once they see the maps, they cannot zoom in or out to acquire a better understanding of the locations of the sounds. The user only knows rough locations (in relation to the entire globe) of her chosen sounds. I hope the maps can offer more when collaborating with sounds.

As web technology has become more accessible than ever in recent years, the number of projects utilising Google Maps for presenting sounds has been increased rapidly. By employing Google Maps, a sound map can be presented in a similar way as the red pins and pop up windows in *Gorden Soundscape*. Such a kind of sound map has been developed by, for example, Andrea Polli who made a sound map of New York entitled *Sound-seeker* (Website); Lou Mallozzi who organised the map project *Favorite Chicago Sounds* (Website); and Luz Maria Sanchez who produced a sound map of the Basque country called SOINU MAPA (Website), to name just a few. Furthermore, these Google-supported sound maps do not exist only locally or regionally. Through bigger-scale collaborations, there are also worldwide sound maps, such as Udo Noll’s *radio aporee::: maps* (Website) and Bram de Jong’s *The Free Sound Project* (Website). Bernie Krause (Website), with his Wild Sanctuary, Inc., has presented large collections of worldwide sounds on Google Maps and Google Earth. Recently, BBC World Service has launched an audio map called *Save Our Sounds* (2009: Website)

which functions similarly to Google maps (e.g. zooms, 2-D view, aerial view, etc.). It encourages people around the world to upload endangered sound recordings to the online map to share with the public.

By studying these Google-supported sound maps, I noticed that because the creators wanted to incorporate sounds in the Google system, most of the sound maps restricted the users to listen to one sound only at a time. Despite many sounds being marked on the same map, each sound had to be played solo. As no counterpoint was encouraged, I saw that there was some scope to explore the employment of Google Maps.

Therefore, on top of my original aim of creating an accessible artwork for the user to perceive my interviewees' experiences, I added the intention of producing counterpoints between Taipei and London sounds. The Internet sound map *London-Taipei Sound Map* (Oct 2007) was then created on the website <http://homepage.mac.com/wei224/LondonTaipeiSoundMap/Index.htm> (see also Disc 5 for documentation).

On the front Web page (Illustration 5.11) the geographical relationship between London and Taipei is displayed. When the user clicks the two red markers and the blue line in between, she can read the information about the project. The information includes where the sounds were recorded and what are the reasons for joining different London and Taipei sounds. Also, when the user clicks any of the options on the left-hand side of the webpage, the website would allow her to perceive the interviewees' listening experiences of London and Taipei.

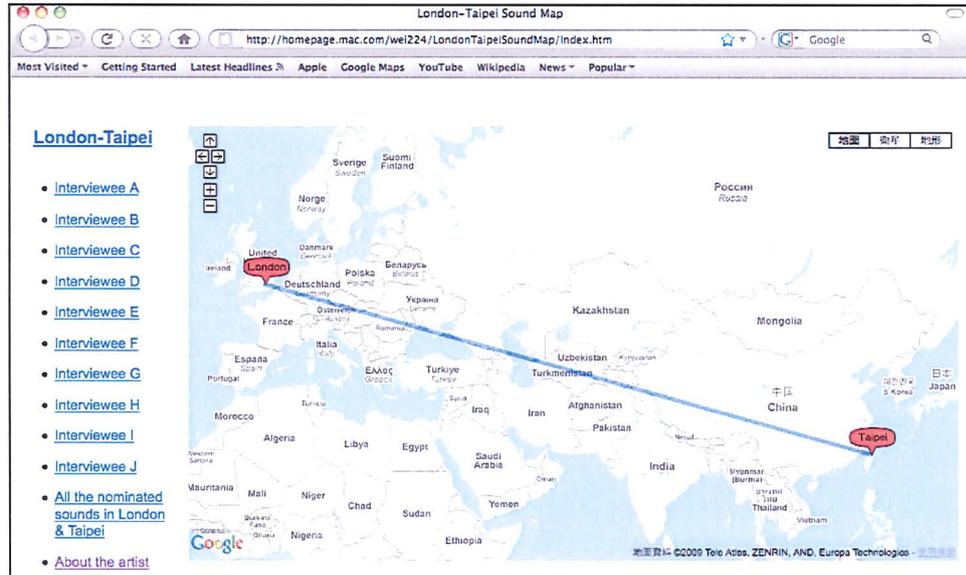


Illustration 5.11: The front Web page of *London-Taipei Sound Map*

For example, when the user is on the page of Interviewee G, the Taipei and London sounds nominated by Interviewee G are all displayed on the top of the page (Illustration 5.12). At this point, the user can listen to one or more sounds and learn more details about the places where the sounds were recorded by reading the text (embedded in the two yellow markers) or zooming in on the map (Illustration 5.13). If the user clicks the in-between blue line, she can learn Interviewee G’s reasons for nominating these sounds.

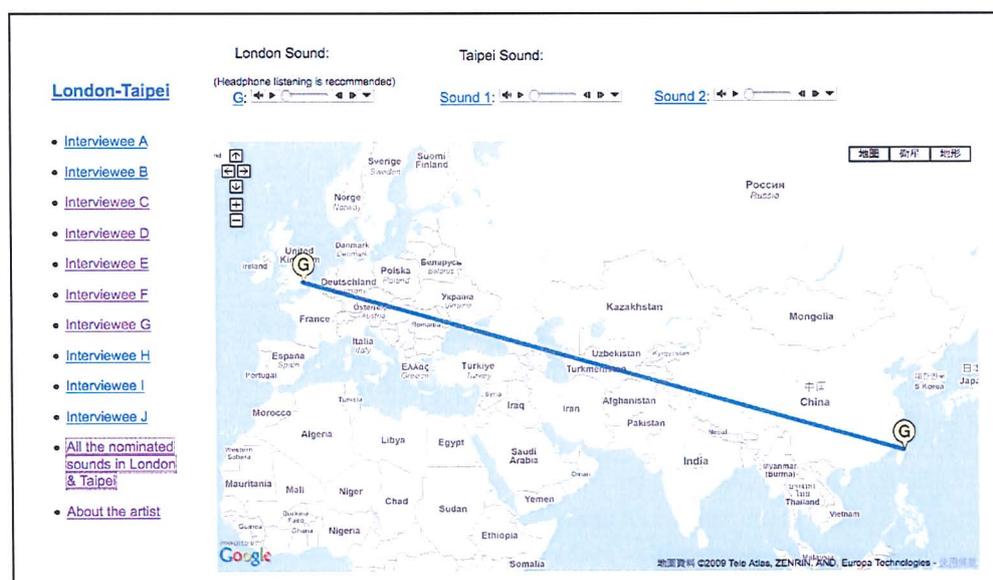


Illustration 5.12: The Web page of the interviewee G (1)

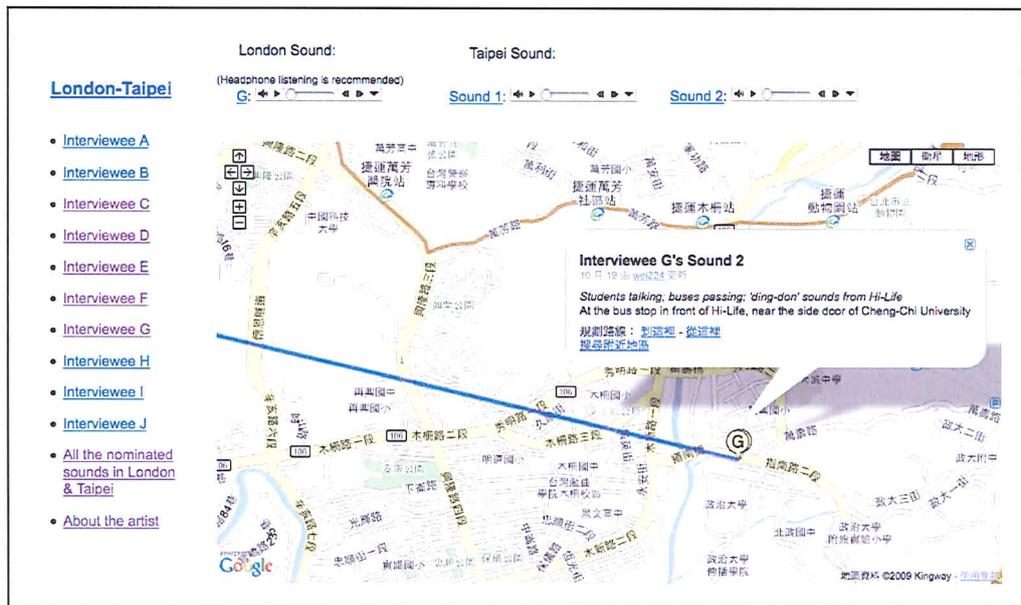


Illustration 5.13: The Web page of the Interviewee G (2)

In addition, to let the user have an overview (‘overhear’) of the ten interviewees’ listening experiences, I created another webpage that presents all the maps and sounds of London and Taipei (Illustration 5.14). In this case, the user can listen to all sounds at the same time and enjoy mixing her version of ‘sojourners’ soundscapes’.

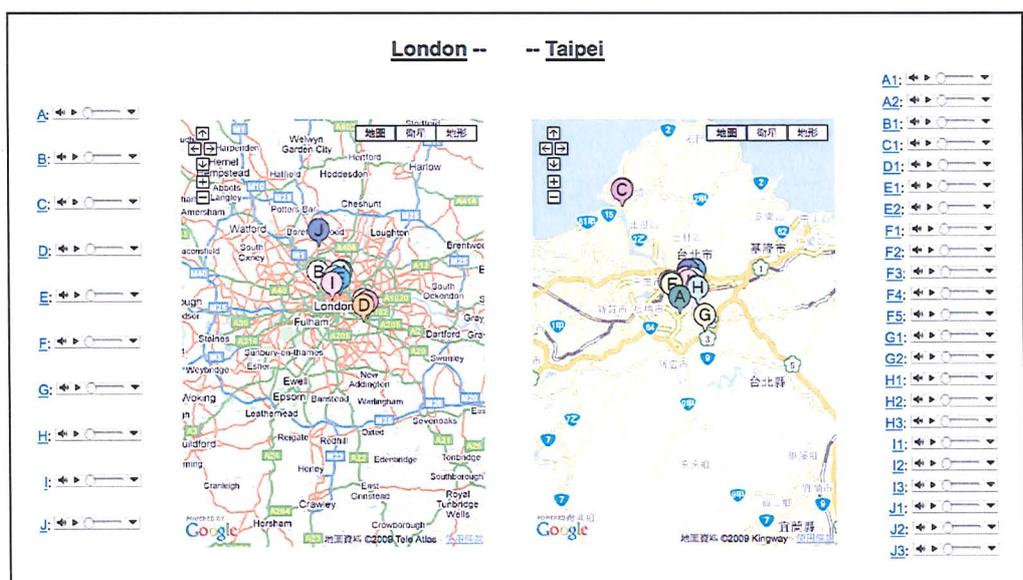


Illustration 5.14: The Web page that includes all the interviewees

5.4.3 Reflections

After browsing the webpage of ‘All the nominated sounds in London & Taipei’ and having all the sounds of London played at the same time, I wondered if a newly generated soundscape could offer the user an impression of London. Similarly, when all the sounds of Taipei were played, could a newly generated soundscape offer the user a sample of the atmosphere of Taipei? Following this line, when all the sounds of Taipei and London on the webpage were played, could a newly generated soundscape provide the user an experience of what the ten interviewees had journeyed through?

While immersing myself in the soundscape of the thirty-three sounds, I noticed that a physical interaction— grasping sounds (see section 1.3.3)— proposed in the artwork *Sonic Constellations* had been missing in *The London-Taipei Sound Map*. This physicality, provided by the visitors, was set to emphasise the idea that the sojourners linked London to Taipei. At the same time, it assisted the visitors to sense the notion that their relationship with sounds was about orienting themselves with the compass of ‘sonic constellations’.

5.5 *Sonic Constellations*

5.5.1 The aim

The investigation of the visual (with/without photographs and maps), aural (live or recorded sounds) and spatial (for accessibility) aspects of *Sonic Constellations* led to the creation a series of artworks including *London and Taipei* (Installation), *Moments of Recollection*, *Listen to London with Ten Taipei Sojourners* and *Taipei-London Sound Maps*. The conduct of this investigation allowed me to modify the initial proposal of the artwork *Sonic Constellations* and also to discover the essential elements of this artwork. The London and Taipei maps, the indoor space, ten recorded London sounds and twenty-three recorded Taipei sounds and the physical interactions between the visitors and the sounds emerged as the key elements. These four elements needed to be assembled together in order to present the ‘sojourners’ soundscapes’.

5.5.2 The installation

Despite the essential elements for *Sonic Constellations* being identified, there were further issues to be considered about each essential element in order to integrate them in an artwork.

5.5.2.1 The London and Taipei maps

With the assistance of Dr Konstantinos Melachroinos, I was able to make the necessary maps for this research. The information about what sounds, and where and when in London and Taipei they were recorded, was displayed on the maps. The maps were created using the computer software Arc GIS, a Geographic Information System package. The software allowed us to add texts to the maps, and make decisions about scale, symbols and colours. Being the major visual elements in the installation, there were a few aspects to be considered before printing.

First, the position of the maps was crucial. Although the relationship between London and Taipei in my research seemed to be binary, I was aware that the London soundscape has connections with other city soundscapes, too. These connections were made by sojourners from other cities. Similarly, there are soundscapes of other cities connecting to the Taipei soundscape. Therefore, when presenting the geographical relationship between Taipei and London soundscapes, I did not want to position the Taipei and London maps in the middle of two opposite walls. I made them slightly tilted to the side of the walls.

Second, the shapes of the maps also needed some attention. To emphasise visually that the binary relationships between the London soundscape and the Taipei soundscape were the opposites between current and past and between immediate and remote, I intuitively set the London soundscape in a large square shape and the Taipei soundscape in a long rectangle shape to convey this intention.

Third, map sizes were important, too. In order to assist the visitors to orient themselves easily while listening to the sounds, I wanted these maps to be as big as the wall (Illustration 5.15).

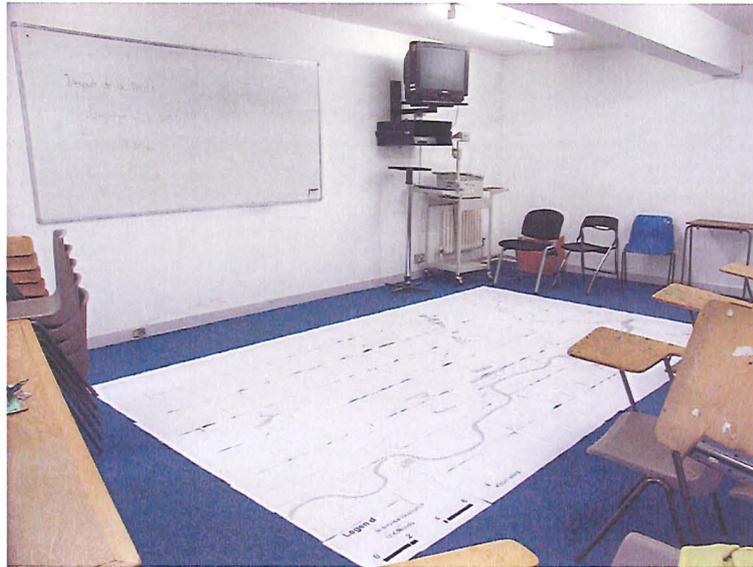


Illustration
5.15:
Testing the
size of maps

Fourth, instead of printed on a single sheet, the maps were composed of many fragments. In my video installation, *Mapping with Gaps*, created as the final piece of my MPhil research at the Royal College of Art in 2002, I made a video and projected it on a wall that was filled with pieces of blank A4-size paper (Illustration 5.16). I considered the combining effect of the video and paper as a tangible map of my five-year-house-moving experiences in London (Chen, 2002: 106). The paper method displayed the relationship between a territory and the smaller places that make it. Each piece of paper was treated as a partially experienced space. As each experienced space related not only to geography but also time, I made each piece of paper to overlap with the surrounding papers around the edges to indicate the continuity of the temporal element of the map. In addition, the pieces of paper were not fixed completely to the wall. By having only the top edge of the paper taped to the wall, the natural curve of the paper indicated the mobility of the mapped experience.

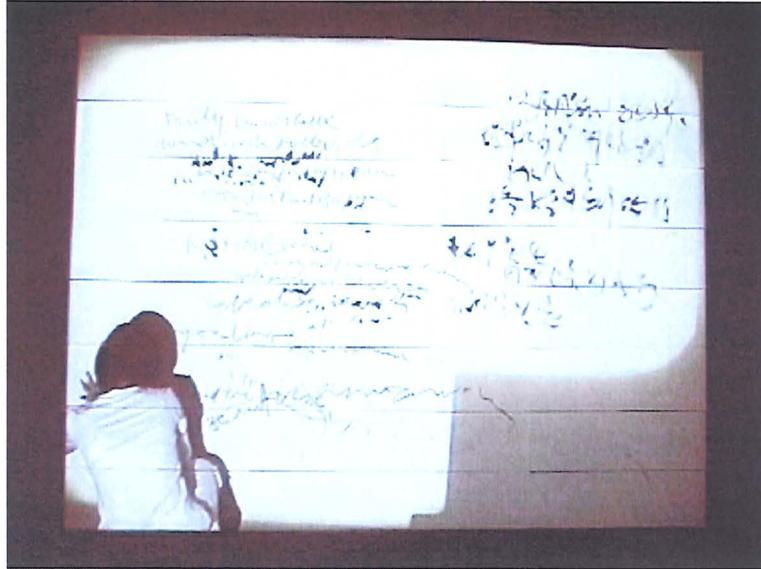


Illustration 5.16:
An image of the
video installation
Mapping with
Gaps

Inspired by Torigoe's (2002: 43) research about the Kanda soundscape that the entire city could be considered as a composition of small sonic mosaics, I found that my paper method could be extended to present the London and Taipei maps in *Sonic Constellations*. Each piece of paper represented a small sonic mosaic. Combining many of them, the London and Taipei soundscapes were respectively formed. In addition, as sounds moved and spread through air, it was difficult to draw an absolute borderline between sonic mosaics. From this viewpoint, the pieces of paper constituting the Taipei and London maps ought to overlap along the edges. Furthermore, as sounds travelled through space and time, they were mobile. Interpreting this characteristic through pieces of paper, I did not fix the paper to the wall completely. The paper needed to be presented with curves to indicate the mobility of sounds (Illustration 5.17).

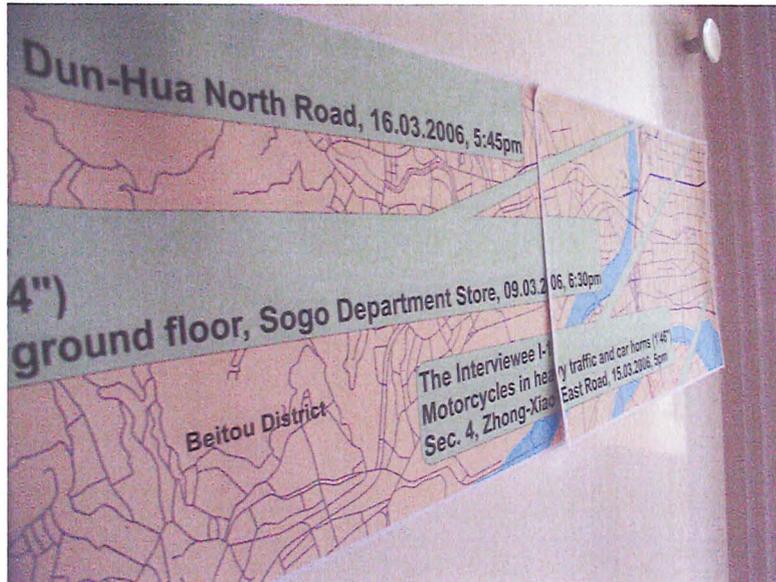


Illustration 5.17:
Testing the
curves of maps

The maps of the London and Taipei soundscapes presented with this paper method are different to the maps that are produced to represent our visual world. In order to produce a map that presents our aural world, I would suggest that my soundscape maps are perhaps more appropriate.

5.5.2.2 The indoor space

The *Sonic Constellations* artwork needed an ample sized room to contain the distance between the Taipei map and the London map and to allow the visitors to interact with sounds of Taipei and London that were placed on and between the two maps. After visiting various galleries (Albany Theatre, August Gallery, Croydon Clocktower, Green Room at the student union of Goldsmiths etc.) around Greater London, I realised that they could not offer me audio equipment or financial sponsorship. The best place for installing the artwork was thus in the university where my research had been developed, which could offer me audio equipment, technical assistance and various rooms to choose from. After two months of discussions and meetings with the university staff from Estates and Facilities, Health and Safety, College Superintendent, Maintenance and Electronic Music Studios, a classroom was finally chosen and confirmed for the installation.

As there were many pieces of furniture to be fixed in the room, I sought for a professional carpenter's assistance to build false walls and at the same time make the

built walls the highlighted stages for presenting the London and Taipei maps (Illustrations 5.18 and 5.19).



Illustration 5.18: Building the wall for the London Map

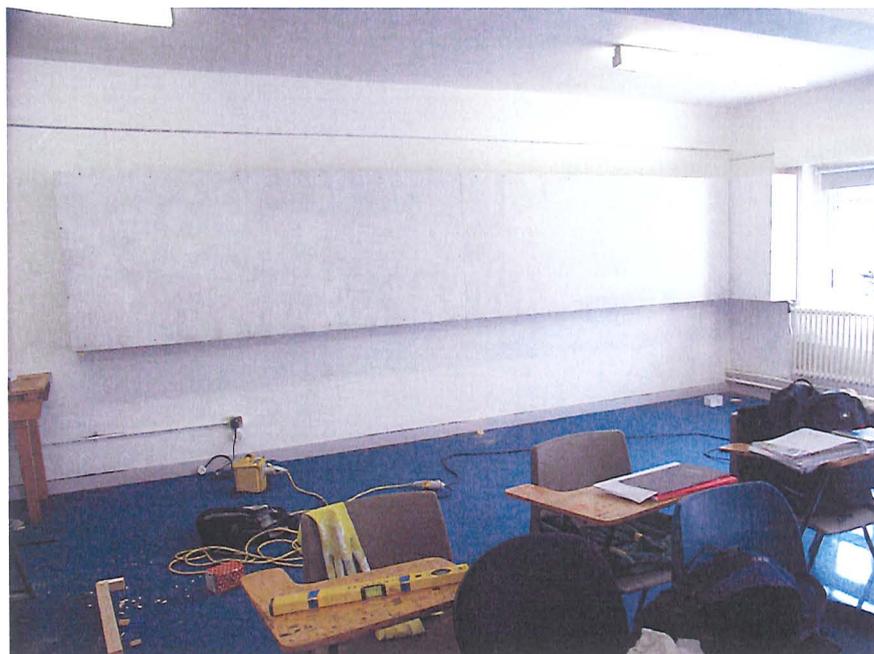


Illustration 5.19: The wall built for the Taipei map

5.5.2.3 Ten recorded London sounds and twenty-three recorded Taipei sounds

Following the thread developed in *Listen to London with Ten Taipei Sojourners* and *The London-Taipei Sound Map*, the sounds employed in *Sonic Constellations* were the ten ambient-sound recordings of the interviewees' 'chosen places' in London and the twenty-three Taipei sound recordings (Disc 6).

However, as there were only five power sockets in the installation room and the overall power supply was limited, playing back these thirty-three sounds all together was a challenge. Assisted by the head of the Electronic Music Studios, Ian Stonehouse, and an expert of Max/MSP, Sebastian Lexer, a play-back system that consisted of a Mac computer, a Max/MSP patch, three Firewire audio interface Motu 828 and 17 headphone amplifiers was built (Illustrations 5.20 and 5.21).

As a result, with a combination of various extension cables, only three power sockets were needed to provide the energy for the entire playback system. The CPU utilisation was as little as 3% (Illustration 5.22).

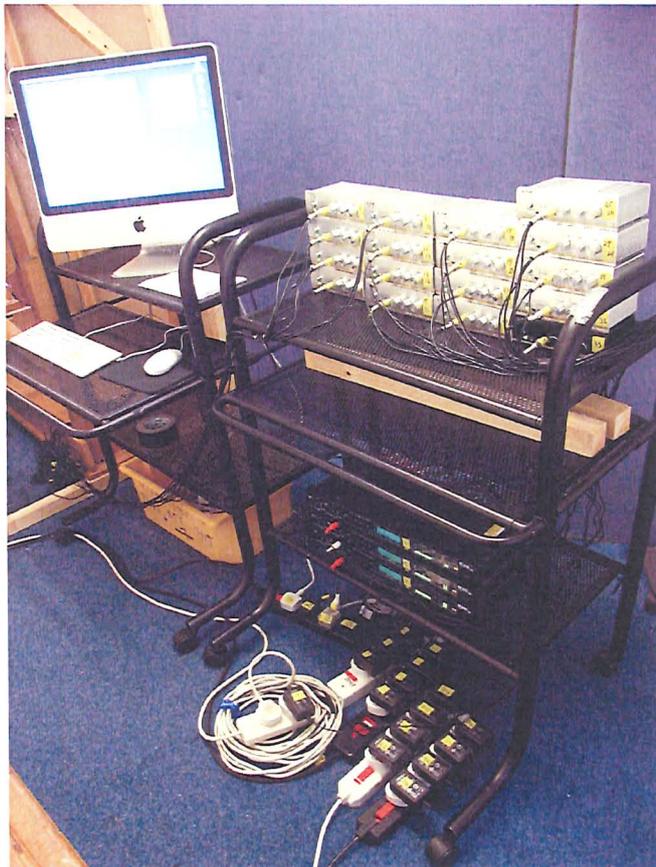


Illustration 5.20:
The play-back system



Illustration 5.23:
Thirty-three single-
ear headphones

5.5.2.5 The assembly

After scrutinising the essential elements for assembling *Sonic Constellations*, I installed the artwork in Room 2.107 at Goldsmiths for two weeks and opened it to the public as a solo exhibition between 21st June and 27th June 2008.

When entering the exhibition space, the visitor could see immediately that thirty-three single-ear headphones were spread around the centre of the room (Illustration 5.24). Among these thirty-three headphones, ten of them were playing London sounds. As each piece of headphone played one interviewee's nomination of London, I labeled every single headphone with an upper-case letter for identification (Illustration 5.25). Each headphone was joined to the right-hand side of the wall (when facing the windows) through its long cable. The remaining twenty-three headphones were playing Taipei sounds. These headphones were labelled in lower-case letters (Illustration 5.26). Through their long cables, the headphones were connected to the wall at the left-hand side.

In addition, to design a listening place that allowed the visitors to mediate, explore and at the same time take notice of the cables, I put a piece of white carpet (3.4 metres in diameter) on the floor between the two maps. To listen, the audience needed to take their shoes off to step into the carpet zone.

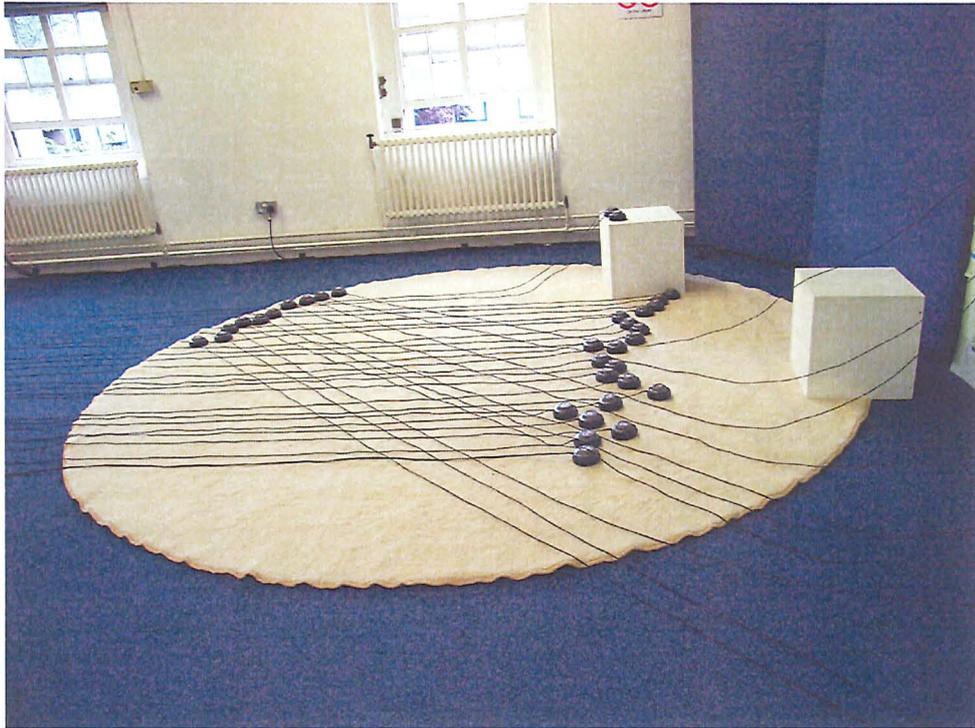


Illustration 5.24:
Thirty-three single-ear headphones in the centre of the room

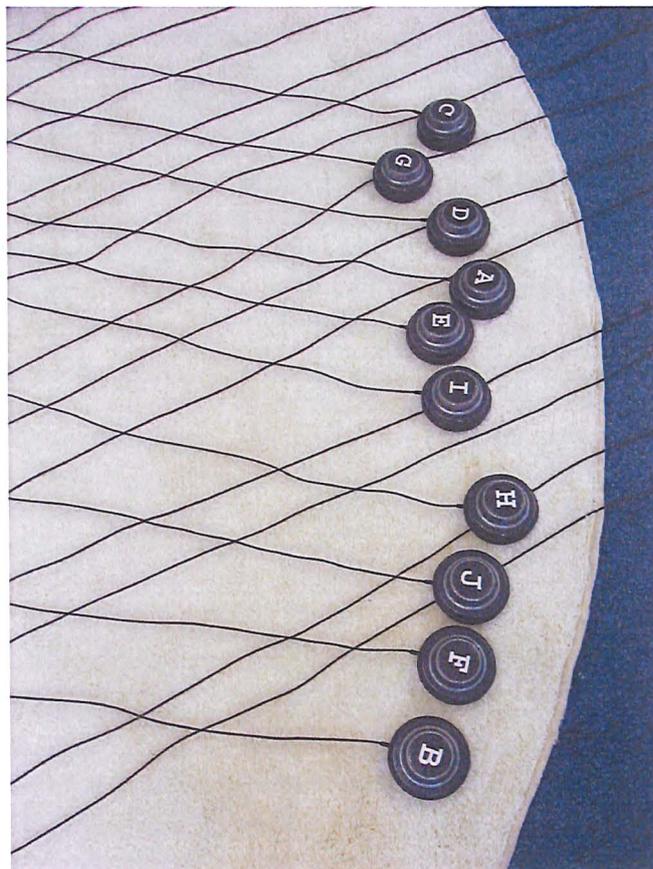


Illustration 5.25:
Ten headphones
labelled in capital
letters playing
sounds of London

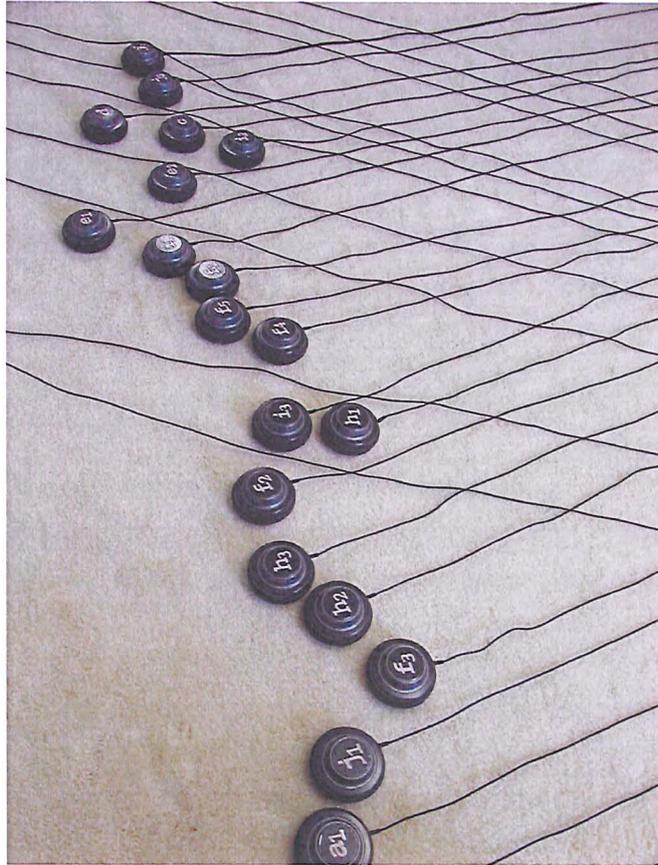


Illustration 5.26:
Twenty-three
headphones
labelled in lower-
case letters playing
sounds of Taipei

At the London side, there was a map of London mounted on the wooden board (Illustration 5.27). Ten LED lights were inlaid to mark the ‘chosen places’ that the ten interviewees nominated (Illustration 5.28). Around the LED lights, there were holes for the headphone cables to go through.



Illustration 5.27:
The map of
London

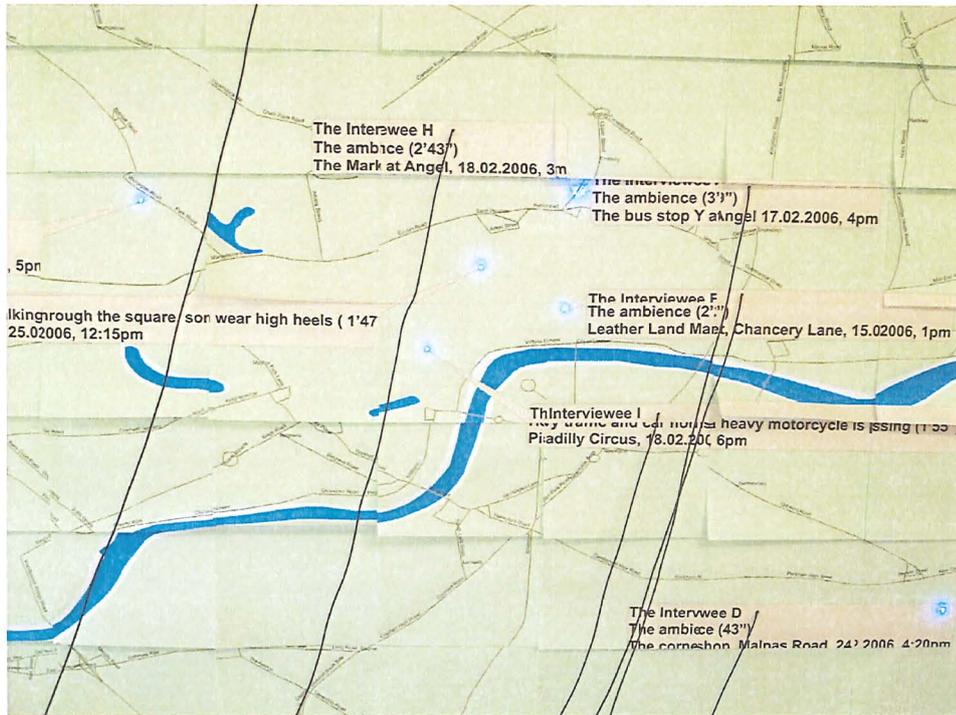


Illustration 5.28: LED lights in the map of London

Similarly, at the Taipei side, there was a map of Taipei mounted on the wooden board (Illustration 5.29). In a similar fashion, twenty-three LED lights were inlaid to mark the sites where the Taipei sounds were recorded (Illustration 5.30).

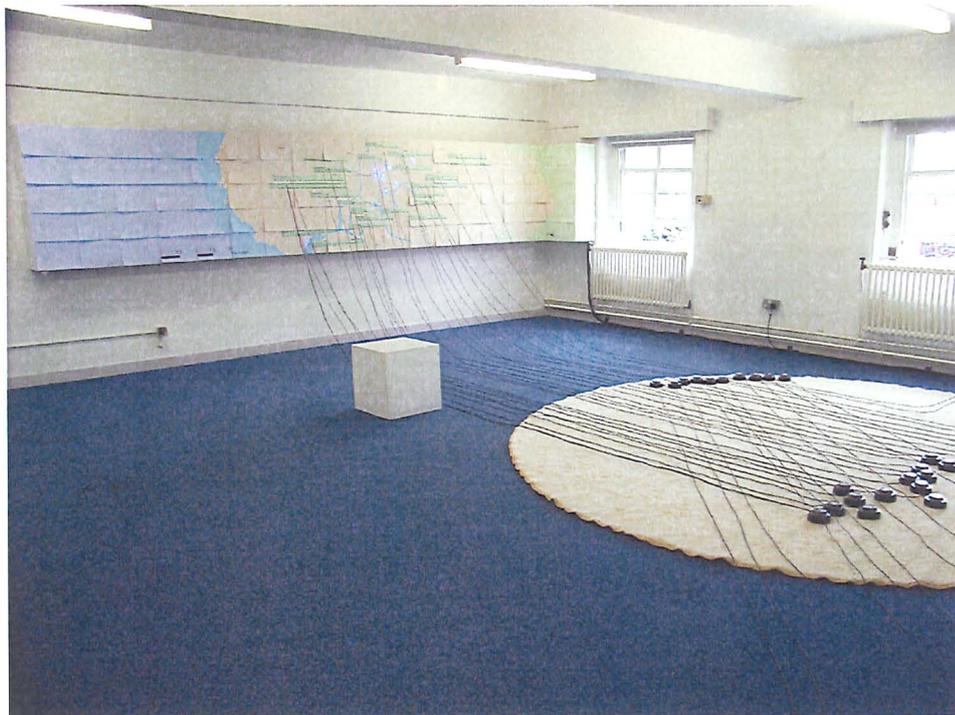


Illustration 5.29: The map of Taipei

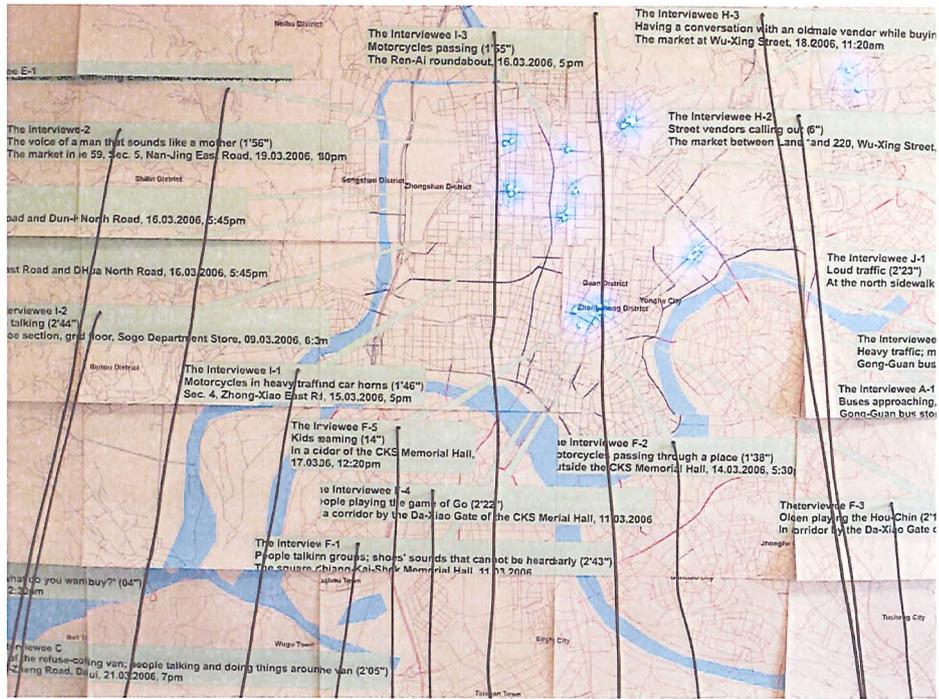


Illustration 5.30: LED lights in the map of Taipei

The LED lights were also used to highlight the idea of ‘sonic constellations’. Once the room was set in a dim light, the established visual effect was dramatic and ideal for the audience to mediate with the sounds (Illustration 5.31).

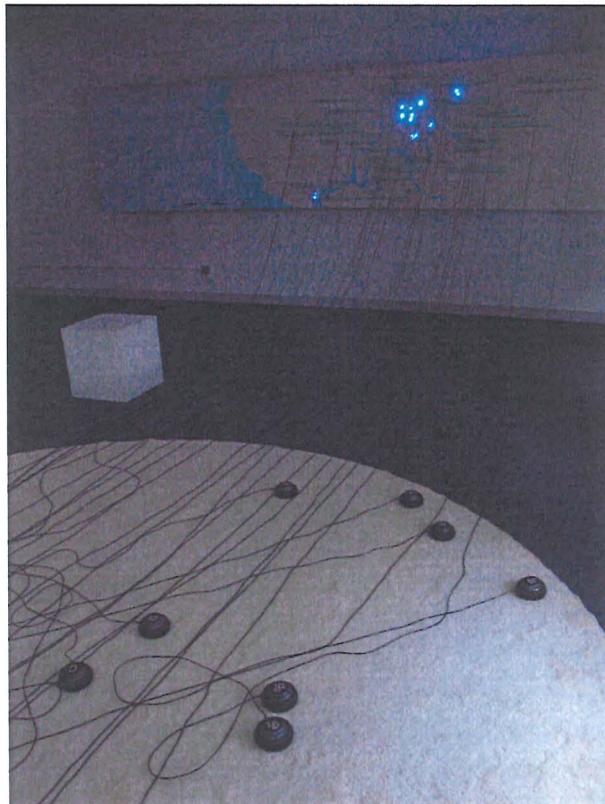


Illustration 5.31:
Sonic Constellations
in a dim light

5.5.3 Reflections

Standing or sitting between the London and the Taipei walls, the visitors were encouraged to pick up a London headphone and a Taipei headphone (both labeled with the same letter) to listen with both ears at the same time ([Illustration 5.32](#)). However, reflecting from the visitors' interactions with the artwork, there are a few interesting issues to be raised here.

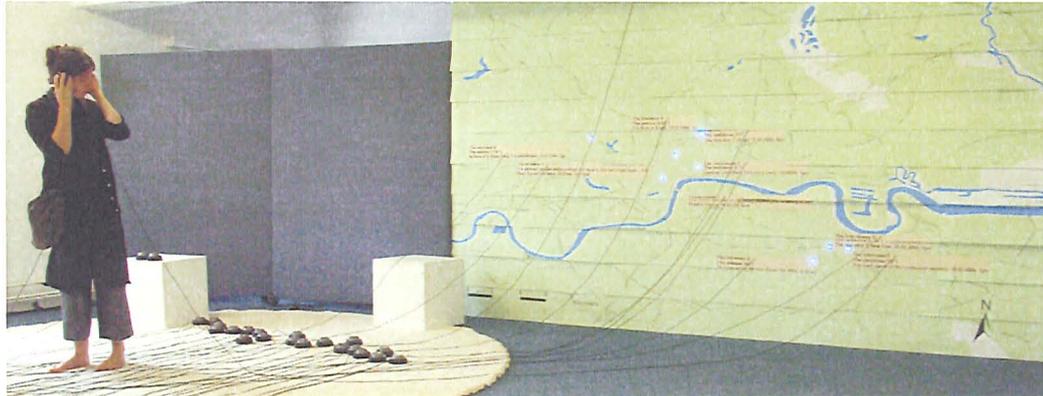


Illustration 5.32: A visitor in Sonic Constellations

The first issue concerns the visitors' cultural background. In the artwork, there were different Taipei and London sounds for the visitors to choose from and listen to. Interestingly, depending on the visitors' cultural background, their interactions and feelings towards the sounds were different. For example, visitors coming from Taiwan started to recollect their memories of Taipei when listening to sounds of Taipei. British visitors who had been listening to London sounds every day were less curious about the presented London sounds. Instead, they enjoyed picking up two headphones that both played Taipei sounds and then emerged themselves in the soundscape of Taipei. A visitor explained to me that by doing so, exotic images were generated in her mind.

Among the presented twenty-three Taipei sounds, both British and Taiwanese visitors enjoyed listening to the market vendors' calls. However, as Taiwanese visitors shared with me, listening to these calls triggered their nostalgic memories. Thus, it was the sense of familiarity about home that was the reason that Taiwanese visitors appreciated the market vendors' calls. Their reason was very different to that of the British visitors, who found these calls attractive due to their vague imaginations of the Far East.

The second issue relates to the visitors' position of listening. Despite my hopes that the visitors would listen to one of the London sounds with one ear and the corresponding Taipei sound with the other ear, it was clear that the visitors did not always do so. Some preferred listening to only one Taipei sound or two London sounds at the same time ([Illustration 5.33](#)). Depending on how they felt about the sounds they listened to, their relational positions to the Taipei and London soundscapes changed. Sometimes they might feel more like being in London, other times they might feel more like being in Taipei. When the visitors listened to Taipei and London sounds at the same time, it was also likely that the visitors felt that they were somewhere in between the two soundscapes. The piece of carpet thus became a mobile trace of every individual visitor's position of listening.



[Illustration 5.33](#):
[A visitor in *Sonic Constellations*](#)
[listening to one](#)
[sound at a time](#)

The third issue concerns the traces created by the visitors. In *Sonic Constellations*, headphones and their 18 metre-long cables were spread around the carpet. Before the visitors interacted with the artwork, I arranged the headphones and their cables in the way that is demonstrated in [Illustration 5.24](#). I employed this presentation to reflect on the relationship that the sonic wave of Taipei sounds and the sonic wave of London sounds meet each other to generate a possible convergence.

However, as visitors started to interact with the installation, I realised that my effort to keep the cables neat and tidy was in vain. When the visitors finished listening to a headphone, they often did not return the headphone to its original place. Headphone

cables thus got tangled. Concerned about issues of safety and my ‘correct’ way of presenting the London-Taipei relationship, I thought for a moment to ask the visitors to stay away from the carpet.

Fortunately, before giving such a ‘self-destructive’ order, I had a discussion with my supervisor Dr John Drever about this antagonism. I was reminded that the patterns of the tangled headphone cables were the traces of the visitors exploring the interviewees’ listening experiences. By tracing the patterns of cables, we found the visitors’ routes of listening. Thus I realised that the artwork had offered the visitors more than just an opportunity to share the ten interviewees’ listening experiences. Inspired by these experiences, the visitors might have discovered a sonic compass formed in their mind and the tangled cables created by the visitors were actually visual evidences of soundscapes created by the visitors. They had made their own versions of ‘sojourners’ soundscapes’ ([Illustration 5.34](#)).



Illustration 5.34:
The tangled
headphone cables
showing the
visitors’ routes of
listening

Part 3 Resonating

Chapter 6 Analyses through art practices and theory

Mine is not a world of being; it is a world of becoming.... The rockery, the pavilion, the skyline of high-rise flats, the flagpoles over the cricket ground, none of this is really there. The world of happenings, of movement and conflict, that is there (Hull, 1990: 82).

The blind writer John Hull's statement informs us that the world he has been experiencing is different from the world that most of the people without vision problems perceive. As we depend on our senses in different ways, we can translate the same living world very differently.⁴⁵ Learned from Hull, we now understand that the world, translated through sounds, is not "*a stable scene... It is too changeable, too transient, to be dominated- as one dominates a landscape through sight- it can only be attended to and engaged with*" (Classen, 1998: 142).

In this research, I have been trying to translate a world of sojourners through sounds, to express its changeable and transient nature and at the same time to present it through art practices to invite people to engage with it. Similarly, I have been trying to translate the Taipei soundscape to the London soundscape, hoping to encourage Westerners understand the cultural differences through sounds.

Looking back at the entire process of developing *Sonic Constellations* translation has been a constant struggle. For example, at the stage of interviewing, the informants

⁴⁵ See for example Laura Bridgman's world translated through tactile qualities, in Classen (1998: 144) and the world of smell and heat in Classen (1993).

translated their experiences of culture and sound to me through conversations. At the stage of developing *Sonic Constellations*, I translated my aesthetic questions through the employment of different art materials. At the stage of presenting sojourners' soundscapes, the visitors translated their responses through their choices of headphones.

The result of these translations is the presentation of the 'sojourners' soundscapes'. Nevertheless, some key issues need to be probed in depth in order to assess the success and value of the translations. As this research has been developed through art practices and theory, here I conduct an analysis through art practices and an analysis through theory to complete the assessment.

6.1 An analysis through art practices

During the exhibition of *Sonic Constellations* the visitors' interactions with the artwork raised an issue. As discussed in section 5.5.3, visitors did not always listen to one London sound and its corresponding Taipei sound at the same time. They enjoyed exploring the presented sounds in their own way. The artwork thus presented itself as an open space for the visitors to establish their own soundscapes. However, even though I claimed in section 3.2.4 that my reason for adopting the interview as a research method was to collaborate with art practices to 'present listening experiences about places' instead of representing them, I could not help to question myself if I should have integrated the four essential elements of *Sonic Constellations* according to the outcomes of the interview. Was there such a need for reinforcing the idea that the research was systematically developed? In other words, should the artworks of the interview-based research rigidly represent the outcomes of the interview? Following this doubt, I experimented with another two artworks.

6.1.1 *Extended Acoustic Horizons*

The design of *Sonic Constellations* allowed the visitors to connect London sounds to Taipei sounds and vice versa through headphones. Applying this reflection to the idea about the band of listening (see section 4.1.4.1), we could perceive that what the interviewees heard should have included not only the London soundscape but also

certain Taipei sounds. However, according to the design of the interview, as the interviewees were located in London when recollecting their auditory memories of Taipei, they made no connection from Taipei to London. Consequently, the interviewees' nominations of Taipei sounds were placed as extensions from the London soundscape and these extensions were one-way only. To address this one-way extension, I created the artwork *Extended Acoustic Horizons* as part of the group exhibition *EsSense: a multi-sensory investigation into a range of contemporary art practices* at the Beldam Gallery, Brunel University, London, exhibited from 14th July to 30th September 2008.

The installation consisted of two parts ([Illustration 6.1](#)). The first part was the London map mounted on a wooden box, which was fixed to the wall. On the map, like *Sonic Constellations*, information about what, where and when the London sounds were recorded was displayed. To demonstrate the Taipei soundscape as an extended soundscape, the Taipei map was not presented in this artwork. The second part of the installation was ten pairs of headsets hanging around the ten nominated London sites. Each headset provided the visitors with one soundtrack to listen in stereo. Based on my understanding of the individual interviewees' reasons for nomination, I composed ten stereo soundtracks with their Taipei and London sounds ([Disc 7](#)). Following my consistent attempt to maintain the original features of sounds (see 1.2.2 after i), no sounds were processed with computer effects but with simple crop, fades and volume adjustment. The soundtracks were played back by ten DVD players. In addition, like the map in *Sonic Constellations*, the blue LED lights were used to mark whereabouts in London the soundtracks were based.

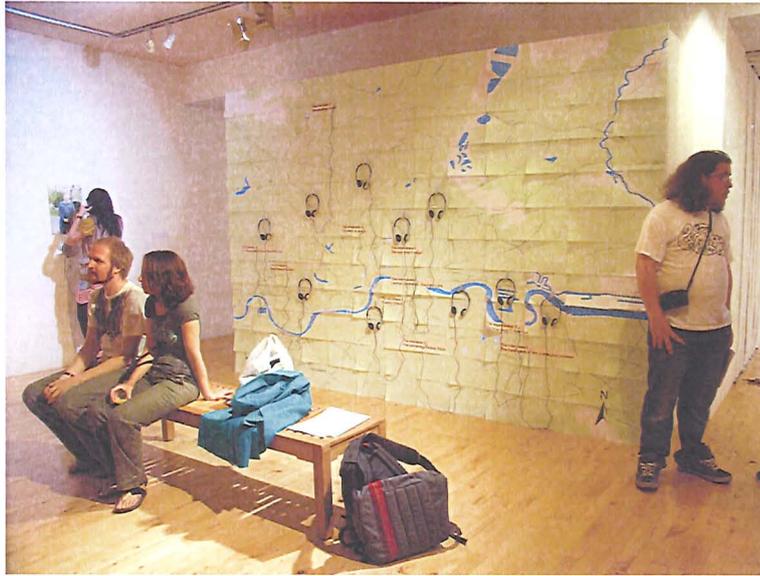


Illustration 6.1:
The installation of
Extended Acoustic
Horizons

Concerned that the visitors might not understand Taipei sounds, I provided a few pages of ‘Details of sounds included in the ten soundtracks’ (see [Appendix 14](#)). However, this tabular information did not seem to be attractive or helpful to the visitors. While listening to the soundtracks, they showed no curiosity about the background of the sounds. As I did not embed details of sounds in the soundtracks, how could the visitors understand the interviewees’ listening experiences by only listening to the sounds?

6.1.2 *The Inter-soundscapes*

In order to improve the way of disclosing information about Taipei sounds, I presented not only the London map but also the Taipei map. At the same time, I modified the way of presenting the details of the ten soundtracks. Instead of disclosing the neutral information about the recorded sounds—date and location, I presented texts edited from the transcripts of the interviewees’ reasons of nominations (see [Appendix 10](#)). Also, to increase the accessibility of these edited quotations, I printed them on postcards ([Illustration 6.2](#), [Illustration 6.3](#) and [Appendix 15](#)) for the visitors to pick up. In addition, the background of the postcards was the processed image of headphone cables taken from the artwork *Sonic Constellations*. This image functioned as a symbol of interconnectivity between London and Taipei sounds.

The artwork (Illustration 6.4), entitled *The Inter-soundscapes*, was presented as part of the group exhibition *Jam: Cultural Congestions in Contemporary Asian Art* in the Bracknell Gallery at South Hill Park, Bracknell, Berkshire between 7th February and 5th April 2009. Because of space limitations, only four interviewees' materials were presented.

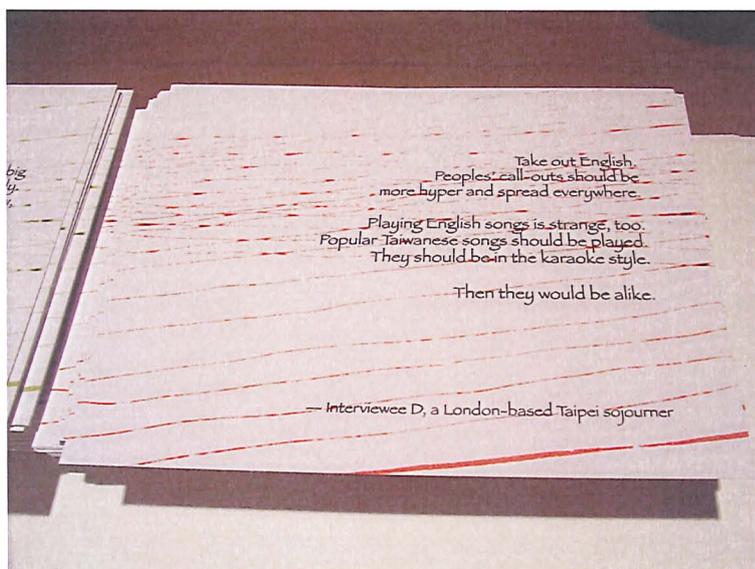


Illustration 6.2:
The postcards of
Interviewee D's
reasons of
nominations



Illustration 6.3:
A view of the postcards
in the installation
The Inter-soundscapes



Illustration 6.4:
The installation of *The*
Inter-soundscapes

6.1.3 Conclusion

Judging from the popularity of the private views, *The Inter-soundscapes* seemed to be more accessible than *Extended Acoustic Horizons*. However, in contrast to *Sonic Constellations* the visitors' participation declined in *Extended Acoustic Horizons* and *The Inter-soundscapes*. As intended, the latter two artworks positioned the visitors in the London soundscape and discouraged them to travel in their imaginations from Taipei to London. However, I doubt whether this one-way interconnectivity was the cause of losing visitors' participation. Perhaps the journey of experiencing the interconnectivity between London and Taipei should be resumed back to two-way again without following the design of the interview rigidly.

Reflecting on *The Inter-soundscapes* artist Paul Beuchat kindly suggested a solution that might make the visitors travel from Taipei to London. His proposal was to print as a text the interviewees' reasons for choosing the places of London at the other side of the postcard. By doing so, the visitors can travel between Taipei and London by

reading both sides of the postcards. When they read the side talking about recollected Taipei sounds, they are outside Taipei and looking at the Taipei map. When they read the side talking about the ‘chosen places’ of London, the visitors orient themselves outside London to understand a view about London. By flipping around the postcards, the visitors can travel from London to Taipei as well as from Taipei to London.

In fact, the sounds are the main difference between *Sonic Constellations* and the other two artworks, *Extended Acoustic Horizons* and *The Inter-soundscapes*. The former artwork allowed the visitors to mix and match, while the latter two were finalised by the artist. In the latter two artworks, the visitors did not have the freedom to explore the interviewees’ listening experiences in their own way and all they could do was either listen or not listen. Apart from learning what the interviewees had experienced, the visitors could not be inspired to develop their own interpretations of ‘sojourners’ soundscapes’.

To respond to the question of whether or not artworks of the interview-based research should rigidly represent the outcomes of the interview, I compared the visitors’ interactions with *Sonic Constellations* to the two artworks *Extended Acoustic Horizons* and *The Inter-soundscapes*. As the latter artworks have been acting like learning zones of the interviewees’ listening experiences, I see that the former is more exploratory and accessible than the latter two. Following the line of accessibility, perhaps the question I should ask is not about whether I should or should not follow the design of the interview rigidly. In order to encourage the ideas of ‘sonic constellations’ and ‘sojourners’ soundscapes’ being experienced and comprehended by a wider audience, I would, as I have claimed in sections 1.2.2 and 3.2.1, prefer taking the interview method as an inspiration rather than as a rule for my artistic creativity.

Last but not least, we can see that the nature of dialogical art practice, as I mentioned in 4.4.3.3, has been operating not only in the process of conducting the interviews but also in the process of making and understanding my artworks. Despite “the artist’s presuppositions are potentially challenged” (Kester, 2004: 91), considerations of the audience’s feedbacks and reactions to my series of artworks have assisted me to decide with reason about the presentation of *Sonic Constellations*. The challenge, for example, of the audience ‘ruining’ the installation of *Sonic Constellations* has in fact

stimulated me to rethink about the idea of mapping ‘sojourners’ soundscapes’. Nevertheless, I am aware of the need to improve the documentation of the audience feedback. As visitors’ books can only obtain limited feedback from the audience, other tools such as audio recorder, video camera and e-mail will all be considered in future projects.

6.2 An analysis through theory: the interactions between sounds and maps

Observing from the overall development of the artworks for ‘sojourners’ soundscapes’, I realise that the map has not only been a key element for the visual presentation, but has also influenced the visitors’ responses to the sounds. The close relationship between sounds and maps is revealed as an important feature that demands an in-depth investigation.

6.2.1 Moving from a neutral and silent sound map

Maps have a long history in social science. However, there are not many maps that disclose information about sounds. In 1929, the Finnish geographer Johannes Gabriel Granö (1929: 127) produced a map that showed the distribution of sounds in Valosaari, Finland. By reading his sound map, a reader could grasp seasonal sonic interactions among birds, cows and people.

It is interesting to mention that depending on the distance between the listener and the sounds, Granö (1929: 111) visually divided a soundscape into the proximity view, distant view and the transitional zone in between (20-100 meters). Ohlson (1976: 34) later on modified Granö’s idea by considering the concept of soundscape and proposed the terms: ‘the immediate soundscape’ (depending on the weather, it can be around 20 meters away from the listener) and ‘the distant soundscape’ (between 200 meters and 15 kilometres, the greatest distance that a listener can ordinarily hear a thunder), plus ‘the innermost soundscape’ to emphasise the soundscape that is within a few meters from the listener.

As the technology of map production has been advanced in recent years, the sound map can cover a bigger area and be more complex. In 2002, the European Parliament

and Council wanted EU countries to tackle the noise issue (Europa: Website). Having made the Environmental Noise Directive (Directive 2002/49/EC, or END), the Parliament required member countries to produce noise mapping as a way to assess and manage noise. The Department for Environment, Food and Rural Affairs (Defra) of the UK consequently created Noise Mapping England (Defra, 2006: Website). Through the Internet, this noise map has been open to the public for enquiries.

As both maps are presented with quantitative measurements, we can perceive that like Granö the makers of the noise map have the aim of producing a neutral representation of soundscapes. At this point, we should be aware of the relationship between maps and neutrality with the comment made by the geographer Paul Théberge (2005: 396) that “maps, statistical data, and other forms of information are too often presented as objective, disembodied, and socially neutral...”.

What has also been reflected from the social scientists’ neutral maps is that the sounds presented on the maps seem to stay on the surface—there is north, south, east and west, but no depth. The sounds are presented visually and silently. Is there an audible sound map made by a social scientist?

6.2.2 Making a sound map audible

The American geographer John B. Krygier (1994: 162) suggested that as MIDI-compatible software can work well with computers, “it is possible to incorporate sound into visual displays”. However, despite Krygier (1994: 162) pointing out that sound on a visual map “may be used as vocal narration, a mimetic symbol, a redundant variable, a means of detecting anomalies, a means of reducing visual distraction, a cue to reordered data, an alternative to visual patterns, an alarm or monitor, a means of adding non-visual data dimensions to interactive visual displays...”, the sounds he was concerned about, including vocal narrations, ‘earcons’⁴⁶ and ‘abstract sounds’,⁴⁷ remained instructive. His maps were not about environmental sounds.

⁴⁶Krygier (1994: 150) explained that ‘earcons’ were “sounds which resemble experiential sounds”, like the sound “when a document is successfully dragged into the trash can in the Macintosh computer interface”.

⁴⁷Krygier (1994: 150) explained that “abstract sounds can be used as cues to alert or direct the attention of users or can be mapped to actual data”.

Cybercartography, proposed by the geographer D. R. Fraser Taylor (1997: 1) as a new term, asserts the importance of considering “mapping as a process and the map as both a concept and a product” in the information era. It is a concept that can move researchers away from the “narrow ‘technologized’, normative and formalistic approaches to cartography to a more holistic approach...” (Taylor, 1997: 1). Théberge, following Taylor’s concept of cybercartography, has investigated its potential from the aspect of sound. Looking into music and sound (soundscape, silence and voice), Théberge claims that “sound needs to be conceived as an integral element of any cartographic project” (2005: 389) and “sounds need to be considered not simply formal elements but as cultural objects, replete with meanings and associations” (2005: 389).

As demonstrated in my review of Internet sound maps in 5.4.2, Théberge’s interest in presenting sounds on maps with meanings and associations seems to have been developed by sound artists that have made audible sound maps. However, as the Internet sound maps are created by sound artists, not geographers, the overall presentations are in favour of sounds and the visual maps are used as illustrations of the sounds to explain where the sounds were recorded.

The concept of cybercartography, existing in the virtual Internet space, seems to be able to offer unlimited imaginations for the making of sound maps. However, even though Théberge has pointed out that Murray Schafer’s figure-ground concept of environmental sounds can “offer a variety of possibilities for creating analogous relationships with images and maps” (2005: 401), his vision of a sound map remains in the scope of geographical documentation. He portrays his views in detail (2005: 401):

Topographical maps could be enhanced through the dynamic use of sound effects—changing from agricultural sounds, to forest sounds, to the sound of windswept mountain tops—in relation to topographical information.

Having noticed Théberge’s ignorance of including an imaginary creation for sound maps, and sound artists’ tendency in undervaluing the function of visual maps, I realise that my artworks have managed to integrate sounds and visual maps in a more balanced and imaginative way. They have not only considered the shape and content

(e.g. including the reasons of nominations) of the maps, but also encouraged the users to access and explore ‘sojourners’ soundscapes’ through their discoveries of the aural and visual elements of the sound maps.

6.2.3 Making a sound map subjective: ‘Sonic mental/cognitive maps’

Following Théberge’s reminder in session 6.2.1 that sound maps of social science are placed in a neutral position, I wonder how, in theory, a subjective map can be made, as my research deals with individual sojourners’ listening experiences. In fact, to probe into the subjectivity of maps, we cannot avoid considering the concept of the mental/cognitive map. The mental/cognitive map was acknowledged as an interview method in section 3.2.2.2.4. However, reflecting on the process of presenting the artwork *Sonic Constellations*, I realise that its role in the research has been more influential than I initially assumed. There is a requirement to understand the mental/cognitive maps in depth.

The mental/cognitive map was introduced in the early twentieth century (O’Keefe and Nadal 1978: 75). Stephen Kaplan (1973: 275-276) defines that:

The cognitive map is a construct that has been proposed to explain how individuals know their environment. It assumes that people store information about their environment in a simplified form and in relation to other information they already have. It further assumes that this information is coded in a structure which people carry around in their heads, and that this structure corresponds, at least to a reasonable degree, to the environment it represents. It is as if an individual carried around a map or model of the environment in his head. The map is far from a cartographer's map, however. It is schematic, sketchy, incomplete, distorted, and otherwise simplified and idiosyncratic. It is, after all, a product of experience, not of precise measurement.

The geographer Yi-Fu Tuan has explained further the idea of the mental/cognitive map as “a construct”. According to Tuan (1975: 209), this kind of map is “a special type of image” and this “image” is a subjective “construct” (*ibid.*), not a “photograph of reality” (*ibid.*). In the visual world, we perceive with “an imaginative effort” (*ibid.*) and thus “to see is to create” (*ibid.*).

Apart from using mental/cognitive maps as “a mnemonic device” (Tuan, 1975: 210), to “store knowledge” (*ibid.*) and “communicate spatial information effectively” (*ibid.*), Tuan (1975: 211) also sees that mental/cognitive maps as “imaginary worlds” and suggests that researchers can observe mental/cognitive maps to “depict attractive goals that tempt people out of their habitual rounds” (*ibid.*). For example, by analysing a mental/cognitive map of a nineteenth-century Scottish farmer who wanted to immigrate to California (*ibid.*), depicting a friend of the farmer riding an elephant (a fusion of a farmer’s memory image of his friend riding a bicycle and his imaginary image of an elephant as a symbol of warm climate), researchers might be able to find a reason “to explain why people migrate” (*ibid.*).

The highlights made by Tuan about the fusions of memory and future, reality and imagination in the mental/cognitive maps are exciting, as they demonstrate how a map can be produced subjectively. At the same time, we can also learn that through the mental/cognitive maps, we can go beyond the immediate surroundings and sensations. As Paul Richards explained (1974: 10):

How then—if at all—do we manage to pass beyond the field of our immediate sensations and connect up the diverse experiences which we have of our environment? ... The answer proposed by the contemporary behavioural geographer is that we impose a synthetic unity on the manifold of our spatial perceptions through the construction of mental maps....

The cause of making mental/cognitive maps as a space ‘beyond’ the surroundings can be explained by a system⁴⁸ of mental/cognitive maps that O’Keefe and Nadel (1978: 2) theorised—‘the misplace system’. ‘The misplace system’, which actually operates like my proposed ‘sonic constellations’, has

system signals changes in a particular place, involving either the presence of a new object or the absence of an old one.... [It] is primarily responsible for exploration, a species-typical behaviour which functions to build maps of new environments and to incorporate new information into existing maps.

⁴⁸ Another system that consists of mental/cognitive maps is ‘a place system’. According to O’Keefe and Nadel (1978: 2), “it is a memory system which contains information about places in the organism’s environment, their spatial relations, and the existence of specific objects in specific places”.

By discovering that ‘sonic constellations’ is working as a mental/cognitive map, I wonder if we should have highlighted the role of sound and established the term ‘sonic mental/cognitive maps’ to learn ways of “passing beyond” (Richards, 1974: 10) our immediate soundscapes and “connecting up the diverse experiences” (*ibid.*) of listening. If so, by seeing my artworks woven by the threads of sounds and maps, past and present and reality and imagination, I could claim that my development of ‘sojourners’ soundscapes’ has been a creation of ‘sonic mental/cognitive maps’—audible and subjective “constructs that has been proposed to explain how individuals know their environment” (Kaplan, 1973: 275) through listening.

The Finnish soundscape researcher Heikki Uimonen has systematically explored the relationship between producing mental/cognitive maps and listening to soundscapes by analysing the nature of mental/cognitive maps. Uimonen (2005: 135) points out that “cognitive maps have been adapted mainly to visual perception so the challenges of applying them to auditory perception are still ahead of us”. Thus, apart from asking the interviewees to describe their listening experiences through drawings (see section 3.2.2.2.4 and Illustration 6.5), he proposed another possible way to utilise mental/cognitive maps for the purpose of understanding the interviewees’ listening experiences. By playing back audio recordings to the interviewees it is possible to test them where sounds are from originally and ask them to reply through drawings. Although this interesting proposal has not been put in practice, Uimonen (2005: 135) noticed another issue to be aware of in the attempt of joining soundscapes and mental/cognitive maps together. When documenting people’s immediate listening responses to the surroundings, i.e. to conduct ‘*listening walks*’ ‘*in situ*’ (2005: 134-135), the researcher cannot expect the interviewees to produce mental/cognitive maps as there is no element of reminiscence.

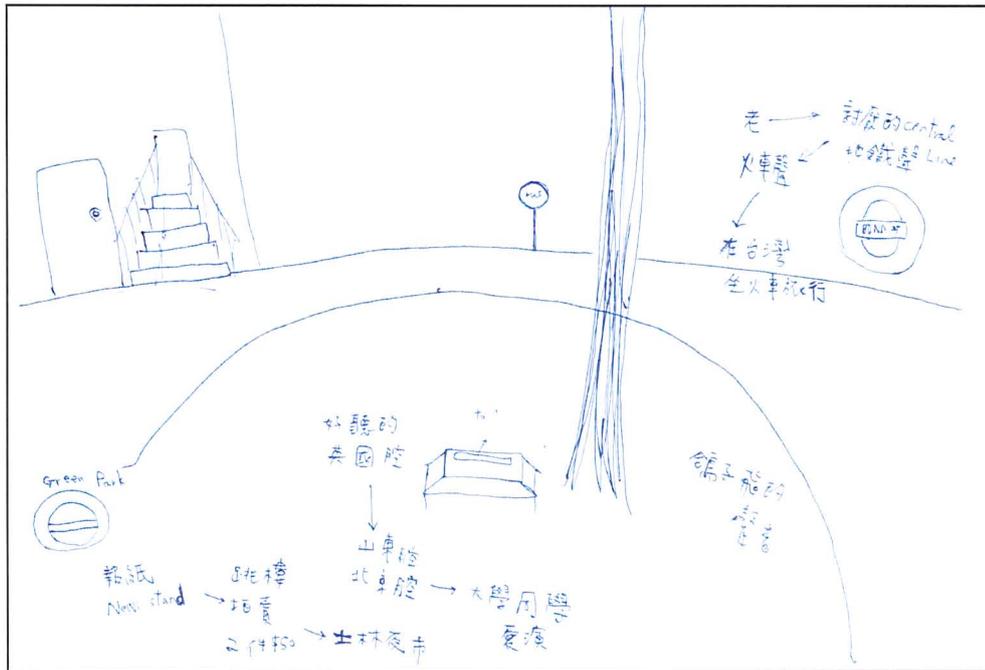


Illustration 6.5: An interviewee’s mental map (describes what sounds in a selected London soundscape reminded her of a certain Taipei sounds)

These reminders from Uimonen alert me to the fact that that my way of presenting the interviewees’ listening experiences (not only the immediate London soundscape, but also auditory memories of Taipei) includes the element of reminiscence, with auditory perception, to produce mental/cognitive maps. I, thus, wonder if what I have produced in this research are ‘sonic mental/cognitive maps’.

6.2.4 Making a sound map interactive: ‘inter-soundscapes’

Mental/cognitive maps present a person’s inner perception of a place. However, developed from the concept ‘sonic constellations’, ‘sojourners’ soundscapes’ have been built not only on inner activities within the listener’s mind, but also on physical interactions between the listener and the surroundings. In 1.3.3, I explained my intention of “present[ing] the idea of connecting the listener to her auditory memories with the symbolic body-gesture— using hands to grasp speakers that are playing back sounds”. Consequently, in my series of sound installations, including *Sonic Constellations*, *Extended Acoustic Horizons* and *The Inter-soundscapes*, the audiences were encouraged to establish the boundaries between the space of physicality and the space of intimacy, between the space of reality and the space of memory, by grasping

the solid headphones and perceiving the invisible sounds of the present London soundscape and the auditory memories of Taipei.

The grasping gesture, in some way, echoes with Irving's (2007) performative notion mentioned in section 2.3. However, as sounds played in *Extended Acoustic Horizons* and *The Inter-soundscapes* were composed by me and not by the audience, their gesture of grasping is more about a matter of choosing an interviewee's experience to listen to, rather than, like what *Sonic Constellations* provides, establishing an immersive soundscape that involves various operations of contrasts.

Interestingly, by revisiting *Sonic Constellations* to consider the inclusion of physical actions of 'grasping' sounds of the present and the past in 'sojourners' soundscapes', I sense 'a hole' in the 'sonic mental/cognitive maps'. The term 'sonic mental/cognitive maps' cannot reflect the physical interactions taking place between the listener and the environment. For instance, how did she listen to the traffic sounds? Was she running, walking or coughing? Was she humming when listening to birds chirping? In some way, what the term includes is similar to the Chilean painter Roberto Matta Echaurrean's notion of "inscapes" (Aranda-Alvarado, 2004: 106). Adapted from Gerard Manley Hopkins in the 19th Century, "inscapes" are considered as "landscapes of the inner mind" (Aranda-Alvarado, 2004: 106; Porteous, 1990: 87). Both notions focus only on the inner activities within a listener's mind.

To identify an appropriate term that can reflect the physical interactions between the listener and the environment, I would like to adapt Matta's "inscapes" (*ibid.*) as the starting point for further modifications. When the map of 'sojourners' soundscapes' is produced under the framework of "inscapes", it stresses on activities happening in the listener's mind and ignores those in the listener's surroundings. To break the boundary between the inner and the outer spaces of the listener, so the interactions between the two spaces are allowed to flow, I suggest that 'inter-scapes'— between spaces— would be a more appropriate framework for mapping 'sojourners' soundscapes'.

Following this thread, I would like to highlight that the framework on which the map of 'sojourners' soundscapes' is based is not merely 'insoundscapes' but also 'inter-soundscapes'. This modification actually responds to the concern about 'sonic

constellations' posed at the beginning of this session. Based on 'inter-soundscapes', the framework allows us to have a better understanding that 'sojourners' soundscapes' contain not only inner activities within the listener's mind, but also physical interactions between the listener and the surroundings. The concept of 'sonic mental/cognitive maps' cannot describe the map of 'sojourners' soundscapes'.

Chapter 7 The Conclusion: ‘Sojourners’ soundscapes’

After being through the procedures of *Tuning* and *Sounding* to find the tunes and sounds of the research, I conducted practical and theoretical analyses to assess the results. In the final chapter of this thesis, I would like to establish the resonance of the research by adopting the results of the analyses to provide a modified definition of ‘sojourners’ soundscapes’. Also, the contribution and potential of the research are stated in this chapter.

7.1 A modified definition of ‘sojourners’ soundscapes’

In section 2.5.2.3, I propose that there are interconnectivities operating between the London soundscape and the sojourners’ auditory memories of Taipei. Considering the interconnectivities as a space and presenting them with sounds, a presentation of the interconnectivities becomes a presentation of a soundscape. Therefore, at that stage, the term ‘sojourners’ soundscapes’ is defined as the interconnectivities between the soundscape of London and the auditory memories of Taipei shaped by sojourners’ listening experiences of foreign land and homeland.

However, after being through the process of making, presenting and analysing the artworks for *Sonic Constellations*, some notions of ‘sojourners’ soundscapes’ can be further clarified or developed. Firstly, after reviewing various maps of soundscapes

produced by social scientists, we have discovered that the map of ‘sojourners’ soundscapes’ is different from their visual, neutral and silent maps.

Secondly, in terms of the listener, we can see that ‘sojourners’ soundscapes’ are listener-centred. As the listeners’ cultural backgrounds are different, the presented ‘sojourners’ soundscapes’ change accordingly. The idea of the listener here includes both the sojourners of a soundscape and the visitors of my artworks. Thirdly, as the listener can change her mood and way of listening to ‘sojourners’ soundscapes’ from time to time, ‘sojourners’ soundscapes’ are mobile, not fixed. They shift between present and past, imagination and reality, homeland and foreign land.

Therefore, we can conclude that what we have discovered throughout this research about the idea of ‘sojourners’ soundscapes’ is that it is a listener-centred soundscape that can shift between the above mentioned counterpoints. In addition, as analysed in section 6.2 the map of sojourners’ soundscapes, by being different from the sound maps of social scientists and sound artists, has integrated sound and visual maps in a balanced and imaginative way. Finally, as the map of ‘sojourners’ soundscapes’ includes inner activities within the listener’s mind and also physical interactions between the listener and the surroundings, it is best produced under the framework of ‘inter-soundscapes’.

7.2 The nature and potential of ‘sojourners’ soundscapes’

The notion of ‘sojourners’ soundscapes’ (redefined above) is developed from the case study of ten London-based Taipei sojourners. Since different cultures can result in different research outcomes, the established notion of ‘sojourners’ soundscapes’ here might not be applied to sojourners’ from different cultural backgrounds. Nevertheless, throughout the process of trying to present ‘sojourners’ soundscapes’, what this research has offered is a methodology that allows an imaginary soundscape to be identified and presented. When the demonstrated methodology is employed in other case studies of sojourners, we can foresee that the idea of ‘sojourners’ soundscapes’ can be opened up and extended in two ways:

The first is by following the movement of the sojourners. While the ten London-based Taipei sojourners will continue to conduct further journeys in their life, so will the sojourners from other cultural backgrounds. ‘Sojourners’ soundscapes’ will never be simply the in-between of two soundscapes. They will be continuously extended among multi-soundscapes.

The second is by following the complexity of sojourners’ immediate soundscape. Taking the London soundscape as an example, the diversity of sojourners coming from different countries of the world to London is always increasing. Thus, the complexity of London soundscape can only increase. As a result, if I, the researcher, had encouraged my ten interviewees to say what non-London sounds had interested them in London, their answers would not be just about Taipei and London sounds only. Sounds from other places would have been mentioned too. Therefore, because of the complexity of sojourners’ immediate soundscape, ‘sojourners’ soundscapes’ can also be developed within multi-soundscapes, not only just between London and Taipei.

Consequently, we can imagine that the future of sojourners soundscapes can be expanded under a similar structure of an airplane company’s route map (see Illustration 7.1), providing that sounds and interconnectivities among the sounds are considered. Through sojourners it is possible to develop a ‘world soundscape project’.

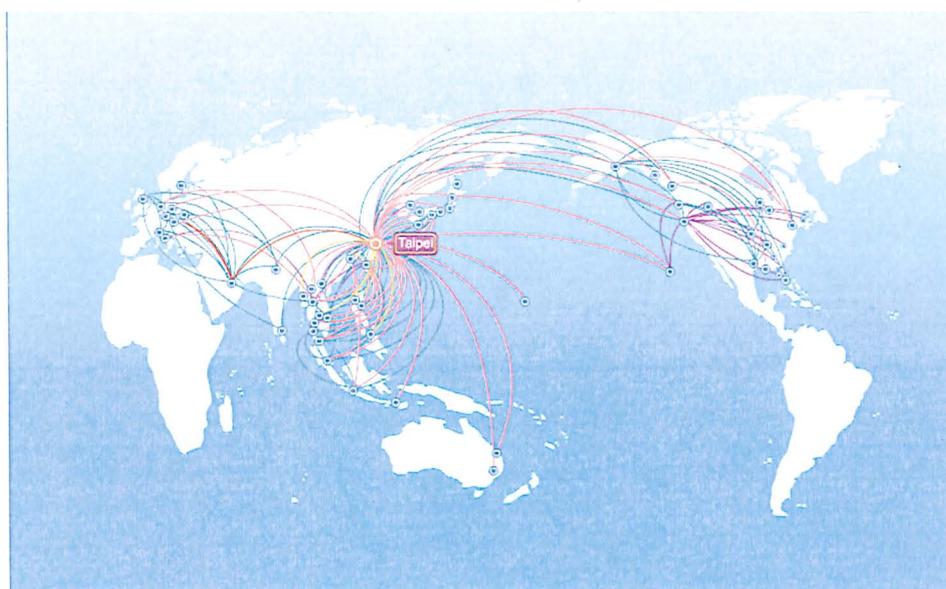


Illustration 7.1: The world route map of China Airlines

<<http://www.china-airlines.com/ch/cinfs/eroutec.htm>> (Accessed 29th April 2009)

7.3 The contribution of the research

As I have described in detail in section 2.1.1, despite the fact that more and more soundscape groups around the world are joining under the substantial umbrella of the World Forum for Acoustic Ecology (WFAE), the research activities conducted are more about knowing the locals rather than the global. Following this curiosity, I took a close look at World Soundscape Project's (WSP) one and only international soundscape research (Five Village Soundscapes 1975) and I questioned the researchers' lack of knowledge, in both culture and language, of the targeted soundscapes. I also argued that when choosing interviewees for investigating a soundscape, the researchers could have considered not only the natives but also the foreigners, especially when the research subject is involving, like my foreign listening research, international soundscapes.

My PhD research presents a foreign listening research that counters the Five Village Soundscapes project. It demonstrates the uniqueness of sojourners' listening experiences and the benefits of having a researcher who has the cultural knowledge of the targeted soundscapes. At the same time, it evokes studies of international soundscapes, which has been an undervalued research subject, as another way of achieving the 'world soundscape project'.

Through the development of artworks, I have noticed that a relationship among sound, map and subjective listening was being generated. However, by probing into the nature of mental/cognitive maps, I realised that 'sojourners' soundscapes' are built under the framework of 'inter-soundscapes' and that 'sonic mental/cognitive maps' is not the best term to describe the relationship among the three elements.

The two terms 'sonic mental/cognitive maps' and 'inter-soundscapes' become my contributions to the field of mental/cognitive maps and soundscape studies, as they have not been established by social scientists and soundscape researchers before. At the same time, the two terms are projecting clearly an imaginary soundscape that has not been developed as a research project in both research fields. With my established definition and artistic presentation of 'sojourners' soundscapes', here I provide the evidence of this imaginary soundscape that allows my PhD research to resonate.

Before the final conclusion of the thesis, it is interesting to point out that as sounds have no clear boundary (explained in 2.5.2.2.1) and as they can be imaginary (see 4.4.1), there might be a chance of replacing the term ‘international soundscapes’ (see Introduction) with ‘inter-soundscapes’. Apart from being able to attach soundscapes to pieces of land as the ‘international soundscape’ research does, the ‘inter-soundscape’ research can also offer an opportunity of presenting an imaginary soundscape that exists beyond the geographical territory.

7.4 The fundamental principles discovered from the research

While studying in fine art schools, I thought that I was more interested in the sound than the visual as a creative medium. After being in a music department for five years, I realise that I am not enthusiastic only about sound, but also about its interactions with the visual. While utilising the visual to express my relationship with the foreign land and homeland, I sensed that there was a lack of sound. But once I focused on the sound, I realised that the visual element of the subject cannot be ignored. I needed both of them to present my understanding of two pieces of land.

By joining the sound and the visual in various artworks of ‘sojourners’ soundscapes’, I have been placing the homeland and the foreign land in one physical space (e.g., both are in the gallery, the artists’ book, the Internet and the CD). By doing so, I wonder if I have made the homeland not so far away from me any longer.

In some way, the process of conducting the research is a process of ‘orientating’. As Stephen S. Hall described (2004: 15),

it 'begins with geography, but it reflects a need of the conscious, self-aware organism for a kind of transcendent orientation that asks not just where am I, but where do I fit in this landscape? Where have I been? Where shall I go, and what values will I pack for the trip?

Working as an artist and a sojourner, my action of making artworks to join the homeland and foreign land together is actually a fantasy of combining the two worlds into one. It is a desire of creating a utopia—where the foreign land and family land can

be together. Similar to what Westerkamp described about her editing time in the studio with the piece *Für Dich* (2005)— a composition that was mixed with voices of her friends and family speaking in German, her mother tongue, and her everyday language Canadian English— I have been having my “happiest time in the studio”.⁴⁹

Returning to the reality, the physical distance between Taipei and London remains huge. Having made the effort of putting my homeland and foreign land in one space, my artistic presentations of ‘sojourners’ soundscapes’ have actually made my understanding of my homeland more complex than I thought.

It is so near, yet so far...

⁴⁹ In the event *Art and Soundscapes*, organised by the Unit for Sound Practice Research on 20th April 2009, Hildegard Westerkamp expressed her emotional response to the audience at Goldsmiths, University of London that when she was editing the composition *Für Dich* (translated as *For You*, 2005), she found her happiest time in the studio.

Appendix 1: My sound connections of London-Taipei

In the following tables I summarise the London-Taipei sound connections established from my responses to my questions about the field recordings. I take quotes from 1.2.1.2 *Answers* to form sound connections. The precise locations where the quotes are taken are indicated by the alphanumeric characters inside the brackets. Additional information about the location, date, employed microphone and recorder of each recorded sound is also provided.

- a. Sound connection 1: The high pitch grinding sounds of the Central line of London tube [b(1)] ⇔ remind me of the kind of cicada found in Yang-Ming Mountain [a(1)].

	Sound connection 1
London	- Leyton-Liverpool Street (1) 4-12-04 (M&S) [DAT1] (over volume level) (2) 13-12-04 (stereo) [DAT1]
Taipei	- *Cicadas in Yang-Ming Mountain

* Did not manage to record

- b. Sound connection 2: I think London tube is really bad. It's noisy, stinky and problematic all the time. [d(1)] ⇔ Taking the Taipei metro is a very comfortable experience. Except for the alarms announcing doors closing, the metro is quiet in general. Many people take a nap during the trip. I really enjoy taking the metro! [d(1)]

	Sound connection 2
London	- Oxford Circus-Pimlico 13-12-04 (Stereo) [DAT1]
Taipei	- Taipei metro relaxing trip (1) 18-1-05 (stereo) [MD18] (2) 19-1-05 (stereo) [MD19]

- c. Sound connection 3: When I saw a group of women chatting or laughing so much, I thought they forgot who they were. [b(2)] ⇔ Sounds of chatting and laughing loudly and happily with my old high schoolmates: we used to visit a coffee shop or one of our houses. We always joked about each other. [a(2)]

	Sound connection 3
London	- *A group of women chatting or laughing
Taipei	- Chatting with high school mates 22-1-05 (stereo) [MD19]

* Did not manage to record

- d. Sound connection 4: When I dry my hair, I worry if I have disturbed my next-door flatmate. [b(3)] ⇔ Sounds of my mother drying her hair, when my dad, brother and I were watching TV: sounds of the hair dryer were very loud and we could not hear what the TV said easily, we needed to turn the volume up a bit. [a(3)]

	Sound connection 4
London	- My room (1) 13-12-04 (stereo) [DAT1] (2) 2-2-05 (stereo) [DAT2]
Taipei	- TV sound - Hair dryer sounds - TV volume up - Voices of father, brother & me 21-1-05 (stereo) [MD19]

- e. Sound connection 5: Once when my flatmates had their dinner ready, they ate immediately. Some of them even ate and cooked at the same time! The Korean flatmate who was a Christian prayed before eating. The Japanese flatmate, followed the Japanese tradition, always announced her start of having the meal. [b(4)] ⇔ When my mother had the dinner ready, she always shouted at us to “Jia-Beng-Oo” (Have dinner!). [a(4)]

	Sound connection 5
London	- *Flatmates in the kitchen
Taipei	- *Mother shouted at us for the dinner is ready

* Did not manage to record

- f. Sound connection 6: When shopping in Marks & Spencer or some big stores, I have to join the queue and wait for a staff shouting “Next!” to me. As to the newsagents run by Indians, they only say “Hi” or “Yes” and then tell me whatever price I should pay. [b(5)] ⇔ When entering a convenient shop like 7-11 or Our

Family, I could always hear first ‘Din-Dong’: the doorbell sound, then “Nin-hao, Huan-Ying-Guang-Lin” (Hello, welcome!), a greeting from the staff of the shop.
[a(5)]

	Sound connection 6
London	- Marks & Spenser “Next!” (1) 11-12-04 (binaural) [MD16] (2) 29-1-05 (binaural) [MD20] - Newsagent “Hi” (1) 13-12-04 (binaural) [MD16] (2) 29-1-05 (binaural) [MD20]
Taipei	In 7-11: - ‘Din-Dong’ (the doorbell sound) - “Nin-hao, Huan-Ying-Guang-Lin” (Hello, welcome!) 24-1-05 (binaural) [MD19, 20]

- g. Sound connection 7: Sounds of the Oyster-card ticket reader in London tube stations [c(1)] ⇔ Sounds of the metro ticket reader in Taipei metro stations are similar. [c(1)]

	Sound connection 7
London	- Vauxhall rail station 13-12-04 (binaural) [MD16]
Taipei	- Hon-Shu-Lin station 19-1-05 (stereo) [MD19]

- h. Sound connection 8 & 9: “Final” from Evening Standard vendors. There are a few of them having very characteristic calls around Charing Cross area, such as “Fine!” and “Finalll~” [c(2)]. The call “Big Issue” normally occurs by the entrance of a tube station like Vauxhall. There is another kind of call that might not be counted as a trade: “Spare some change please”. There are many beggars in London. There is one at Waterloo station close to the entrance of Eurostar. [(c(2))] ⇔ There are many kinds of street-vendor calls in Taipei, such as “sio-sio” (cheap cheap), “lai-lai-lai” (come come come) and ‘ba-bu’ (the horn sound from the ice cream vendors) [c(2)]. There were some very pleasant calls like “Man-tou” (Buns) by Shan-Dong people, the stream sound ‘gii gii’ of the noodle tea at night, “ma-zang” (meat and rice in a wrap) called by a man in the late night

accompanied by sounds of his motorcycle engine, and also “dao-huei” (bean curd soup), a call my black bird could mimic. [d(2)]

	Sound connection 8	Sound connection 9
London	- “Final”, Charing X (1) 6-12-04 (binaural) [MD15] (2) 2-2-05 (stereo)[DAT2]	- “Big Issues”, Embankment 6-12-04 (binaural) [MD15] - “Spare some change”, Vauxhall 13-12-04 (binaural) [MD16] (Did not see the person at Waterloo)
Taipei	Street vendors, the Beitou market: - “Sio-sio” (cheap cheap) - “Lai-lai-lai” (come come come) - ‘Ba-bu’ (from the ice cream vendors) 23-1-05 (stereo) [MD19]	- * “Man-tou” (Buns) by Shan- Dong people - * ‘Gii gii’ of the noodle tea at night - * “Ma-zang” (meat and rice in a wrap) called by a man in the late night accompanied by sounds of his motorcycle engine - * “Dao-huei” (Bean curd soup)

* Did not manage to record

- i. Sound connection 10 & 11: Unlike Taipei, there are not many motorcycles in London [c(3)]. In London, most of the motorcycles are the heavy style [c(3)]. However, the number of mopeds is increasing recently. When I see them or hear them, I would think of my YAMAHA moped in Taipei. ⇔ In Taipei, when the red light turns green, the force of setting off generated by the mass group of motorcyclists is pretty exciting sometimes [d(3)]! Also, when riding my moped, I often hear the wind sound “shiu shiu” (whispers) through the gaps of the helmet which gives me a sense of freedom [d(3)].

	Sound connection 10	Sound connection 11
London	- Motorcycle Oxford Street/ Baker Street 4-12-04 (M&S) [DAT1]	- Charing Cross Road/Strand 2-2-05 (stereo) [DAT2]
Taipei	- A group of motorcyclists rush out after traffic lights 18-1-05 (stereo) [MD17]	- Wind sound from the gap of my helmet while I am riding 24-1-05 (stereo) [MD20]

j. Spontaneous recordings:

In the process of doing field recordings, there were some surrounding sounds that drew my attention for spontaneous recordings. Despite not being in the plan, they were discovered in the process of collecting materials. Their rich quality made my sound collection richer than I could imagine. I thus employed them for improving the Clapham Junction artwork. Dividing them into the two categories: fix-positioned recordings and walking recordings, here I list the details of the spontaneous recordings:

a) Fixed positions

Date	Content/Location	Microphone	Recorder & Tape Label
01-11-04	London: Clapham Junction platform 9	M&S	DAT1
05-11-04	London: Firework, Sainsbury's, New Cross	Stereo Sony ECM-MS907	MD14
05-12-04	London: Airplane sounds, Goldsmiths back field	M&S	DAT1
05-12-04	London: Call home 1	Stereo	MD14
11-12-04	London: Call home 2	Stereo	MD15 & 16

b) Walks

Date	Content/Location	Microphone	Recorder & Tape Label
05-12-04	London: From Charing Cross station to Chinatown for a phone card, then Chinatown main street. Ending outside the Prince Charles cinema	Binaural	MD14
06-12-04	London: From the front door of Charing Cross station to Embankment, then returning to Charing Cross	Binaural	MD15
07-12-04	London: From outside New Cross station to Sainsbury's then returning to the kitchen in my flat	Binaural	MD15
11-12-04	London: From Sainsbury's car park to Sainsbury's indoors. Ending outside New Cross station	Binaural	MD16
13-12-04	London: From the flat, ground floor to the newsagent. Ending at the flat,	Binaural	MD16

	ground floor		
13-12-04	London: From footbridge near Royal Festival Hall to Waterloo East station platform C	Binaural	MD16
15-01-05	Taipei: The Beitou market, from street to inside building and return to street	Binaural	MD18
19-01-05	Taipei: From Apollo Building to Dun-Huah North Road, walking along Zhong-Xiao East Road to visit shops and buy clothes	Binaural	MD18
29-01-05	Taipei: From Oxford Circus to Selfridges, visiting shops and buying coffee	Binaural	MD20

Appendix 2: The e-mail from an interviewee who decided to drop off
(Originally written in Chinese.)

寄件人(Sender):

標題 (Subject): 緊急! 今天的訪談勢必要取消
(*Emergency! The interview today has to be called off*)

日期 (Date): 2005年12月23日 下午03時04分20秒
(23 Dec 2005, 03:04:20 PM)

收件人 (Receiver):

Dear 采薇,

(*Dear Tsai-Wei*)

對不起 今天的訪談勢必要取消了

(*I am sorry, we have to call of the interview today.*)

從我們上次的訪談之後 我就一直深思著你給我的任務

(*After our last interview, I have been thinking hard for the mission you gave to me.*)

可是...我一個例子想不到耶 (But... I cannot think of any example!)

為此我也問過我的朋友 看看能不給我一點靈感 可是他們也都無法舉例

(*I asked my friends about it, too, hoping to have some inspirations. However, they could not think of any either.*)

然後我問我的男友 好一點 他舉了兩個: 停車場跟某種食物

(*Then I asked my boyfriend. He was a bit better. He made two examples: parking space and some kind of food.*)

可是我卻不能認同 (But I cannot agree with his view.)

倫敦跟台北對我來說是那麼截然不同的城市

(*To me, London and Taipei are very different cities.*)

計程車 建築物....太多太多了 就連月亮 都那麼的不同

(*Including taxi, architecture... and many more. Even the moon is so different!*)

我很盡力在想了 而且幾乎到了無時無刻都在想的地步了

(*I have been doing my best to think about it. In fact I have been thinking about it almost every second!*)

it's a shame 還是連一個例子都舉不出來

(*It's a shame that I still cannot make a single example.*)

我發現我不是一個對環境的觀察力很細微的人

(*I found myself not being the kind of person who can observe the environment in details.*)

也許你必須再重新做決定 (Perhaps you should reconsider.)

因為我很有可能必須退出你的研究了...

(*because I am likely to drop off your research...*)

Best wishes

(The interviewee's name)

Appendix 3: The interview questions for the interview sessions 2, 3, 4 and 5

Session 2: 1st Interview

1. 你覺得這CD怎麼樣？和你的生活經驗有沒有什麼關係？CD聽後會讓你想到什麼？可不可以再多說明一下這些想法？為什麼會想到這些？

What do think about the CD? Do sounds in the CD relate to your life experiences? What do the sounds remind you of? Could you talk more about your thoughts? What make you think so?

2. 這CD中哪些台北的聲音你也有經驗過？你在哪裡聽到的？你覺得這個聲音怎麼樣？譬如，你喜歡嗎？為什麼呢？

你還可以想到哪些你在台北常聽到的聲音是此CD沒提到的？你在哪裡聽到的？你覺得這個聲音怎麼樣？譬如，你喜歡嗎？可不可以再多說明一下這些聲音？為什麼會想到這些聲音？

What sounds of Taipei in the CD have you experienced? Where did you experience them? What do you feel about these sounds? (e.g. Do you like them?) Why do you feel this way?

What other sounds of Taipei that are not included in the CD can you remember? Where did you experience them? What do you feel about these sounds? (e.g. Do you like them?) Could you tell me more about the sounds? Why do you think so?

3. 這CD中哪些倫敦的聲音你也有經驗過？你在哪裡聽到的？你覺得這個聲音怎麼樣？譬如，你喜歡嗎？為什麼呢？

你還可以想到哪些你在倫敦常聽到的聲音是此CD沒提到的？你在哪裡聽到的？你覺得這個聲音怎麼樣？譬如，你喜歡嗎？可不可以再多說明一下這些聲音？為什麼會想到這些聲音？

What sounds of London in the CD have you experienced? Where did you experience them? What do you feel about these sounds? (e.g. Do you like them?) Why do you feel this way?

What other sounds of London that are not included in the CD can you remember? Where did you experience them? What do you feel about these sounds? (e.g. Do you like them?) Could you tell me more about the sounds? Why do you think so?

4. 在你第一次來倫敦之前是做什麼的？

What did you do before your first time coming to London?

5. 請依時間先後順序大概說明你在台北求學、工作及搬家的歷史。

Please give a brief history of your study, work and house moving in Taipei.

6. 請敘述一下你在台北的住家/求學/工作環境。請描述這些地方的聲音環境。

Could you describe your living/studying/working environment in Taipei? What are the sonic environments of these places like?

7. 請依時間先後順序大概說明你在倫敦求學、工作及搬家的歷史。

Describe your history of studying, working and house moving in London.

8. 請問你在倫敦每天都在忙些什麼？請敘述一下你在台北的住家/求學/工作環境。請描述這些地方的聲音環境。

What is your daily routine in London? Could you describe your living/studying/working environments in London? What are the sonic environments of these places like?

9. 當你回去台灣渡假時，都在做什麼？請描述你去的這些地方的聲音環境。

When you returned to Taiwan for a short stay, what did you do? Please describe the sonic environments of the places where you went.

10. 你可不可以舉些例子說明倫敦聲音與台北聲音的相似之處？你可不可以舉些例子說明有哪些台北聲音是倫敦沒有的？哪些倫敦聲音是台北沒有的？你在哪裡聽到的？你覺得這個聲音怎麼樣？（譬如，你喜歡嗎？）可不可以再多說明一下這些聲音？這個例子和你的生活經驗有什麼關聯嗎？

Could you make some examples to illustrate the similarities of sounds of Taipei and London? Could you make some examples to tell me what sounds of Taipei do not exist in London and what sounds of London do not exist in Taipei? Where did you experience them? What do you feel about these sounds? (e.g. Do you like them?) Could you tell me more about the sounds? How do these examples relate to your life experiences?

11. 現在我們在倫敦的一家【咖啡店】。請試著以你在台北聽過的聲音來形容你現在聽到的聲音。

Here we are in the [coffee shop] in London. Please use sounds that you've experienced in Taipei to describe what sounds you can hear now.

12. 如同用星座盤來辨認我們的位置，我們用台北的聲音來定位、了解我們在倫敦的位置。在我的研究中，我主張此引用台北聲音來詮釋倫敦聲音的方式叫作聲音星群。你對聲音星群這個聆聽方式有何想法？這主張易懂嗎？你覺得這主張可幫助你做出更多倫敦及台北聲音的連結嗎？你覺得這主張能幫助你回想起更多台北的聲音嗎？你曾有類似聲音星群這樣的經驗嗎？

Like using a constellations compass to identify our positions, we can use Taipei sounds to locate and understand our situation in London. In my research, I propose the method of using Taipei sounds to interpret London sounds as sonic constellations. What do you think about this listening model? Is it easy for you to understand? Does it help you to build more links between London and Taipei sounds? Does it help you to recall more sounds of Taipei? Do you have a similar kind of experience like this?

下一次，請帶可幫助你說明你在台北及倫敦生活的照片，總數不要超過十張。如果照片內容過於隱私或不適合我在論文或藝術作品上從事學術討論的，請不要採用。將來如果我需要使用你的任何一張照片，我會依你的喜好而隱匿或公開你的姓名以表感謝之意。

Next Time, please bring some photos that can illustrate your daily-life experiences in Taipei and London. In total 10 photos max. If the content of the photos are too personal or not suitable to be used in my thesis or artwork for academic discussions, please don't use them. If I decide to use any of the photos in the future, I will keep your name anonymous or credited, depending on your preference, to thank your contribution.

Session 3: 2nd Interview

1. 照片帶來了嗎？那你可不可以告訴我你帶了哪些照片？這些照片和你的日常生活有什麼關係？

Have you brought the photos with you? Could you tell me what have you brought? What are the relationships between your daily life and the photos?

2. 在照片的環境中，可以聽到什麼聲音？或想到什麼聲音？

In the environment of the photos, what could you hear? From the photos, what sounds could you associate?

3. [選談得較多的倫敦照片] 請以這紙筆告訴我：1)在倫敦哪裡拍這張照片？2)在這裡可聽到哪些照片？3)聽到此聲音時可讓你想到什麼台北的人、事、物、地、聲？其聲音環境為何？

[Select photos of London that had more feedbacks] Could you use this pen and paper, through drawing or writing, to tell me: 1) Where about was the photo taken in London? 2) What sounds of London could you hear there? 3) What people/events/things/places /sounds of Taipei can come to your mind when you think about these sounds? Could you describe the sonic environments?

4. 回到照片。你認為要去除什麼倫敦聲，加入什麼台北聲，可使此地變得很像在台北？

Back to the selected photos of London, by taking out what sounds of London and adding in what sounds of Taipei can you feel that this place is more like Taipei?

5. 和上次沒有照片時相比，你覺得有照片可以幫助你更容易地回想台北的聲音嗎？你為什麼會這樣認為？

Do you feel that using photos to help you to recall sounds of Taipei is easier than the last time that was without? What makes you think so?

6. 由你剛才畫的圖，你發現了哪些倫敦與台北的關係？你以前有注意過這些嗎？

和沒有畫圖來比，你覺得有畫圖可以幫助你更容易地回想台北的聲音嗎？會比用照片更有效嗎？

和沒有畫圖來比，你覺得畫圖可幫助你更容易地連結出倫敦與台北聲音的關係嗎？你為什麼會這樣認為？

From the drawing you just made, what links between London and Taipei have you discovered? Have you noticed them before?

Do you feel that drawing the map can help you to recall sounds of Taipei easier than without? Is it more efficient than using photos?

Do you feel that drawing the map can help you to make links between sounds of London and Taipei easier than without? What makes you think so?

下一次，我想要了解你在回家路上聽聲音的經驗。請選一段你回家時常經過的路線，試著使路線不超過20分鐘。我們將一起以你平時通勤的方式往你的住處前進。在這路上，請選一地點，我們將在此暫時停留。這個地點是一個讓你可以想到台北的人、事、物或聲的地方。請注意，不一定要有相同的因素才能把台北與倫敦連結在一起，也可以因兩者不同或其他任何原因而做連結。

Next time, I would like to understand your listening experiences of on the way home. Please select a routine route of your way home. Try to make the journey to be around 20 min max. We will travel towards your place in the normal way you do. In the route, please select a site and we will stop there for a while. The site is where you can associate people/things/objects/sounds of Taipei. Please note, it is not necessary to use 'the sameness' to associate Taipei with London. It can be a 'difference' or any other reasons to make an association.

Session 4: 3rd Interview

1. 請告訴我你今天選了哪一段路作為回家的路？

Could you tell me the route you choose today as the way home?

2. 通常你在這段路上是為做什麼？會去看什麼？會想什麼？

Could you tell me what do you usually do, see and think on this route?

3. 在路上，告訴我你注意到什麼聲音？你覺得這些聲音怎麼樣？（吵、喜歡等等）會讓你想到什麼？

On the way, could you tell me what sounds catch your attention? What do you feel about the sounds? (noisy, like them etc.) What do they remind you?

4. 在途中選一個點停留下來：

Choose a site in the route to stop for a while:

1) 在這地方，什麼倫敦聲會吸引你的注意？

In this place, what sounds draw your attention?

2) 在這地方，你會想到台北的什麼？其聲音環境為何？

In this place, what about Taipei you have associated with? What are the sonic environments of these things/matters/people of Taipei?

3) 在這地方，去除什麼倫敦聲，加入什麼台北聲會使你覺得很像在台北？

In this place, by taking away what sounds of London and adding in what sounds of Taipei can you feel that this place is like Taipei?

下一次我們將：

Next time, we will:

1. 做一簡短的面談

Do a brief interview

2. 聽今天錄的聲音以選出你要錄的台北和倫敦聲

Listen to the sounds we recorded today to select the sounds of Taipei and London that we are going to record.

Session 5: 4th Interview

[Let the interviewee select sounds to be recorded with the awareness of Home, i.e. ask questions first before selecting sounds.]

Part 1. Interview

Refer to the data provided in The Personal Information, item 4~11 (see [Appendix 6](#)).

1. 你覺得什麼是家？你對家這個觀念有什麼看法？所謂的家是能帶給你怎麼樣的感覺？那你的家在哪裡呢？

What do you think Home is? What is your opinion about the concept of Home? What feeling does the so-called Home offer you? Where is your home?

2. 和倫敦相比較，你是怎麼認定你在台北的住處？你是怎麼叫這個地方的？你覺得這是家嗎？

How do you consider your place in Taipei? What do you call this place where you live? Is it home?

3. 和台北相比較，那你又是怎麼認定你在倫敦的住所？你是怎麼叫這個地方的？這叫做家嗎？

How do you consider your place in London? What do you call this place where you live? Is it home?

4. 拿倫敦和台北的住處相比較，你在哪邊覺得比較有像在家的感覺？為什麼呢？你能不能形容一下當你在家裡的時候那種感覺？

Compare London to Taipei, where do you feel at home? Why? Could you describe the feelings when you feel that you are at home?

5. 你多常和台北的家人及朋友聯絡呢？你是用什麼方法和他們聯絡的？

How often do you contact your friends and family in Taipei? How do you contact them?

Part 2. Select sounds for recording

1. 製作表格以收錄倫敦及台北聲：

Make the tables of sounds of London and Taipei for recording:

- 1) 請由這錄音選出吸引你/有興趣/有感觸的倫敦及台北聲

From the recording, please select sounds of London and Taipei that draw your attention/interest you/attach to you.

- 2) 並在表格中加入在停留地時提出要剔除的倫敦聲及要加入的台北聲

Also, add the taking-out sounds of London and the adding-in sounds of Taipei of the stopped-over site to the tables of recording.

2. 請依表格談談選出來要收錄的聲音

Following the tables to talk about nominated sounds for recording:

- 1) 在錄音中，還有其他你每天都會聽到的聲音，為什麼你不選他們呢？

In the recording, there are many sounds you hear everyday, too. Why don't you select them but these sounds on the list?

- 2) 這些選出的聲音和你的日常生活有什麼關聯？

How do they relate to your life experience?

- 3) 請談一下你要錄的聲音的效果及特性，以決定合適的麥克風。

Could you talk about the effect/quality of the sounds you want, so we can decide the type of microphones used for field recording?

Part 3. Conclusion

1. 你來倫敦之前，對倫敦的什麼聲音有印象？

Before coming to London, what sounds of London had you heard or known?

2. 你來倫敦之後，認識了什麼倫敦的聲音？請舉例，如，你對什麼倫敦聲音有很深刻的印象？

After coming to London, have you learnt more sounds of London? Could you make some examples, such as, what sounds of London give you strong impressions?

3. 你最近有聽到什麼新的倫敦聲音嗎？請舉例。

Have you heard new sounds of London recently? For example?

4. 你在台北時，對那一台北聲音有什麼感覺？當你到倫敦後，對那一台北聲音有什麼感覺？你對那台北聲音的感覺/看法有因離開台北到倫敦而改變嗎？

What do you feel about [that (e.g. traffic sounds, people speaking Taiwanese)] sound of Taipei when you were in Taipei? What do you feel about that Taipei sounds when you are in London? Do you have different feelings/opinion about a Taipei sound after leaving Taipei for London?

Appendix 4: The Informed Consent 1

Research title (provisional):

On the Way Home: Taipei Sojourners' Sonic Constellations in London

The research started in: Sep 2004

The research is expected to be completed in: Sep 2007

Researcher/Interviewer: Tsai-Wei Chen (陳采薇)

Registered institution: Music department, Goldsmiths College, University of London

Contact address in Taiwan:

Contact address in London:

Tel No. in London:

Mobile No. in London:

Tel No. in Taiwan:

Mobile No, in Taiwan:

Interviewee:

Contact address in Taiwan:

Contact address in London:

Tel No. in London:

Mobile No. in London:

Tel No. in Taiwan:

Mobile No, in Taiwan:

The interview will involve the following sessions (*please delete where appropriate):

- Session 1~4: The interviewer will conduct 4 one-to-one interviews with each interviewee in Dec 2005, Jan 2006 and Feb 2006*
- Session 5: The interviewer will record environmental sounds with individual interviewees in London in Jan/ Feb 2006*)
- Session 6*: The interviewer will record environmental sounds with individual interviewees in Taiwan in March 2006

給受訪人 (「你」) :

To the interviewee ('you'):

希望你能參予前五次的會面。訪談者對你全程的參予表達萬分的謝意。在訪談中，你有權利拒絕回答問題。不論在任何階段，假若你決定不再參予這項研究計畫，你可以在不提供任何解釋的情況下提出此要求。當你已經做出如此之決定時，煩請儘速通知訪談者。有關於個人隱私方面，你有要求訪談者不洩漏你個人資料的權利 (如隱藏你的身分)。對於訪談者在此研究中計畫引用任何有關你的資料前，你有要求審核之權利。如果訪談者想要使用任何屬於你的照片於本研究計畫中，訪談者得先取得你的同意以取得版權。

You are encouraged to join the first five sessions. Full participation will be very much appreciated. During the interviews, you have the right to refuse answering any question. If you decide not to contribute to the research at any stage, you are free to do so without providing a reason. Please inform the interviewer immediately if you decide to withdraw from the research. In terms of privacy, you have the right to ask the interviewer not to reveal your personal information (such as keeping your identity anonymous). Before the interviewer uses any information about you for the research project, you have the right to review it. If the interviewer would like to use any photographs belonging to you for the research project, the interviewer will have to ask for your permission to obtain the copyright.

你是自願參予面談，訪談者不須支付任何費用。你所提供的資料是供訪談者做非營利性的學術及藝術創作之用。

You participate in the interviews voluntarily and no payment from the interviewer will be provided. The information provided by you will be used for academic and art practice purposes that are non-profitable.

在本研究結束時，你將會收到一份因你的參予而產生的聲音CD。然而，請注意，這份聲音CD的版權是屬於訪談者的。

At the end of the research, you will receive a copy of the field recordings that were collected together with the interviewer. However, please note, the copyright of the field recordings belongs to the interviewer.

給訪談者（「我」）：

To the interviewer（'I'）：

我很感謝受訪人的付出，我會尊重他們在這研究計畫任一階段中所作的決定。在研究對外公開前，任何與受訪人個人有關的資料（包括錄音、逐字稿、照片）必須先徵得相關受訪人的允許。經由訪談所收集的資料，只會用在學術與藝術創作上。

I appreciate the interviewees' contribution and I will respect their decisions at any stage of the research. Before the research is presented in public, any material relating to the interviewees (including audio recordings, transcripts and photographs) has to be agreed with the interviewees involved. The materials collected from the interviews will be used only for the purposes of academic research and arts creativity.

除了供學術及藝術創作之使用外，我不會把我們之間的面談內容透漏給第三人。一旦我計畫使用的資訊已取得您的同意，此資訊的使用權將會歸我所有，其運用方法也由我決定。

Apart from using them in academic and art practices, I will not reveal our conversations during the interview to any third party. Once the information I plan to use has gained your approval, the ownership of the approved information will belong to me. The way of using the information will also be decided by me.

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

Appendix 5: The Informed Consent 2

訪談前須知：

Awareness before the interview:

在訪談期間，我與你之間是訪談者與受訪人的關係。訪談後，雖然我（訪談者）會在使用你（受訪人）所提供的資料前先徵求你的同意，但仍得請您在談話時，自行斟酌有哪些資訊是可以透露給我的。若因涉及你本人或他人之隱私等任何因素而不方便提供，你有權利拒絕回答我的問題。

During the interview, the relationship between 'you and I' is the relationship between 'the interviewee and the interviewer'. After the interview, although I (the interviewer) will ask for your permit before using the information provided by you (the interviewee), please be cautious about the information that you would like to offer to me. You have the right to refuse answering my questions if for example, relate to yours or other peoples' personal matters.

The 1st Session of the Interview

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

The 2nd Session of the Interview

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

The 3rd Session of the Interview

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

The 4th Session of the Interview

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

The 5th Session of the Interview

The above information and statements are read and agreed by:

The interviewee: _____(signature and date)

The researcher/interviewer: _____(signature and date)

Appendix 6: The form for enquiring the interviewee's personal information

受訪者個人資料

Interviewee's Personal Information

1. 中文姓名；英文姓名；性別
Chinese name; English name; gender

2. 倫敦住處及連絡電話
Address and telephone number in London

3. 台北住處及連絡電話
Address and telephone number in Taipei

4. 在倫敦停留的原因
The reason of staying in London

5. 在倫敦的求學/工作單位及地點
The name and location of the institution/company that you work for

6. 在倫敦停留時間(自____年____月起)
The duration of your stay in London (since ____ year __ month)

7. 打算在倫敦定居嗎？
Do you plan to stay in London for good?

8. 上次何時回台北？計畫下次何時回台北？多常回台北？何時回台北定居？
When was your last time returning to Taipei? When are you planning to return to Taipei for a break? How often do you return to Taipei? When do you plan to return to Taipei for good?

9. 在台北居住時間（自____年____月起）。是否於台灣其他城市居住過？（自____年____月起）。
Time of living in Taipei (since ____ year ____ month). Have you lived in other cities of Taiwan? (since ____ year ____ month).

10. 你視台北為你的家鄉嗎？如否，那你是怎麼看待台北？你的家鄉又是在哪裡呢？
Do you consider Taipei as your hometown? If not, how do you see it? Where is your hometown?

11. 你視倫敦為異鄉嗎？如否，那你是怎麼看待倫敦的？
Do you consider London as a foreign land? If not, how do you see it?

謝謝您的協助

Thank you for your help.

陳采薇

Tsai-Wei Chen

Dec 2005

Appendix 7: The instruction for listening to the CD *London and Taipei*

CD: 倫敦與台北 (London and Taipei)

請在面談前聆聽此CD，並：(1) 試著回答第1項所提出的2個問題；(2) 練習第2項所提出的聆聽方式；(3) 填好隨信附上的兩張表格並於第一次訪談時交回。

Please listen to the CD before the interview and: (1) try to answer to the three questions mentioned in the 1st item; (2) practice the way of listening suggested in the 2nd item; (3) Fill the two forms attached in the envelope and return them in the first interview.

1. 有關此CD：

About the CD:

請以耳機聆聽。

Please listen with headphones.

此CD共有九首聲音作品。雖然各作品的主题不一，但他們皆由台北及倫敦的聲音所組成。當我在倫敦時，有些聲音可以讓我想起在台北時聽過的聲音，這九首作品就是表達我在倫敦時回憶台北聲音的經驗。

The CD has 9 tracks. Despite varied themes, all the tracks are composed with Taipei and London sounds. When I am in London, some sounds remind me of sounds that I heard in Taipei. The 9 tracks express my experiences of recollecting sounds of Taipei in London.

在我們進行面談前，請聆聽這一片CD。在聽完之後，請試問自己下列問題：1) 由CD中，我注意到了什麼倫敦和台北的聲音？2) 我還經驗過什麼倫敦和台北的聲音是這片CD所沒有包含的？

Before the first interview, please listen to the CD. After listening, please ask yourself the following questions: 1) What sounds of London and Taipei have I noticed in the CD? 2) What sounds of London and Taipei have I experienced that are not included in the CD?

2. 面談前的練習：

The practice before the interview:

在我們面談前，請偶爾練習一下這一種與聲音做互動的方法—「聲音星群」。

Before our interview, please practice from time to time the way of imaging sounds— 'sonic constellations' .

在研究中，我主張「聲音星群」是一種利用過去你在台北聽過的聲音來描述你現在所聽到的倫敦聲音之方法。

In the research, I propose that 'sonic constellations' is a way of describing what you hear of London sounds through the sounds of Taipei that you have experienced in the past.

此主張是為了反應我們在倫敦聽聲音時，腦海中有時會想起的一些台北聲音記憶，不論兩者間有沒有什麼邏輯關聯。比方說，當你聽到飛機聲由倫敦的上空傳來時，你可能會想到松山機場附近的飛機聲，或者，每次你在暑假回台灣時總會聽到的蟬叫聲。

This notion is to reflect that when we hear sounds in London, certain auditory memories of Taipei occur to our mind, no matter whether there is a logical relevance between the two groups of sounds or not. For example, when you hear sounds of jet engines spreading from the sky of London, you might think about the sounds of airplanes around the Song-Shan airport or the sounds of cicadas that you can always hear when you return to Taiwan for the summer vacation.

練習時，請試著自問：當我注意到某些倫敦聲音時，我會因此聯想到台北的哪些聲音？

When practicing, please ask yourself: When I notice certain sounds of London, what sounds of Taipei come to my mind?

3. 請在訪談前填好下列兩張表格：

Please fill the form before the interview:

1) 訪談同意書

The informed consent

2) 受訪者個人資料

The interviewee's personal information

謝謝您的協助

Thank you for your help.

陳采薇

Tsai-Wei Chen

Dec 2005

Appendix 8: The list of recorded sounds

The list is different from the list of nominated sounds (see Table 4.2 in Chapter 4). It excludes the interviewees' nominated sounds that were not obtained at the stage of field recording.

Interviewee A: London

	Sound	Place	Date	Recording equipment	Note
1	A train approaching and departing	Piccadilly Circus tube platform	16 Jan 2006, 4:30pm	MS recording: Audio Technica AT815ST+Windpac+ShureFP24+MicroTrack	Changed from Leicester Square to Piccadilly Circus.
2	A train running	Piccadilly Circus to Covent Garden	16 Jan 2006, 4:50pm	Audio Technica AT825+Shure FP24+MicroTrack	
3	Public announcement in the tube station	Russell Square tube station	16 Jan 2006, 4:50pm	Audio Technica AT825+Shure FP24+MicroTrack	The interviewee added the sound in session 5.
4	Commuters walk to take the lift to the ground floor	Russell Square tube station in front of the lift	16 Jan 2006, 4:50pm	Audio Technica AT825+Shure FP24+MicroTrack	The interviewee added the sound in session 5.
5	Ticket gates	Russell Square tube station	16 Jan 2006, 5pm	Audio Technica AT825+Shure FP24+MicroTrack	The interviewee added the sound in session 5
6	Motorcycles, bus, traffic	Shaftesbury Ave bus stop	16 Jan 2006, 4pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
7	Passengers chatting	Bus 14, upper deck	21 Feb 2006, 7pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
8	Buss door closing 'd-d-d'	(Bus 314 towards Angel)	17 Feb 2006, 3:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
9	The ring sound for getting off	Bus 14, upper deck	21 Feb 2006, 7pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
10	Ambience of the bus stop area	Angel bus stop	17 Feb 2006, 4pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	Recorded without the interviewee
11	People talking at the bus stop	Angel bus stop	17 Feb 2006, 4:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee

Interviewee A: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Metro platform ambience, a train approaching, departing, running	From Gong-Guan metro station to CKS Memorial Hall metro station	25 March 2006, 7pm	Audio Technica AT825+Shure FP24+MicroTrack	The interviewee changed the route and recorded in a hurry. I later recorded again without him.
2	Buses approaching, stopping, departing	Gong-Guan bus stop	25 March 2006, 5pm	Audio Technica AT825+Shure FP24+MicroTrack	Traffic was not so busy as he thought
3	Door closing, passenger chat	Bus 651	25 March 2006, 6pm	Audio Technica AT825+Shure FP24+MicroTrack	Sound of door closing was not 'b-b-b' as he recalled in London. The get-off bell did not ring
4	Heavy traffic, motorcycles, cars come and go	Gong-Guan bus stop	25 March 2006, 5pm	Audio Technica AT825+Shure FP24+MicroTrack	Traffic was not so busy as he thought
5	Starting his motorcycle	Under a bridge in front of his flat	25 March 2006, 6:30pm	Audio Technica AT825+Shure FP24+MicroTrack	A performed sound produced by the interviewee

Interviewee B: London

	Sound	Place	Date	Recording equipment	Note
1	Passengers walk up to the upper deck	Bus 139	15 Feb 2006, 5:20pm	Audio Technica AT825+Shure FP24 +MicroTrack	
2	The engine of the bus	Bus 139	15 Feb 2006, 5:15pm	Audio Technica AT825+Shure FP24 +MicroTrack	
3	A motorcycle is waiting for the traffic light	Oxford Circus	15 Feb 2006, 5:40pm	Audio Technica AT825+Shure FP24 +MicroTrack	
4	Plastic bags in a supermarket	Tesco, Haymarket	15 Feb 2006, 6pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
5	The siren of an ambulance	(Shaftesbury Avenue—Charing Cross Road)	17 April 2006, 7pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
6	The ambience of the Abbey Road Studio	Abbey Road, Saint John's Wood	15 Feb 2006, 5pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	

Interviewee B: Taipei

	Sound	Place	Date	Recording equipment	Note
1	A big truck in Jian-Guo motorway	ZhongXiao East Road—Jian-Guo North Road	28 March 2006, 1:10pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee was talking while recording. Later I recorded again without him
2	The engine of an old three-wheel motorbike, 'don-don-don'	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee.
3	A moped passing by the road near the former Guang-Hua Market in Pa-De Road	Zhong-Xiao East Road—Xin-Sheng South Road	29 March 2006, 1:20pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee was talking while recording. Later I recorded again without him
4	Children playing, laughing and young people talking in MacDonald's near his house	MacDonald's, Guang-Fu Primary School	29 March 2006, 12:25pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee was talking while recording. Later I recorded again without him. The pupils do not have a half-day off every Tuesday

Interviewee C: London

	Sound	Place	Date	Recording equipment	Note
1	A motorcycle passing	New Cross Way	27 Jan 2006, 2:10pm	Audio Technica AT825+Shure FP24 +MicroTrack	Taken from the session 3 (3'37"-3'52")
2	A bus hitting the break	The bus stop next to the Deptford Market	18 Feb 2006, 11:30am	Audio Technica AT825+Shure FP24 +MicroTrack	In the session 3, she nominated the sound occurring in New Cross Way
3	A bus door opens, making 'b-b-b-b' sounds when the door is closing	The bus stop opposite to the Deptford Market	18 Feb 2006, 11:40am	Audio Technica AT825+Shure FP24 +MicroTrack	In the session 3, she nominated the sound occurring in front of the Goldsmiths College library
4	Many people talk and sell things in the hustle-bustle Deptford Market	Deptford Market	18 Feb 2006, 11am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
5	Skype sounds: on, calling, off line	Her flat	20 Feb 2006, 2pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound. Skype 7.5 for Window PC. Her nomination in the session 3 was: 'du-du-du', 'lian-lian-

					lian' and log-in sounds
6	Skype sounds: being called	Her flat	20 Feb 2006, 2pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound. Skype7.5 for Window PC.
7	MSN sounds: on, chatting, sending messages and pictures, off line	Her flat	20 Feb 2006, 3pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound. The interviewee added the sound in session 5
8	Walking to the back garden area	The back garden of the community	18 Feb 2006, 12:40pm	Audio Technica AT825+Shure FP24 +MicroTrack	A performed sound
9	Ambience of the back garden area	The back garden of the community	18 Feb 2006, 1pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
10	Refuse-collecting van	(Leytonstone)	17 Feb 2006, 10am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
11	DLR train passing	The back garden of the community	18 Feb 2006, 12:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	
12	People walking pass and speaking English	The passage of the community	18 Feb 2006, 12:20pm	Audio Technica AT825+Shure FP24 +MicroTrack	

Interviewee C: Taipei

	Sound	Place	Date	Recording equipment	Note
1	The engines, when motorcycles are waiting for the traffic light to turn green	(Zhong-Xiao East Road, Sec. 4¼ Fu-Xing North Road)	15 March 2006, 5pm	Audio Technica AT825+Shure FP24 +MicroTrack	
2	Buses at the bus stop	Around Taipei Main Station (The bus stop in front of Caesar Hotel)	17 March 2006, 2:45pm	Audio Technica AT825+Shure FP24 +MicroTrack	
3	Ambience in the staircase area, between two floors	Mizukoshi Department Store (2-3FL)	14 March 2006, 4:30pm.	Audio Technica AT825+Shure FP24 +MicroTrack	
4	Refuse-collecting van music, people talking and doing things around the car	(Zhong-Zheng Road, Danshui)	21 March 2006, 7pm	Audio Technica AT825+Shure FP24 +MicroTrack	
5	Street vendors call for customers' attention in Shi-Lin Night Market	Shi-Lin Night Market	18 March 2006, 8:40pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	

Interviewee D: London

	Sound	Place	Date	Recording equipment	Note
1	Dry/wet leaves, at the back field of the college	Backfield of Goldsmiths College	24 Feb 2006, 3:50pm	Audio Technica AT825+Shure FP24 +MicroTrack	A performed sound
2	College café	Loafers, Goldsmiths College	24 Feb 2006, 3:15pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
3	A college corridor	Kings Way, Goldsmiths College	24 Feb 2006, 3:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	A performed sound
4	At the bus stop	A bus stop behind the college	24 Feb 2006, 4:10pm	Audio Technica AT815ST +Shure FP24 +MicroTrack	
5	Chatting with friends in the pub	O'Neil, Highgate	26 Feb 2006, 6:30om	Audio Technica AT825+Shure FP24 +MicroTrack	
6	People play football	Backfield of Goldsmiths College	24 Feb 2006, 4pm	MS recording: Audio Technica	The interviewee added the sound in session 5.

				AT815ST+Windpac+ Shure FP24+MicroTrack	
7	Football fans cheering for a football game in the bar	O'Neil, Highgate	26 Feb 2006, 6pm	Audio Technica AT825+Shure FP24 +MicroTrack	Carling Cup Final, Manchester United vs Wigan
8	Ambience of the newsagent	A newsagent near her previous flat	24 Feb 2006, 4:20pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	

Interviewee D: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Typhoon	(My flat in Danshui)	18 July, 2005	SONY ECM-MS907+MD MZ-N10	Taken from my sound archive
2	Greeting from 7-11	(Shi-Lin Zhong-Zheng Road)	18 March 2006, 7:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
3	A shop owner asking "What do you want to buy?" (in Taiwanese) when a customer entering the shop	(A toy store in Yin-Zhuan Road)	27 March 2006, 2:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	The interviewee nominates for Taiwanese but I got a Mandarin version
4	Ambience of Yong-Chun Market	Yong-Chun Market	18 March 2006, 10:30am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	

Interviewee E: London

	Sound	Place	Date	Recording equipment	Note
1	The performer and walking-by people	Chancery Lane tube station	31 March 2006, 3pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
2	"Mind the gap!"	Central Line platform, Bank	15 Feb 2006, 2pm	Audio Technica AT825+Shure FP24 +MicroTrack	
3	"Gii-gii" when the train stops, track bumping 'don-lon don-lon'	Central Line platform, Bank	15 Feb 2006, 2pm	Audio Technica AT825+Shure FP24 +MicroTrack	
4	"Mind the doors!"	Central Line platform, Bank	20 Feb 2006, 6pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee nominated it but it hardly occurred
5	"Stand clear of the door!"	Central Line platform, Bank	27 Feb 2006, 5pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee. The staff guides in the morning till 10am & 5-7pm
6	High heels stepping on the left-side escalator, downward at the interchange area	Between Central Line and DLR, Bank station	20 Feb 2006, 6pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
7	DLR seems to move fast but not, on a straight rail track. The DLR doors closing for departure	Bank—Shadwell—Westferry	15 Feb 2006, 2:20pm	Audio Technica AT825+Shure FP24 +MicroTrack	
8	The ambience	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
9	English conversations	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Audio Technica AT825+Shure FP24 +MicroTrack	
10	20 to-40-year-old peoples' voices	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
11	High heels	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Audio Technica AT825+Shure FP24	

				+MicroTrack	
12	Installing stalls and placing goods, 'ko-ko'	Leather Lane Market, Chancery Lane	21 Feb 2006, 9:45am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee

Interviewee E: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Ambience. People speaking Mandarin and Taiwanese in the Nan-Jing East Road Market	The market in Nan-Jing East Road, Section 5, Lane 59	19 March 2006, 12:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
2	Voices of women that sound like being in the mother's age, in the Nan-Jing East Road Market	The market in Nan-Jing East Road, Section 5, Lane 59	19 March 2006, 12:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
3	Her sister talks loudly to her classmate in the phone	Her flat in Taipei	26 March 2006, 1pm	Audio Technica AT825+Shure FP24 +MicroTrack	A performed sound with her high schoolmate
4	People answering mobile phones one after the other, saying "Wei" (hello) in a public indoor space	(Taipei Main metro station, exit 5)	19 March 2006, 6pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	There is no such a place that has many people talking to mobiles at the same time
5	Fei Yu-Ching's goodbye song played from the PA system when the department store is closing	< http://www.5qq.cn/music/050917/40/10.rm >	19 March 2006	Website	The interviewee nominated the sound being played in a department store. However, it no longer exists in any store in Taipei apart from Nova
6	Greetings from Moss Burger when entering the restaurant	(Xiang-Yang Road—Gong-Guan Road)	17 March 2006, 1pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	

Interviewee F: London

	Sound	Place	Date	Recording equipment	Note
1	Construction in the street	(Harvey Road, Leytonstone)	18 April 2006, 9am	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
2	Ambience. People walking, some with high heels, to go through the Russell Square	Russell Square	25 Feb 2006, 12:15pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
3	The luggage	(The front door of) Kings Cross train station	6 April 2006, 2:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
4	London Eye turning	Standing in front of London Eye where people queue	25 Feb 2006, 2:50pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
5	The staff shouts "Panini!" in Caffè Nero, Holborn	Caffè Nero, Holborn	31 March 2006, 4pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee. After a few attempts, the sound was changed from the incidental sound to the performed sound
6	People talking in Caffè Nero	Caffè Nero, Holborn	31 March 2006, 4pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee.

Interviewee F: Taipei

	Sound	Place	Date	Recording equipment	Note
1	A bad motorcycle is having a difficulty in	(The garage of my apartment in	15 March 2006, 11am	Soundman binaural microphone OKM II	A performed sound

	starting up. It makes a lot of smoky exhaust	Danshui)		Klassik with A3+ MicroTrack	
2	Refurbishing a room: sawing a piece of wooden board	A shop at Chong-Ching South Road—Kai-Fong Street	17 March 2006, 3pm	Audio Technica AT825+Shure FP24 +MicroTrack	A performed sound
3	Refurbishing a room: using a stable gun	A shop in Wen-Lin Road	18 March 2006, 2pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
4	People talking in groups, shoe sounds cannot be heard clearly.	At the square of Chiang-Kai-Shek Memorial Hall	11 March 2006	Audio Technica AT825+Shure FP24 +MicroTrack	
5	A baby trolley rolling at the square	At the square of Chiang-Kai-Shek Memorial Hall	11 March 2006	Audio Technica AT825+Shure FP24 +MicroTrack	
6	The Ferris Wheel turning	Miramar	9 March 2006, 4:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	
7	A metal door rolling up in a market	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
8	Sounds of a trolley rolls in a market	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
9	Ambience of Metro	(Wan-Long— Taipei Main metro station)	13 March 2006, 3:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
10	Motorcycles passing over a place	(Outside the CKS Memorial Hall)	14 March 2006, 5:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	
11	Old men playing the Hou-Chin in the corridor	(By Da-Xiao Gate of) CKS Memorial Hall	18 March 2006, 9:20am	Audio Technica AT825+Shure FP24 +MicroTrack	
12	Playing chess in the corridor	(By Da-Xiao Gate of) CKS Memorial Hall	11 March 2006	Audio Technica AT825+Shure FP24 +MicroTrack	
13	Kids screaming in the corridor	In the corridor of CKS Memorial Hall	17 March 2006, 12:20pm	Audio Technica AT825+Shure FP24 +MicroTrack	

Interviewee G: London

	Sound	Place	Date	Recording equipment	Note
1	The flight engine	The backfield of Goldsmiths College	23 Feb 2006, 5:15pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
2	The ambulance	The backfield of Goldsmiths College	23 Feb 2006, 5:15pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
3	Street ambience	In front of Dean House	23 Feb 2006, 5pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
4	Slamming the door	In front of Dean House	23 Feb 2006, 9pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
5	'B-b-b' of the bus	Bus 435, the bus stop in front of Dean House	23 Feb 2006, 9pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
6	Narrow street ambience	In front of Dean House	23 Feb 2006, 5pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	

Interviewee G: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Airplanes flying over her previous flat	In front of her previous flat	20 March 2006, 4pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	
2	Wind, when riding a motorcycle, heard in the helmet, from Danshui to Sha-Luin	From Xue-Fu Road to Sha-Luin, Danshui	25 March 2006, 3pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound
3	Students talking (mainly Cheng-Chi University students) and buses passing. There are sounds of 'din-don' from Hi-Life in front of a bus stop	At the bus stop in front of Hi-Life, the side door of Cheng-Chi University	After school around 5:15pm	Audio Technica AT825+Shure FP24 +MicroTrack	
4	People talking	At the side door of Cheng-Chi University, opposite MacDonald's	22 March 2006, 4:45pm	Audio Technica AT825+Shure FP24 +MicroTrack	

Interviewee H: London

	Sound	Place	Date	Recording equipment	Note
1	Classical music for sale	Angel Market	10 Feb 2006, 3pm	Audio Technica AT825+Shure FP24 +MicroTrack	Taken from the session 3 (8'40"- 9'27")
2	People speaking English	Angel Market	18 Feb 2006, 2:50pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	Recorded without the interviewee
3	Our conversation with a dried fruit vendor	Angel Market	10 Feb 2005, 3pm	Audio Technica AT825+Shure FP24 +MicroTrack	Taken from the session 3 (13'28"- 13'51")
4	A man saying "Konjiwa!" to us	Angel Market	10 Feb 2005, 3pm	Audio Technica AT825+Shure FP24 +MicroTrack	Taken from the session 3 (14'01"- 14'10")
5	A sound of DLR (the train driver hit the break) that she could not recognise	DLR, between Bank and East India	10 Feb 2006, 3:40pm	Audio Technica AT825+Shure FP24 +MicroTrack	Taken from the session 3 (35'49"- 36'17")
6	"Mind the gap!"	Bank tube station	16 Feb 2006,	Audio Technica	

			12:20pm	AT825+Shure FP24 +MicroTrack	
7	The ambience of the market	Angel Market	18 Feb 2006, 3pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	Recorded without the interviewee

Interviewee H: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Taiwanese music for sale	Wu-Xing Street, Lane 220 Market	18 March 2006, 11:30am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
2	Street vendors calling out everywhere	Wu-Xing Street, Lane 157-220 Market	18 March 2006, 11:15am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
3	A conversation with an old female vendor while buying things from her	Wu-Xing Street Market	18 March 2006, 11:20am	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound
4	Wind in the park down the Ching-Mei Bridge	(At the basketball ground) under Ching-Mei New Bridge	13 March 2006, 2:50pm	Audio Technica AT825+Shure FP24 +MicroTrack	The wind was not as strong as she described. Affected by season?
5	Airplanes landing and taking off	(A street off Ming-Zu East Road, near Long-Jiang Road, behind) Song-Shan Airport	15 March 2006, 3:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	
6	The traffic light makes 'dan-dan-dan' sounds when a train is passing	(A traffic light next to Kun-Yang metro station) near Song-Shan Train Station	13 March 2006, 4:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	1 st train: Tzi-Chiang Express 2 nd train: Electric Multiple Unit
7	Children screaming when taking the spinning swing	Taipei Children's Recreation Centre	11 March 2006, 3pm	Audio Technica AT825+Shure FP24 +MicroTrack	
8	While I am standing in the metro, passengers talk around me	(From Zhong-Xiao-Xin-Sheng Station to Taipei Main Station) during the peak time around 5-6pm in metro	13 March 2006, 5pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
9	Motorcycles, moving when the traffic light turning green	Shi-Ming Ave—Yan-Ji Street	16 March 2006, 5pm	Audio Technica AT825+Shure FP24 +MicroTrack	
10	Taking Taiwan Taxi, the radio station E-Classical [99.7] was on. Having conversations with the driver	From Wu-Xing Street to Hua-Shan Art District	18 March 2006, 11:50am.	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound
11	Taking a private taxi, an unknown Taiwanese station was on. Having conversations with the driver	From Shi-Lin Night Market to Dayeh Takashimaya Department Store	18 March 2006, 9:20pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	A performed sound

Interviewee I: London

	Sound	Place	Date	Recording equipment	Note
1	Heavy traffic and car horns. A heavy motorcycle passing	(Next to the police office), Piccadilly Circus	18 Feb 2006, 6pm	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	Recorded without the interviewee
2	Siren of an ambulance or fire brigade	(In front of the police office), Piccadilly Circus	21 Feb 2006, 6:55pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	An extremely incidental sound. Recorded without the interviewee
3	A public announcement that has a very English accent with a bit of echo	Piccadilly Circus tube station	21 Feb 2006, 6pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
4	Tube train departing	Piccadilly Circus tube station platform	16 Feb 2006, 7pm	Audio Technica AT825+Shure FP24 +MicroTrack	
5	Sounds from the rail track, when we are in the tube	From Piccadilly Circus to Holborn tube station	19 Feb 2006, 5:40pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee
6	High heels	Holborn tube station	16 Feb 2006, 7:15pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee's original nomination was in Bank
7	A train of DLR approaching the platform	DLR Bank station	16 Feb 2006, 7:30pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee's original nomination was in Shadwell
8	DLR door closing 'b-b-b-b'	Shadwell Station	19 Feb 2006, 6pm	Audio Technica AT825+Shure FP24 +MicroTrack	
9	Footsteps of commuters walking down the staircase	DLR Limehouse station	20 Feb 2006, (6:10pm), around 6pm	Audio Technica AT825+Shure FP24 +MicroTrack	Recorded without the interviewee

Interviewee I: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Motorcycles in heavy traffic with sounds of horns	Zhong-Xiao East Road, Sec 4	15 March 2006, 5pm	Audio Technica AT825+Shure FP24 +MicroTrack	
2	People talking	(Shoe section, Ground floor) Sogo Department Store	9 March 2006, 6:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
3	Motorcycles passing	Ren-Ai roundabout	16 March 2006, 4pm	Audio Technica AT825+Shure FP24 +MicroTrack	
4	Kids	(Between 2 nd floor-Ground floor escalator) Sogo Department Store	15 March 2006, 5:30pm	Soundman binaural microphone OKM II Klassik with A3+ MicroTrack	
5	Metro approaching and departing. Taipei-metro door closing 'b-b-b-b' in Mu-Cha Line	(Zhong-Xiao-Fu-Xing metro station, south bound), Mu-Cha Line	15 March 2006, 4:35pm	Audio Technica AT825+Shure FP24 +MicroTrack	
6	Footsteps of commuters walking down the staircase	Zhong-Shan Junior High School Metro Station	15 March 2006, (5:45pm) Around 5-6pm	Audio Technica AT825+Shure FP24 +MicroTrack	

Interviewee J: London

	Sound	Place	Date	Recording equipment	Note
1	Traffic of the high street	Whetstone High Road	24 Feb 2006, 11:30am	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	Recorded without the interviewee
2	People walking in front of Waitrose	Waitrose, Whetstone High Road	24 Feb 2006, 10:30am	Audio Technica AT825+Shure FP24 +MicroTrack	
3	Traffic light 'b-b-b'	At the end of Whetstone High Road	24 Feb 2006, 11:10am	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	The interviewee added the sound in session 5.
4	The Friday-only market selling groceries	Whetstone High Road	24 Feb 2006, 10:45am	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	The interviewee added the sound in session 5.
5	The Friday-only market selling vegetables	Whetstone High Road	24 Feb 2006, 10:45am	MS recording: Audio Technica AT815ST+Windpac+ Shure FP24+MicroTrack	The interviewee added the sound in session 5.

Interviewee J: Taipei

	Sound	Place	Date	Recording equipment	Note
1	Loud traffic sounds	(In the mid of the northern side of the pathway) Nan-Jing East Road, Sec 3—Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825+Shure FP24 +MicroTrack	
2	Motorcycle	(In the north-east side of) Nan-Jing East Road, Sec 3—Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825+Shure FP24 +MicroTrack	
3	Buses	(In the west side of bus lane) Nan-Jing East Road, Sec 3—Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825+Shure FP24 +MicroTrack	
4	Walking from noisy traffic outside the CKS Memorial Hall to the quiet square	Starting from the front gate opposite to the library, walking across the square till the hall	17 March 2006, (5:45pm) after office hour around 5pm	Audio Technica AT825+Shure FP24 +MicroTrack	
5	Commuters' footsteps, when exiting the station	(Small exit), Nan-Jing East Road metro station	16 March 2006, 6:10pm	Audio Technica AT825+Shure FP24 +MicroTrack	
6	Vendors calling out to sell things cheaply in a market	(Beitou) market	15 March 2006, 12pm	Audio Technica AT825+Shure FP24 +MicroTrack	The interviewee added the sound in session 5.

**Appendix 9: The results of the interview—
the obtained sounds of London and Taipei in tables**

The part of the text in grey shadow is the information about audio recordings of the interviewees' statements taken from various sessions of the interview. It reveals what the interviewees talk about their nominations in relation to the entire audio recordings. Some other essential information about the recordings, i.e. time, place and type of microphone for the interview, are also disclosed.

The rest of the text provides information about the obtained sounds of nominations. Sounds of nominations that were not recorded are not listed here.

Interviewee A

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 5 (43"-1'57")	C'est ici café in Carnaby Street	17 Jan 2006, 4pm	Soundman OKMII
	A train approaching and departing	Piccadilly Circus tube platform	16 Jan 2006, 4:30pm	Audio Technica AT815ST
	A train running	Piccadilly Circus to Covent Garden	16 Jan 2006, 4:50pm	Audio Technica AT825
	Commuters walking to take the lift to the ground floor	Russell Square tube station in front of the lift	16 Jan 2006, 4:50pm	Audio Technica AT825
	Ticket gates	Russell Square tube station	16 Jan 2006, 5pm	Audio Technica AT825
	Motorcycles, bus, traffic	Shaftesbury Ave bus stop	16 Jan 2006, 4pm	Audio Technica AT815ST
	Buss door closing 'd-d-d-d'	(Bus 314 towards Angel)	17 Feb 2006, 3:30pm	Soundman OKMII
	The ring sound for getting off	Bus 14, upper deck	21 Feb 2006, 7pm	Soundman OKMII
2	Interview 5 (2'13"-2'55", 6'46"-7'10")	C'est ici café in Carnaby Street	17 Jan 2006, 4pm	Soundman OKMII
	Public announcement	Russell Square tube station	16 Jan 2006, 4:30pm	Audio Technica AT825
	Passengers chatting	Bus 14, upper deck	21 Feb 2006, 7pm	Soundman OKMII
3	Interview 3 (17'38"-17'58")	Angel bus stop	02 Jan 2006, 5:30pm	Audio Technica AT825
	The ambience of the bus stop area	Angel bus stop	17 Feb 2006, 4pm	Audio Technica AT815ST
	People talking at the bus stop	Angel bus stop	17 Feb 2006, 4:30pm	Soundman OKMII
4	Interview 5 (5'-5'56")	C'est ici café in Carnaby Street	17 Jan 2006, 4pm	Soundman OKMII
	Metro platform ambience, a train approaching, departing, running	From Gong-Guan metro station to CKS Memorial Hall metro station	25 March 2006, 7pm	Audio Technica AT825

	Buses approaching, stopping, departing	Gong-Guan bus stop	25 March 2006, 5pm	Audio Technica AT825
	Door closing sound, passenger chatting	Bus 651	25 March 2006, 6pm	Audio Technica AT825
	Heavy traffic, motorcycles, cars coming and going	Gong-Guan bus stop	25 March 2006, 5pm	Audio Technica AT825
	Starting his motorcycle	Under a bridge in front of his flat	25 March 2006, 6:30pm	Audio Technica AT825

Interviewee B

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (22°24'-22°59')	A patisserie in St John's Wood	04 Feb 2006, 5:10pm	Soundman OKMII
	A motorcycle is waiting for the traffic light	Oxford Circus	15 Feb 2006, 5:40pm	Audio Technica AT825
2	Interview 4 (25°07'-25°34')	A patisserie in St John's Wood	04 Feb 2006, 5:10pm	Soundman OKMII
	Plastic bags in a supermarket	Tesco, Haymarket	15 Feb 2006, 6pm	Soundman OKMII
3	Interview 3 (28°03'-28°38')	In front of Abbey Road studio	20 Jan 2006, 3:30pm	Audio Technica AT825
	The ambience of the Abbey Road Studio	Abbey Road, Saint John's Wood	15 Feb 2006, 5pm	Audio Technica AT815ST
4	Interview 4 (49°55'-50°57')	A patisserie in St John's Wood	04 Feb 2006, 5:10pm	Soundman OKMII
	Passengers walking up to the upper deck	Bus 139	15 Feb 2006, 5:20pm	Audio Technica AT825
	The engine of the bus	Bus 139	15 Feb 2006, 5:15pm	Audio Technica AT825
	The siren of an ambulance	(Shaftesbury Avenue¼ Charing Cross Road)	17 April 2006, 7pm	Soundman OKMII
	A big truck in Jian-Guo motorway	Zhong-Xiao East Road ¾ Jian-Guo North Road	28 March 2006, 1:10pm	Audio Technica AT825
	The engine of an old three-wheel motorbike, 'don-don-don'	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman OKMII
	A moped passing by the road near the former Guang-Hua Market in Pa-De Road	Zhong-Xiao East Road ¾ Xing-Sheng-South Road	29 March 2006, 1:20pm	Audio Technica AT825
5	Interview 4 (47°59'-48°46')	A patisserie in St John's Wood	04 Feb 2006, 5:10pm	Soundman OKMII
	Children playing, laughing and young people talking in MacDonald's near his house	MacDonald's, Guang-Fu Primary School	29 March 2006, 12:25pm	Audio Technica AT825

Interviewee C

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (9'09-9'26, 10'24-10'33)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	A motorcycle passing	New Cross Way	27 Jan 2006, 2:10pm	Audio Technica AT825
2	Interview 4 (12'44-14'10)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	Engines, when motorcycles are waiting for the traffic light to turn green	(Zhong-Xiao East Road, Sec. 4 $\frac{3}{4}$ Fu-Xing North Road)	15 March 2006, 5pm	Audio Technica AT825
3	Interview 4 (48'39-48'52)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	A bus hitting the break	The bus stop next to the Deptford Market	18 Feb 2006, 11:30am	Audio Technica AT825
	A bus door opens, making 'b-b-b-b' sounds when the door is closing	The bus stop opposite to the Deptford Market	18 Feb 2006, 11:40am	Audio Technica AT825
	Skype sounds: on, calling, off line	Her flat	20 Feb 2006, 2pm	Soundman OKMII
	Skype sounds: being called	Her flat	20 Feb 2006, 2pm	Soundman OKMII
	MSN sounds: on, chatting, sending messages and pictures, off line	Her flat	20 Feb 2006, 3pm	Soundman OKMII
4	Interview 4 (16'06-16'20)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	Buses at the bus stop	Around Taipei Main Station (The bus stop in front of Caesar Hotel)	17 March 2006, 2:45pm	Audio Technica AT825
5	Interview 4 (24'26-26'05)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	Many people talking and selling things in the hustle-bustle Deptford Market	Deptford Market	18 Feb 2006, 11am	Soundman OKMII
6	Interview 4 (26'22-27'20)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	Street vendors calling for customers' attention in Shi-Lin Night Market	Shi-Lin Night Market	18 March 2006, 8:40pm	Soundman OKMII
7	Interview 4 (40'39-43'32)	EMS studio 3	03 Feb 2006, 2pm	Soundman OKMII
	Walking into the back garden area	The back garden of the community	18 Feb 2006, 12:40pm	Audio Technica AT825
	Ambience in the staircase area, between two floors	Mizukoshi Department Store (2-3FL)	14 March 2006, 4:30pm.	Audio Technica AT825
8	Interview 3 (19'02-20'26)	The back garden of the community	27 Jan 2006, 2:30pm	Audio Technica AT825
	Ambience of the back garden area	The back garden of the community	18 Feb 2006, 1pm	Audio Technica AT815ST
	Refuse-collecting van	(Leytonstone)	17 Feb 2006, 10am	Soundman OKMII

DLR train passing	The back garden of the community	18 Feb 2006, 12:30pm	Audio Technica AT825
People walking pass and speaking English	The passage of the community	18 Feb 2006, 12:20pm	Audio Technica AT825
Refuse-collecting-van music, people talking and doing things around the van	(Zhong-Zhen Road, Danshui)	21 March 2006, 7pm	Audio Technica AT825

Interviewee D

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (26'26"-27'08")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	Dry/wet leaves, at the back field of the college	Backfield of Goldsmiths College	24 Feb 2006, 3:50pm	Audio Technica AT825
2	Interview 4 (27'40"-28'33", 30'26"-31'52")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	Typhoon	(My flat in Danshui)	18 July, 2005	Sony ECM-MS907
3	Interview 4 (39'23"-43'42")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	The college café	Loafers, Goldsmiths College	24 Feb 2006, 3:15pm	Audio Technica AT815ST
	A college corridor	Kings Way, Goldsmiths College	24 Feb 2006, 3:30pm	Audio Technica AT825
	The bus stop	A bus stop behind the college	24 Feb 2006, 4:10pm	Audio Technica AT815ST
4	Interview 4 (43'50"-46'05")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	Chatting with friends in the pub	O'Neil, Highgate	26 Feb 2006, 6:30om	Audio Technica AT825
	Football fans cheering for the football game in the bar	O'Neil, Highgate	26 Feb 2006, 6pm	Audio Technica AT825
5	Interview 4 (46'34"-47'04")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	Greetings from 7-11	(Shi-Lin Zhong-Zheng Road)	18 March 2006, 7:30pm	Soundman OKMII
6	Interview 3 (24'52"-26'30")	A newsagent in New Cross	26 Jan 2006, 11am	Audio Technica AT825
	Ambience of the newsagent	A newsagent near her previous flat	24 Feb 2006, 4:20pm	Soundman OKMII
	A shop owner asking "What do you want to buy?" (in Taiwanese) when a customer entering the shop	(A toy store in Ying-Zhuan Road)	27 March 2006, 2:30pm	Soundman OKMII
7	Interview 4 (57'05"-57'27", 1h01'46"-1h03'08")	Her flat	23 Feb 2006, 10:30am	Soundman OKMII
	Ambience of Yong-Chun Market	Yong-Chun Market	18 March 2006, 10:30am	Soundman OKMII

8*	People playing football	Backfield of Goldsmiths College	24 Feb 2006, 4pm	Audio Technica AT815ST
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* The sound of the Group 8 was nominated spontaneously while doing the interview 5. There is no clear reason for the nomination.

Interviewee E

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (59'12-1h00'20", 45'49"-46'00")	Her room	02 Feb 2006, 8pm	Soundman OKMII
	The performer and passing-by people	Chancery Lane tube station	31 March 2006, 3pm	Soundman OKMII
	"Mind the gap!"	Central Line platform, Bank	15 Feb 2006, 2pm	Audio Technica AT825
	"Gii-gii" sounds when the train stops, track bumping sounds 'don-lon don-lon'	Central Line platform, Bank	15 Feb 2006, 2pm	Audio Technica AT825
	"Mind the doors!"	Central Line platform, Bank	20 Feb 2006, 6pm	Audio Technica AT825
	"Stand clear of the door!"	Central Line platform, Bank	27 Feb 2006, 5pm	Audio Technica AT825
	High heels stepping on the left-side escalator, downward at the inter change area	Between Central Line and DLR, Bank station	20 Feb 2006, 6pm	Soundman OKMII
	Sounds of DLR seem to move fast but not, on a straight rail track. The DLR doors close for departure	Bank ³ / ₄ Shadwell ¹ / ₄ Westferry	15 Feb 2006, 2:20pm	Audio Technica AT825
2	Interview 3 (5'51-10'22")	Leather Lane Market, Chancery Lane	19 Jan 2006, 4:30pm	Audio Technica AT825
	The ambience	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Audio Technica AT815ST
	English conversations	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Audio Technica AT825
	20 to 40-year-old peoples' voices	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Soundman OKMII
	High heels	Leather Lane Market, Chancery Lane	15 Feb 2006, 1pm	Audio Technica AT825
	Installing stalls and placing goods, 'ko-ko'	Leather Lane Market, Chancery Lane	21 Feb 2006, 9:45am	Soundman OKMII
	The ambience. People speaking Mandarin and Taiwanese in the Nan-Jing East Road Market	The market in Nan-Jing East Road, Section 5, Lane 59	19 March 2006, 12:30pm	Soundman OKMII
	Voices of women that sound like being in the mother's age, in the market	The market in Nan-Jing East Road, Section 5, Lane 59	19 March 2006, 12:30pm	Soundman OKMII

3	Interview 4 (48°10-49°26", 1h01'12"- 1h01'15")	Her room	02 Feb 2006, 8pm	Soundman OKMII
	Her sister talks loudly to her classmate in the phone	Her flat in Taipei	26 March 2006, 1pm	Audio Technica AT825
4	Interview 4 (52°53-53°06")	Her room	02 Feb 2006, 8pm	Soundman OKMII
	People answering mobile phones one after the other, saying "Wei" (hello) in a public indoor space	(Taipei Main metro station, exit 5)	19 March 2006, 6pm	Soundman OKMII
5	Interview 4 (1h00'40-1h01'10")	Her room	02 Feb 2006, 8pm	Soundman OKMII
	Fei Yu-Ching's goodbye song played from the PA system when the department store is closing	< http://www.5qq.cn/ music/050917/40/10.rm >	19 March 2006	Website
6	Interview 4 (58°19-59°00")	Her room	02 Feb 2006, 8pm	Soundman OKMII
	Greetings from Moss Burger when entering the restaurant	(Xiang-Yang Road¾ Gong-Guan Road)	17 March 2006, 1pm	Soundman OKMII

Interviewee F

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (12°15"-13°03", 14°09"-14°36")	A café in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII
	Construction in the street	(Harvey Road, Leytonstone)	18 April 2006, 9am	Audio Technica AT825
	A bad motorcycle has a difficulty in starting up. It makes a lot of smoky exhaust	(The garage of my apartment in Danshui)	15 March 2006, 11am	Soundman OKMII
	Refurbishing a room: sawing a piece of wooden board	A shop at Chong-Ching South Road¾Kai-Fong Street	17 March 2006, 3pm	Audio Technica AT825
	Refurbishing a room: using a stable gun	A shop at Wen-Lin Road	18 March 2006, 2pm	Soundman OKMII
2	Interview 4 (34°00"-37°18")	A café in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII
	The ambience. People walking, some with high heels, to go through the Russell Square	Russell Square	25 Feb 2006, 12:15pm	Audio Technica AT815ST
	People talking in groups, shoe sounds cannot be heard clearly	At the square of Chiang- Kai-Shek Memorial Hall	11 March 2006	Audio Technica AT825
3	Interview 4 (44°10"-44°35", 46°24"-46°35")	A café in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII

	The luggage	(The front door of) Kings Cross train station	6 April 2006, 2:30pm	Audio Technica AT825
	A baby trolley rolling at the square	At the square of Chiang-Kai-Shek Memorial Hall	11 March 2006	Audio Technica AT825
4	Interview 3 (44'00"-44'41")	Euston bus stop	04 Feb 2006, 4:30pm	Audio Technica AT825
	London Eye turning	Standing in front of London Eye where people queue	25 Feb 2006, 2:50pm	Audio Technica AT815ST
	The Ferris Wheel turning	Miramar	9 March 2006, 4:30pm	Audio Technica AT825
5	Interview 4 (1h17'43"-1h18'40")	A café in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII
	The staff shouting "Panini!" in Caffé Nero, Holborn	Caffé Nero, Holborn	31 March 2006, 4pm	Soundman OKMII
6	Interview 4 (1h21'10"-1h21'56")	A caffé in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII
	People talking in Caffé Nero	Caffé Nero, Holborn	31 March 2006, 4pm	Soundman OKMII
	Ambience of Metro	(Wan-Long ^{3/4} Taipei Main metro station)	13 March 2006, 3:30pm	Soundman OKMII
7	Interview 4 (1h09'43"-1h10'15", 1h10'31"-1h10'54")	A café in Waterstone, Gower Street	17 Feb 2006, 5pm	Soundman OKMII
	A metal door rolling up in a market	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman OKMII
	A trolley rolling in a market	(Ching-Shui Market, Danshui)	22 March 2006, 8am	Soundman OKMII
8	Interview 3 (23'30"-25'08") Interview 4 (27'13"-27'43", 28'15"-28'35)	Russell Square	04 Feb 2006, 4:30pm	Audio Technica AT825
	Motorcycles passing over a place	(Outside the CKS Memorial Hall)	14 March 2006, 5:30pm	Audio Technica AT825
	Old men playing the Hou-Chin in the corridor	(By Da-Xiao Gate of) CKS Memorial Hall	18 March 2006, 9:20am	Audio Technica AT825
	Playing chess in the corridor	(By Da-Xiao Gate of) CKS Memorial Hall	11 March 2006	Audio Technica AT825
	Kids screaming in the corridor	In the corridor of CKS Memorial Hall	17 March 2006, 12:20pm	Audio Technica AT825

Interviewee G

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 4 (10'34"-11'28")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	The flight engine	The backfield of Goldsmiths College	23 Feb 2006, 5:15pm	Audio Technica AT815ST
	Airplanes flying over her previous flat	In front of her previous flat	20 March 2006, 4pm	Audio Technica AT815ST
2	Interview 4 (38'46"-39'06")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	The ambulance	The backfield of Goldsmiths College	23 Feb 2006, 5:15pm	Audio Technica AT815ST
3	Interview 4 (28'27"-28'44")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	Street ambience	In front of Dean House	23 Feb 2006, 5pm	Audio Technica AT815ST
4	Interview 4 (40'38"-40'58")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	Slamming the door	In front of Dean House	23 Feb 2006, 9pm	Audio Technica AT825
5	Interview 3 (15'03"-16'32")	In front of Dean House	07 Feb 2006, 1pm	Audio Technica AT825
	'B-b-b' of the bus	Bus 435, the bus stop in front of Dean House	23 Feb 2006, 9pm	Audio Technica AT825
	Narrow street ambience	In front of Dean House	23 Feb 2006, 5pm	Audio Technica AT815ST
	People talking	At the side door of Cheng-Chi University, opposite MacDonald's	22 March 2006, 4:45pm	Audio Technica AT825
6	Interview 4 (16'48"-17'15")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	Wind, when riding a motorcycle, heard in the helmet, from Danshui to Sha-Luin	From Xue-Fu Road to Sha-Luin, Danshui	25 March 2006, 3pm	Soundman OKMII
7	Interview 4 (31'56"-32'32")	Her room	16 Feb 2006, 2pm	Soundman OKMII
	Students talking (mainly Cheng- Chi University students) and buses passing. There are sounds of 'din-don' from Hi-Life in front of a bus stop	At the bus stop in front of Hi-Life, the side door of Cheng-Chi University	After school around 5:15pm	Audio Technica AT825

Interviewee H

(The interviewee offers individual or grouped reasons for nominated sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 3 (3'41-4'26); Interview 4 (59'52"-1h01'05")	Angel Market; Her room	10 Feb 2006, 3pm; 13 Feb 2006, 7pm	Audio Technica AT825; Soundman OKMII
	Classical music for sale	Angel Market	10 Feb 2006, 3pm	Audio Technica AT825
	People speaking English	Angel Market	18 Feb 2006, 2:50pm	Soundman OKMII
	Ambience of the market	Angel Market	18 Feb 2006, 3pm	Audio Technica AT815ST
	Taiwanese music for sale	Wu-Xing Street, Lane 220 Market	18 March 2006, 11:30am	Soundman OKMII
	Street vendors calling out everywhere	Wu-Xing Street, Lane 157-220 Market	18 March 2006, 11:15am	Soundman OKMII
2	Interview 4 (25'05"-25'31", 26'47"-26'52", 59'-59'44")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	Our conversation with a dried fruit vendor	Angel Market	10 Feb 2005, 3pm	Audio Technica AT825
	A man saying "Konijiwa!" to us	Angel Market	10 Feb 2005, 3pm	Audio Technica AT825
3	Interview 4 (48'02"-48'18")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	A sound of DLR (the train driver hit the break) that she could not recognise	DLR, between Bank and East India	10 Feb 2006, 3:40pm	Audio Technica AT825
4	Interview 4 (1h13'-1h13'30")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	"Mind the gap!"	Bank tube station	16 Feb 2006, 12:20pm	Audio Technica AT825
5	Interview 4 (15'57"-16'24")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	A conversation with an old female vendor while buying things from her	Wu-Xing Street Market	18 March 2006, 11:20am	Soundman OKMII
6	Interview 4 (32'06"-33'32", 1h02'08"- 1h02'20")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	Wind in the park down the Ching-Mei Bridge	(At the basketball ground) under Ching- Mei New Bridge	13 March 2006, 2:50pm	Audio Technica AT825
	Airplanes landing and taking off	(A street off Ming-Zu East Road, near Long- Jiang Road, behind) Song-Shan Airport	15 March 2006, 3:30pm	Audio Technica AT825
7	Interview 4 (35'55"-36'29")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	The traffic light makes "dan-dan- dan" sounds when a train is passing	(A traffic light next to Kun-Yang metro station) near Song-Shan Train Station	13 March 2006, 4:30pm	Audio Technica AT825
8	Interview 4 (43'-43'22", 1h01'13"- 1h01'56")	Her room	13 Feb 2006, 7pm	Soundman OKMII

	Children screaming when taking the spinning swing	Taipei Children's Recreation Centre	11 March 2006, 3pm	Audio Technica AT825
9	Interview 4 (51'44"-52'33")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	While I am standing in the metro, passengers talk around me	(From Zhong-Xiao-Xing-Sheng Station to Taipei Main Station) during the peak time around 5-6pm in metro	13 March 2006, 5pm	Soundman OKMII
10	Interview 4 (56'19"-56'59", 1h00'08"-1h00'30")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	Motorcycles, moving when the traffic light turning green	Shi-Ming Ave $\frac{3}{4}$ Yan-Ji Street	16 March 2006, 5pm	Audio Technica AT825
11	Interview 4 (1h04'07"-1h06'21")	Her room	13 Feb 2006, 7pm	Soundman OKMII
	Taking Taiwan Taxi, the radio station E-Classical [99.7] was on. Having conversations with the driver	From Wu-Xin Street to Hua-Shan Art District	18 March 2006, 11:50am.	Soundman OKMII
	Taking a private taxi, an unknown Taiwanese station was on. Having conversations with the driver	From Shi-Lin Night Market to Dayeh Takashimaya Department Store	18 March 2006, 9:20pm	Soundman OKMII

Interviewee I

(The interview offers reasons of nominating individual and grouped sounds)

Group No.	Sound	Place	Date	Microphone
0	Interview 4 (51'37"-51'53")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
1	Interview 3 (2'58"-3'24")	Boots, Piccadilly Circus	26 Jan 2006, 7:50pm;	Audio Technica AT825
	Interview 4 (8'29"-9'32", 13'32"-13'50")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Heavy traffic and car horns. A heavy motorcycle passing	(Next to the police office), Piccadilly Circus	18 Feb 2006, 6pm	Audio Technica AT815ST
	Motorcycles in heavy traffic with sounds of horns	Zhong-Xiao East Road, Sec 4	15 March 2006, 5pm	Audio Technica AT825
	People talking	(Shoe section, Ground floor) Sogo Department Store	9 March 2006, 6:30pm	Soundman OKMII
2	Motorcycles passing	Ren-Ai roundabout	16 March 2006, 4pm	Audio Technica AT825
	Interview 4 (50'46"-51'07")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
3	Siren of an ambulance or fire brigade	(In front of the police office), Piccadilly Circus	21 Feb 2006, 6:55pm	Soundman OKMII
	Interview 4 (22'45"-22'57")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	A public announcement that has a very English accent with a bit of echo	Piccadilly Circus tube station	21 Feb 2006, 6pm	Audio Technica AT825

4	Interview 4 (27°58"-28°27", 36°04"-36°38", 41°25"-41°38")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Tube train departing	Piccadilly Circus tube station platform	16 Feb 2006, 7pm	Audio Technica AT825
	A train of DLR approaching the platform	DLR Bank station	16 Feb 2006, 7:30pm	Audio Technica AT825
	DLR door closing sounds 'b-b-b- b-b'	Shadwell Station	19 Feb 2006, 6pm	Audio Technica AT825
	Metro approaching and departing. Taipei-metro door closing 'b-b-b-b-b' in Mu-Cha Line	(Zhong-Xiao-Fu-Xing metro station, south bound), Mu-Cha Line	15 March 2006, 4:35pm	Audio Technica AT825
5	Interview 4 (31°36"-31°44")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Sounds from the rail track, when we are in the tube	From Piccadilly Circus to Holborn tube station	19 Feb 2006, 5:40pm	Audio Technica AT825
6	Interview 4 (34°02"-34°09")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Sounds of high heels	Holborn tube station	16 Feb 2006, 7:15pm	Audio Technica AT825
7	Interview 4 (47°35"-48°42")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Footsteps of commuters walking down the staircase	DLR Limehouse station	20 Feb 2006, (6:10pm), around 6pm	Audio Technica AT825
	Footsteps of commuters walking down the staircase	Zhong-Shan Junior High School Metro Station	15 March 2006, (5:45pm) Around 5- 6pm	Audio Technica AT825
8	Interview 4 (20°06"-20°13", 20°46"-20°56")	Her kitchen	04 Feb 2006, 12:30pm	Soundman OKMII
	Kids	(Between 2 nd floor- Ground floor escalator) Sogo Department Store	15 March 2006, 5:30pm	Soundman OKMII

Interviewee J

(The interview offers reasons of nominating individual and grouped sounds)

Group No.	Sound	Place	Date	Microphone
1	Interview 3 (6'02"-6'27", 7'31"-8'21")	Whetstone High Road	08 Feb 2006, 9:50am	Audio Technica AT825
	Traffic of the high street	Whetstone High Road	24 Feb 2006, 11:30am	Audio Technica AT815ST
	Loud traffic	(In the mid of the northern side of the pathway) Nan-Jing East Road, Sec 3¼ Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825
	Motorcycle	(In the north-east side of) Nan-Jing East Road, Sec 3¼ Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825
	Buses	(In the west side of bus lane) Nan-Jing East Road, Sec 3¼ Dun-Hua North Road	16 March 2006, 5:45pm	Audio Technica AT825
2	Interview 4 (42'53"-43'32")	The living room of her place	22 Feb 2006, 10:15am	Soundman OKMII
	People walking in front of Waitrose	Waitrose, Whetstone High Road	24 Feb 2006, 10:30am	Audio Technica AT825
	Commuters' footsteps, when exiting the station	(Small exit), Nan-Jing East Road metro station	16 March 2006, 6:10pm	Audio Technica AT825
3	Interview 3 (12'49"-13'37")	The living room of her place	22 Feb 2006, 10:15am	Soundman OKMII
	Traffic light 'b-b-b'	At the end of Whetstone High Road	24 Feb 2006, 11:10am	Audio Technica AT815ST
4	Interview 4 (38'19"-38'39")	Whetstone High Road	08 Feb 2006, 9:50am	Soundman OKMII
	Walking from noisy traffic outside the CKS Memorial Hall to the quiet square	Starting from the front gate opposite to the library, walking across the square till the hall	17 March 2006, (5:45pm) after office hour around 5pm	Audio Technica AT825
5	Interview 5 (16"-27")	The kitchen of her place	24 Feb 2006, 10am	Soundman OKMII
	The Friday-only market selling groceries	Whetstone High Road	24 Feb 2006, 10:45am	Audio Technica AT815ST
	The Friday-only market selling vegetables	Whetstone High Road	24 Feb 2006, 10:45am	Audio Technica AT815ST
	Vendors calling out to sell things cheaply in a market	(Beitou) market	15 March 2006, 12pm	Audio Technica AT825

Appendix 10: The results of the interview— the transcripts of the interviewees’ reasons of nominations

The transcripts are based on the fifth session of the interview. During the session, the interviewees listened to the audio recording of the fourth session and nominated sounds of Taipei and London. The following transcripts are abstracts of the fifth session which reveals the interviewees’ reasons for nominating specific sounds of Taipei and London. Some texts marked with “[]” indicate that they are transcripts of the fourth session, played back during the fifth session.

1. Interviewee A’s reasons of nominations

- Reasons for Group 1

IA: Although I live in the suburb area, my activities mainly take place in the centre. I also need to attend courses in Oxford Circus or Holborn and the chorus in Camden. My means of transportation is therefore either buses or the tube. You know people who come for short courses like me do not socialise a lot. Sounds I notice during a day are not few. There are not many opportunities for me to talk. Therefore, when means of transportation play such a big role in my daily life, I become very sensitive to those sounds. What I don’t normally have is, for example, today I come out with you and we go to a different place, like Canarby Street, we hear that someone is singing, or, when we go to another different place, we hear different sounds. My life basically is very much a routine, but I have to travel to many places. Transportation therefore takes a very big part of my life in London.

- Reasons for Group 2

IA: For me, it is the same to live in any part of the world. But when the public announcement is playing and passengers are chatting, the languages they use, the accents and the sounds they speak can remind me particularly that I am now not in Taiwan. In fact, now I associate that I am not in Taiwan... I should say that it reminds me firstly that I am now not in Taiwan, then I recollect what sounds of Taipei metro and Taipei buses are like.

Chen: When the passengers are talking on the bus, is there a restriction on the volume and the language [for your nominated sounds]?

IA: No. We want to tell what kind of language he speaks. If he speaks English... Most of them speak Chinese. It is rare to meet Taiwanese. Even if we hear Taiwanese, we would think, ‘how come we can hear a Taiwanese person talking’. It is also a sense of being away from home. Therefore, I think that there is no limitation on the language, because any language can... as long as you hear someone is talking, it can remind you of being in the foreign country.... It applies to me, personally.

- Reasons for Group 3

IA: I feel that the sounds themselves are very much like the sounds heard when I transit for another bus in Gong-Guan, Taipei.

Chen: The sounds over here are very similar to them.

IA: Yes. Completely... apart from the surrounded people that do not speak Chinese, others are almost the same. Yes...

- Reasons of Group 4

IA: I just like to go around. By going around... for example, today I have nothing to do. I would grab my classmate and suggest us to go to Danshui. If my classmate said that he did not want to go, I would try to find another person to go with me. Today I want to go to Danshui so I would go there. Then I would take the metro from Gong-Guan to travel to Danshui. What I want to say is that these means of transportation play a very big role in my daily life. They are very important tools. So when you ask me about whatever sounds, I would not think of sounds of high heels or a hair drier. But transportation... maybe it is because that I have been interested in transportation, the contrast sounds that occur to my

mind are related to transportation. Yes... In fact, there are [sounds] of the lift, too. But I do not take the lift often in Taiwan, therefore....

2. Interviewee B's reasons of nominations

- Reasons for Group 1

IB: I used to ride the motorcycle in Taipei. These kinds of sounds are heard when starting the motorcycle or when waiting for the traffic light to turn green.

Chen: But the sounds you nominate are from the motorcycles of the heavy model. Did you ride the heavy model?

IB: It is the 125 [c.c.] model.

Chen: So they are similar.

IB: Yes.

- Reasons for Group 2

IB: In the past, the convenient stores in Taiwan provided plastic bags. [I want to nominate] that sort of sounds.

Chen: [Sounds of] plastic bags in the convenient store... What situation should they be?

IB: That is from the breakfast shop... We are about to put things into the plastic bags. In the small and big shopping malls, the staff assists you to put things into the plastic bags.

- Reasons for Group 3

IB: In the back of my house, there is a Taiwanese company for music production. I am not sure if it is a studio. Sometimes there are many super stars appear, particularly in the evenings or midnights.

IB: Over here, the Abbey Road Studio was used by Beatles when they were in Britain. Since they stopped releasing albums, they have let it out. From time to time, some super stars come here to use it.

- Reasons for Group 4

IB: Perhaps, it is because that when I walk in the street, the volume and number of car sounds are louder and bigger than those of people. Also, it might be the residual sounds of cars, I think, coming from the far end... there are many, too many, I therefore cannot hear easily.

Chen: Are you interested in these sounds? Why do they attract you particularly?

IB: Because... [my curiosity to] peoples' conversations is ok. Sometimes, they do not attract me to notice the contents of their talks. Only occasionally can they make me feel like to 'steal' a sound... It is alright. All are alright.

- Reasons for Group 5

Chen: In the earlier part of the session, if you can remember, that you chose the Taiwan-related sounds, what sounds were taken out and added in did you say?

IB: I said that sounds were all similar. Only some Chinese languages needed to be added.

Chen: Adding Chinese... Adding Chinese of what place is it?

IB: Sounds of children playing and laughing or some sounds of young people having conversations.

Chen: Where about can we hear such kind of conversations?

IB: In MacDonald's.

Chen: MacDonald's. Which branch is it?

IB: The one near my house. As long as there is a children zone, it would be fine.

3. Interviewee C's reasons of nominations

- Reasons for Group 1

IC: Yes, there is one, the sounds of the motorcycle that just passed.

Chen: Lets rewind a bit.

IC: It is very much like being in Taiwan.
Chen: Riding over with high speed.
IC: Yes.

Chen: Why would you like to choose these sounds? Is it because they have...?

IC: It is very much like being in Taiwan. In Taiwan, the sounds of riding over with high speed are often heard.

- Reasons for Group 2

[From the player:

IC: There are more traffic sounds... In this road, there are more big cars.

Chen: Big cars?

IC: Mm, the big kind for loading goods... There are more of them.]

IC: There are many motorcycle sounds.

Chen: Do you want to record motorcycle sounds of Taipei?

IC: We can compare them.

Chen: You can, if you want to...

IC: Ok.

Chen: What kind of motorcycle sounds do you want?

IC: Maybe they are of the big model.

Chen: A Taiwanese big model?

IC: That's right... otherwise sounds of the 125 (c.c.) are different from them.

Chen: Do you want to record same sounds [of the motorcycles from the two cities]?

IC: Or should I nominate different sounds?

Chen: It's up to you.

IC: I don't know.

Chen: If you don't know, should I make the decision?

IC: Mmm, ok, I want to record the smaller ones.

Chen: They are the general ones.

IC: The general, normal ones.

Chen: In what sort of situation are they?

IC: Mmm... When waiting for the traffic light. The motorcycles stop. There are sounds of engines. They start the motorcycles then move forward.

Chen: Before they move forward, they urge the accelerators.

IC: Mmmm.

Chen: OK.

Chen: Do you want it to happen in a specific place?

IC: It does not matter.

- Reasons for Group 3

IC: Mmm... They are what we hear along the walk.

Chen: Are these sounds what you've noticed in your usual days or...?

IC: Yes, I hear these sounds everyday.

- Reasons for Group 4

IC: Then this can be used to compare to a Taipei bus.

Chen: Taipei bus... in what kind of way?

IC: At the bus stop...

Chen: Then?

IC: Then waiting for the bus to stop at the bus stop.

- Reasons for Group 5

Chen: Do you want to record sounds of Deptford Market played earlier? Or do you have some experiences...?

[From the player:

IC: There are more people over here.]
 IC: Can do.
 Chen: Do they attract you?
 IC: It can go with the Taiwanese market...
 [From the player:
 Chen: Are we going to go through High street?
 ... There are lots of people on Wednesdays and Saturdays.]
 Chen: Does it have a deep relationship with your experience?
 IC: In this case, there is....
 Chen: Deptford Market?
 IC: Mm. It's like I going to the market with my mum.
 Chen: What sounds do you want to nominate?
 IC: Of many people.... There are many people talking, so it is very hustle-bustle. Then there are goods for sale.
 Chen: Like this?
 IC: Mm.
 Chen: When would you like to record them?
 IC: Wednesday or Saturday.
 Chen: Wednesday or Saturday?
 IC: Yes. It opens only on Wednesdays and Saturdays. If you want to go to Lewisham, it is open everyday.
 Chen: Which one do you prefer to go?
 IC: Mmm... Lewisham is further away. I need to take Dockland to go there. Leave it.
 Chen: So this is the one, on Wednesday or Saturday.

- Reasons for Group 6

Chen: For Taiwan sounds, where are they?
 IC: Ehhh..... what is the one I've been? I don't know where the market is that I've been.
 Chen: In what area is it?
 IC: It is around Shi-Da Road.
 Chen: Around Shi-Da Road? Where is it?
 IC: Ehh... or is it around Ding-Xi? I cannot remember either. Wait, it is near Tai-Power Building.
 Chen: OK.
 IC: Just choose any one, because I went to different ones.
 Chen: Really?
 IC: Yes, my mum took me to different markets, because I in fact didn't really like to go.
 Chen: Then do you still want to [nominate it]?
 IC: Does it have to be somewhere I like to go?
 Chen: Not saying that you love it but the sounds to you are....
 IC: It has a clear sense of the Taiwanese tradition.
 Chen: Oh, ok... Is it near the Tai-Power Building?
 IC: Mm.

- Reasons for Group 7

[From the player:
 Chen: They are not quite the same...
 IC: That's right... Mm.]
 IC: The environmental sounds here...
 Chen: They are very different, right?
 IC: Yes.
 [From the player:
 Chen: In this environment, you feel that... by taking what Taipei sounds...]
 [From the player:
 Chen: It is very different, right? Using glasses to isolate it makes is very different.
 IC: That's right... Mm.
 Chen: In this environment, you feel that...]
 IC: I feel that this is very much like being in a public space, indoors and also a bit spacious...
 Chen: Ahh...

IC: ...that kind of feeling.
 Chen: Then do you want to record some specific sounds or the emptiness of the space, without a particular sound?
 IC: The emptiness. Sounds of footsteps, walking in, sounds of footsteps. That's it. But where can it be in Taiwan?
 Chen: You want them to be parallel to the London sounds?
 [Typing the laptop and mumbling sounds...]
 IC: I don't know what place in Taipei has the kind of sounds.
 [Typing the laptop and mumbling sounds...]
 Chen: Are you thinking where in Taipei has the kind of sounds?
 IC: Mm. I don't know.
 Chen: Where can it be? ... For example, a big hall, like the one of Dr Sun-Yet Sen Memorial Hall?
 IC: I have no impression of being there at all.
 Chen: So that means there is no such a place.
 IC: There should be...
 Chen: It needs to be somewhere you have been and...
 IC: I don't know if the recorded effect would be like this... For example, you go to the department store, being in the area of staircases. I don't know if the feeling is like this. Maybe...
 Chen: Which store?
 IC: Make it Shin-Kong Mitsukoshi... in the staircases... the feeling should be like this... I don't know this is the kind of feeling.
 Chen: Once you going in...
 IC: There is a difference. Yes. They are different. It is very special.

- Reasons for Group 8

Chen: In this environment, by taking out what Taipei sounds and adding in what London sounds can you feel like being in Taipei?
 IC: Mmm, taking out... maybe taking out the sounds of Dockland, because Taipei metro has different sounds. Over here we can still hear sounds of Dockland coming and going.
 Chen: Are they the sounds that just passed?
 IC: Yes, they are. Then also taking out... I feel there is 'nothing... Taking out peoples' voices of speaking English, because there are fewer people speaking English. Then I feel it is the same as Taipei.
 Chen: Would you like to add in some Taipei sounds?
 IC: Taipei? Mmmm... the refuse-collecting van. I feel this is very special.
 Chen: It is very cute.
 IC: Because the refuse-collecting van here does not have music. The refuse-collecting van in Taipei has music. It drives to the community and then 'onnn...'. But over here, the refuse-collecting van collects the rubbish alone and it does not have its music. It has only the machines sounds 'Mmmmm... Hummm'.
 Chen: You imitate very well. There is 'Mmmm...'.
 IC: That's right. Other sounds are the same, I feel. Other sounds are the same.

4. Interviewee D's reasons of nominations

- Reasons for Group 1

ID: If I have to select a fixed site, I will choose the college backfield.
 Chen: Do you want it? What sounds do you want to record in the college backfield?
 ID: When we walked out from the corridor to open the door, we heard some crispy sounds, right? It reminds me of dry grass. Eh, I don't know why I associate it with dry grass sounds.
 Chen: Do you mean dry grass or dry leaves?
 ID: Dry leaves dry leaves. Sounds of dry leaves piled up in the college.

- Reasons for Group 2

Chen: How did you describe the sounds of the leaves? Did you say crispy?
 ID: Dry grass. Eh, dry...
 Chen: Dry leaves. Did you say crispy?

ID: Eh... Crumpy... like...
Chen: Did you say crispy?
ID: Yes. Alright, crispy. It is like crisps.
(I mumbled to myself.)
[From the player:
ID: Why do British like football so much? ...]
Chen: Should forward more.
[From the player:
Chen: What feeling do you have about it?]
Chen: Around this area?
ID: Yes yes, this area.
ID: Taipei sounds? It might be typhoon.
Chen: Typhoon?
ID: 'Shuuuuuu...'. If you go to my home in TaiDong, it is shocking. Mmm...

ID: Why do I feel that Taipei sounds are about the same?
Chen: What do you mean?
ID: Or are they alright?
Chen: What Taipei sounds do you think are similar?
ID: Sounds by the roads. It seems to be that wherever sounds by the roads are similar. In my impression, they are similar. When going to a shop or a supermarket, they all sound the same.
Chen: Do you want to try? Do you want to have them in the CD of your daily life?
ID: Maybe I will still choose sounds of a typhoon. It is more impressive. The Taiwanese typhoon is very famous. You know, my foreign friends did not come to Taiwan with this special purpose. But when there was a typhoon, they thought it was playful and they would go out to see it or do something. In the past I asked them and they told me that they thought that Taiwan had a lots of fun. I wanted, not to blame them, but ask them that 'Do you know every time when a typhoon comes, how many people would die for it?'
Chen: Not that many people... It only happens if a landslide occurs.
ID: Yes, but many people would be homeless or... they would be very poor. I think they are having fun with the disaster.
Chen: They have the attitude of the Taipei people.
ID: Yes yes and they think it is fun.
Chen: They would have a half-day off because of the typhoon and they would go for a movie.
ID: That's right. They also record the typhoon in the streets as if it is very great. I really feel like to give them a lesson.

- Reasons for Group 3

ID: So how long is the recording?
Chen: It is 31 min in total.
ID: How long do you need?
Chen: It does not matter.
[From the player:
Chen: Is it the only place that has heavy traffic?
ID: Yes. ...]
Chen: Would you like to record any other sounds?
ID: I am thinking that if it is about a journey... What I just heard that was rather different was that.... Would it be strange...?
Chen: You select sounds that are interesting or meaningful to your life and they reflect your living experiences of either Taipei or London. Then it would be enough.
ID: I was considering the journey from the college to the bus stop. It should be fairly short, about 10 min. I was told by other people that either from the coffee shop or the college canteen, it should take about the same amount of time. Starting from the quiet place, walk through the corridor. Then go out from the indoor corridor to the outdoors. From the noisy indoor café, the quietness, the outdoors that is filled with wind sounds and the quiet bus stop, it would take only 10 to 15 min. The college is very small. From the college canteen to my place, it takes about 15 min...
Chen: So is what you would like to know now is how long it would take us to go from the college front door to the back door? Is that what you mean?

ID: No. What I mean is that this journey is my daily life... the whole journey. We have a long recording. In fact... in general, by walking from the college café to my place, it takes about 15 min. Is it ok?

Chen: I want to focus on specific sounds to do... It's also ok if you want to do the entire journey. Simply, I have not thought about such an option.

Chen: Does this journey remind you of the route?

ID: It is probably because that I have been living in this way since last year, for going to the college and returning from the college.

Chen: OK. So you are talking about the journey from the cafe to the bus stop, right? Do you mean the bus stop in front of the library? Which direction do you mean?

ID: I am thinking that... for fixed sites, they are sounds of the college backfield and... let me think for a while... In fact, they are about the same... If we are talking about fixed sites, there are a few sounds that I am always aware of. The café and the canteen are the same thing to me. Both of them are noisy. So one site is the canteen or the café, one is the corridor, one is the backfield and the final one is the bus stop. I think they are in a sequence...

Chen: Is the bus stop in the backside of the college?

ID: Any bus stop in the backside of the college is fine.

Chen: OK.

ID: The bus stop in the backside of the college is so quiet. There are sounds only when buses come.

Chen: OK. So it includes, as you said, the café, the corridor...

ID: In the morning, the college backfield is very miserable. It is very cold and full of fallen leaves.

Chen: Then where about the backfield do you mean?

ID: The whole mass of the backfield.

Chen: Do you mean sounds of the entire environment?

ID: Yes.... but sounds of the leaves mainly.

Chen: So sounds of the leaves you just mentioned...

ID: They would be sufficient.

Chen: The other one you said is...

ID: The bus stop.... That's about it.

- Reasons for Group 4

Chen: Have you thought about anything about Taipei?

ID: Does the bar count? The one in front of the college?

Chen: Yes you can. So what makes you think about it? Is it also because of you...?

ID: Very often, after lectures... because my lectures are on Tuesdays and Thursdays... we go there every Thursday. It is quite frequent. We go for a drink first and then return home.

Chen: So you want to record sounds there at that moment or any usual time?

ID: Either way.

Chen: Do you still go there?

ID: Now? Yes I do. After lectures, with classmates, I would... The number of the classmates is so low. We should work on the friendships. The number of the classmates is really low.

Chen: You prefer the kind of class that has sixty people.

ID: Have I told you that in Alex's year, there were only two people doing full-time.

Chen: Would the department take so few students?

ID: It is for those taking the course in contemporary music. In our year, the number of the students is doubled. There are four.

Chen: There are very few people. It is very nice for a chat.

ID: It is not bad.

Chen: So do you want sounds of chatting with friends, sounds of people talking in the pub, or any other specific sounds?

ID: I think there is a special sound. I don't know if you think it is special, too. It is when they are watching a football game, you can hear sounds of football and see people 'wooo-wooo'.

Chen: You mean...

ID: When watching a football game in the pub... that kind of sound. I think it is rather special. It does not have to be me watching it with my friends. Simply we often see the pub showing a football game. For me this is a way to know their very local culture—the pub and the football.

- Reasons for Group 5

Chen: Have you thought about anything in the aspect of Taipei?
ID: For Taipei? Would many people have thought about 7-11?
Chen: No.
ID: Really?
Chen: Really no. I don't know why but no.
ID: Eh, which store is it that says "Welcome!?" Is it Hi-Life... or 7-11?
Chen: Both of them do.
ID: Do they? Some of them can only 'din-don'.
Chen: Both of them do.
ID: Really? Oh... I quite like it.
Chen: To say "Hello, welcome!?"
ID: Yes yes yes yes yes. Then when exiting there is "Thank you for visiting us".
Chen: OK.

- Reasons for Group 6

Chen: About sounds inside it, by deleting what sounds of London and adding in sounds of Taipei can this place render a sense of Taipei?
ID: Any grocery store in Taipei, run by an old woman. I feel they are very alike.
Chen: By replacing what sounds can they be similar?
ID: Mm... perhaps the language, simply transfer it into Taiwanese, saying "What do you want to buy?" (in Taiwanese) that sort. For example, in the past, when someone wanted to have the newspaper but all were sold out, the customer would ask the shop owner. It reminds me of Taipei. The owner would say "Ah nothing left. They are all sold out". Don't you think they are all very cute?
Chen: So these subtle sounds are alike.
ID: I feel they are very similar. Yes, having more local things here makes it more alike with Taipei.
Chen: So only words in the conversation need to be changed.
ID: What has made me curious is that there are many corner shops run by Indian or those look like Indian. But the local shops in Taipei are run by the people of the elder generation. That's why they have some incomplete... that is... it does not have a strong sense of a city. By the way, this boss is very nice which is very similar to Taipei peoples' hospitality.

- Reasons for Group 7

ID: Oh, I've thought one sound of Taipei.
Chen: Yeh? Is it the grocery store?
ID: It is the market.
Chen: OK.
ID: The traditional market... It is something that can never be replaced.

Chen: Continue. We just talked about the grocery store. What else have you thought about?
ID: It is the traditional market.
Chen: Where does it locate? What sounds of it?
ID: Mm... there is one in Yong-Chun.
Chen: Yong-Chun... Where is Yong-Chun?
ID: It is near Yong-Chun metro station.
Chen: OK.
ID: Yes. There is one near Yong-Chun metro station.
Chen: What time has the sounds you want?
ID: It should be in the morning, because I usually go there about nine or ten o'clock. It is the time I could manage to get up.... I feel that the traditional market is so interesting.
Chen: Does the overall feeling of the environment provide the sounds you want?
ID: Yes.
ID: "One roll of the toilet paper is seventy dollars. Two for fifty dollars." Have you heard about that kind?
Chen: Is it the pre-recorded one?
ID: Yes yes yes.
Chen: A lot of chicken-feather de-dusters are also loaded.
ID: We did not live in the Yong-Chun area in the past. We've moved to a few places. But I've found that this place is very cute. You can also hear 'ba-bu'.

5. Interviewee E's reasons of nominations

- Reasons for Group 1

Chen: Do you know why you choose these sounds rather than other sounds heard from the recording? For example, you choose sounds of high heels, sounds made by street performers and sounds of tube.

IE: They are sounds that I've paid more attention.

Chen: You've paid more attention to them, right?

IE: I notice sounds of high heels. "Mind the doors!" was chosen because my boyfriend likes to imitate it very much. To choose DLR is because it can be compared to Taipei sounds. I don't hear sounds of Taipei and I wonder if they are the same as sounds in my memory. I wonder sounds of Mu-Cha Line are the same as sounds in my memory.

Chen: So you want to compare your memory to the reality.

IE: Yes, because I have a very bad memory.

Chen: How many sounds can I record?

IE: It's up to you.

Chen: I think this sound is pretty nice.

IE: Do you mean sounds during moving forward?

IE: Yes, the sense of a speedy pass.

- Reasons for Group 2

IE: What sounds are taken out...? Oh, I know. I feel that the market near my home, a traditional market however, does not have "Ah, it costs xxx dollars" that sort. People are rather... they don't really haggle. I feel that the markets near my place are those that do not haggle much. I feel that it is the same over here. The feeling is very comfortable. People don't push you to buy whatever stuff.

IE: Then what sounds are taken out...? Perhaps replacing a language.

Chen: Then adding in... that replaces English with Chinese?

IE: Yes.

Chen: What do you want Chinese to be? Taiwanese, Mandarin or a mixture, or...?

IE: Both are included... Both are included.

IE: It is very quiet.

Chen: Do you mean this side or both sides?

IE: Both sides are quiet. That is, it is not noisy, because the markets near my place are in the residential areas. They are those in the middle of the apartments. Thus they are not noisy.

Chen: Therefore, things are mainly kept. That is, in the quiet situation, the language is replaced.

IE: Using quietness as a description is a bit strange. I feel that the tone of peoples' talks is rather comfortable. It is unlike Shi-Lin night market or... Mmm.

Chen: So, when they converse, it is rather flat.

IE: Yes. There is no haggle.

Chen: OK. Is there anything else you would like to replace?

IE: What to?

Chen: Are there other sounds you would like to replace?

IE: To replace....?

IE: Taking out sounds of high heels. Because there are many people who work here, there are many sounds of high heels. Then... what else....? The sounds are very similar to those in Taiwan.

Chen: Where can you hear them?

IE: Where people sell fish or whatever. The dishwashing water is poured into the sewage.

Chen: When we record next time, we would invite him to perform.

IE: So everybody does the same thing.

Chen: Otherwise, it would be rather tiring to bring a barrel of water by ourselves.

IE: It is a rather clean market, I feel.

Chen: Do you mean this one?

IE: Mm.

Chen: What about the one in Taipei?

IE: It is rather clean, too.

Chen: What about traffic sounds?

IE: There is not much traffic sounds.

Chen: Neither of the two is?

IE: This place is basically closed. Well it is not really closed. Simply there is no car driving into it. Around noon, because there are full of people. Then.... It is the same in Taipei. Once the market starts, there is no car going in and out.

Chen: Is that a morning-only market, too?

IE: Yes. It is the kind that opens until noon. But it would open very early, which is different from the one over here.

Chen: The one over here starts about ten o'clock?

IE: Yes. They start to set up about ten o'clock.

Chen: It is very late.

Chen: At that time, are there sounds of sweeping the floor, in the morning?

IE: At that time... Oh... no. There are sounds of arranging things and installing things.

Chen: Do you mean the metal frames?

IE: Mm... just put things on it to make 'clon-clon' sounds.

Chen: Are there such sounds in the market in Taipei?

IE: The one in Taipei... It does not seem to have them, because... because I would not encounter it... when they are installing things. It is too early.

Chen: So, that sounds can be taken out, too.

IE: Yes.

Chen: Just deducting that sounds would be fine.

IE: Correct. ... What else? In fact, there are more teenagers. I would like to replace sounds of teenagers with sounds of the people in the mother type.

Chen: Do you mean those teenagers of the working people?

IE: Yes.

Chen: You don't mean the very young teenagers, right?

IE: No. Just replace the type in the 20 to 30, or 30 to 40 years old.

Chen: OK. That's about it. OK.

- Reasons for Group 3

IE: There should be a parallel recording... Wait. Do Taipei sounds for recording should echo London sounds?

Chen: It does not matter. It's up to you.

IE: To record anything I want?

Chen: Yes. You can have them to respond to London sounds or select interesting Taipei sounds that are meaningful to you and you would like to have them in the CD.

IE: Mmm... it should be.... One is in.... So you don't limit it to be on the way home in Taipei or something. Is there no restriction?

Chen: Nothing. There is no restriction.

IE: Mmm... what Taipei sounds can I think of? Mm.... I really cannot think of anything that I used to do in Taipei. Why cannot I think...?

Chen: Ask your sister to speak to the telephone indoors and have your mum to ask her to be quiet from the outside.

IE: Oh, OK OK. I can ask my sister...

Chen: In this case, we have to ask her to perform.

IE: Can we record her talking? She really talks loudly.

IE: The reason of nominating my sister's voice is that as long as I am in Taipei, there is her voice.

- Reasons for Group 4

IE: Because I think people like to have their mobile phone ringing in the public. I feel that people have so many phone calls... Ah, maybe it is because that the mobile phone in Taiwan is cheaper... call fee is cheaper.

- Reasons for Group 5

Chen: Why is Fei Yu-Ching's song nominated?

IE: Ahh... I had the thought of having something amusing.

Chen: But do you think about it usually? Does it suddenly come to your mind just now...?

IE: Perhaps it is because that I am now thinking about Taipei. I link to it... Because I cannot think anything about it now, to link to Taipei in a short time, I have no idea where to start a thought. So I would think something amusing, something that is more representative.

- Reasons for Group 6

IE: Ah, I've thought about one nomination. That is "Welcome!". There are many "Welcome!" in Taipei.

Chen: Where about is "Welcome!"?

IE: Eh, is it "Welcome!"...? Yes. It seems to me that whatever shop it is there is "Welcome!".

IE: Do they say "Welcome!"?

Chen: Mm.

IE: Mm.

Chen: Doesn't it matter which shop it is?

IE: No... Does Starbucks say "Welcome!"? ... OK, I know. It is Starbucks or Moss Burger.

Chen: OK.

IE: It is because that I go to these two places most often.

6. Interviewee F's reasons of nominations

- Reasons for Group 1

IF: Sounds of a building site... It has come to my mind. Although at that moment, I thought it was a crap motorcycle... Yes, according to the quality of the recording, it reminds me of the crap motorcycle in Taipei.

Chen: Crap motorcycles? How crap are they?

IF: They are those that have been left under the rain for a long time and have difficulties to be ignited. Or, when you accelerate a motorcycle, there comes the moment that a lot of smoke is produced.

Chen: Please repeat. Please describe how crap they are.

IF: They are motorcycles that have been left under the rain for a long time and have difficulties to be ignited. Then when they are just ignited, you have to accelerate them. There comes the moment when they produce a lot of smoke. Then... The reason why I have such an association is probably because of the sense of vibration.

Chen: Uh-uh-uh.

IF: Yes yes yes.

IF: In fact, I also think that... in Taipei, there are many refurbishments.

Chen: Mm.

IF: Then there are sounds of people sawing wood on the sawing bench. They are also very much about sounds of a building site. However, they are a bit different... because the machine is used for hammering down the wood. On the day we recorded, sounds were about breaking down the pitch road.

- Reasons for Group 2

IF: At that time, I said that you could hear sounds of people's footsteps very clearly at the Russell Square. But in Taipei's parks, you would have the difficulty in hearing sounds of footsteps. The first reason is that Taipei parks are noisy. It is probably because that they are close to the streets. The second reason is that Taipei people usually go to parks with friends. Comparing in percentage, there are fewer people walking through parks as shortcuts. Therefore, when sitting in the park, you can hear sounds of many people talking.

Chen: Do you want to... for this part?

IF: If you will record in Taipei...

Chen: Yes I will record in Taipei. It depends on what sounds and how you would like to compare them. That is... people walk around the Russell Square.

IF: Yes yes yes. When you sit, you could feel that the environment is very quiet and you can hear clearly sounds of people walking. They are sounds of high heels 'de-de-de-de'.

However, when sitting in the CKS Memorial Hall or Da-An Forest Park, even if you are very far away from the street, you still cannot hear sounds of people walking. It should not be because that fewer Taipei people wear high heels. It should be because that...

Chen: In the way that a group of people chat.

IF: Yes. You cannot clearly hear that... that sounds.

Chen: Sounds of shoes.

IF: Mm. It can also be because that Taipei sounds have been immersed in the heavily noise-polluted environment. Therefore, they cannot be heard. However, if you go to the CKS Memorial Hall, for example, at the square in front of the National theatre to record sounds, you would not hear sounds of footsteps.

Chen: Even the material should allow us to hear the sounds clearly?

IF: The material...

Chen: It is the big block of concrete.

IF: The materials might not be as good as this one, because its surface is rough.

Chen: Rough?

IF: The surface of the CKS Memorial Hall's ground is rough.

Chen: What is this roughness about?

IF: It is not flat. The surface in the Russell Square is shiny and smooth. Therefore, it is not easy for you to hear... There should be no relationship... Is there a relationship or not? Let me think... So when you step in with high heels, you cannot hear sounds easily. Yes, it is because that the surface is rough... Yes, you can do an experiment.

Chen: So nominate the square of the CKS Memorial Hall.

IF: Yes. Because once sounds are banged down, they spread out. Their sound waves are not reflected. It is also because that everyone is chatting. You could hardly see anyone walking through the CKS Memorial Hall. ... There is... everyone walks pass the Russell Square for taking the shortcut, not to chat with friends. Of course, there is a relationship with the material of the ground. Yes, there is a relationship with the material of the ground.

- Reasons for Group 3

IF: At that time, I mentioned about sounds of people towing luggage cases, right? In London, you can rarely see people pushing the baby trolleys.

Chen: Seeing pushing baby trolleys in London...? Aren't there a lot?

IF: Is there?

Chen: Aren't they everywhere?

IF: Oh, maybe because I am always...

Chen: It is because that there is no baby in your academic world.

IF: Maybe it is because that I always move around in the central London area.

Chen: Mm. Maybe there isn't any in this area.

IF: Eh, aren't sounds of wheels of luggage cases and sounds of baby trolleys the same?

IF: They should not be the same.

Chen: Do you want to compare them?

IF: Lets compare them. They should be different.

- Reasons for Group 4

IF: I've been thinking that when London Eye is turning, are there 'gala gala' sounds?

Chen: What is it?

IF: When London Eye is turning, are there 'gala gala' sounds?

IF: Do you want to record its 'gala gala' sounds and then return to Taiwan to record the one at Miramar?

Chen: What makes you interested in the 'gala gala' sounds?

IF: It is because that I've never visited London Eye.

Chen: So you have been imagining sounds it makes?

IF: I feel that the Ferris Wheel is a kind of... Because I could see it everyday... Because from the window of the place where I used to live, I could see its lights, although it is quite far away. When you see it turns, you would like to make some sounds for it.

- Reasons for Group 5

IF: Is it ok to nominate a non-sense sound?

IF: Every time when I study in the coffee shop, the stuff at the counter would shot loudly "Panini!"

Chen: Then you would stand up?

IF: It might not be for me.

Chen: What did you say?
IF: It might not be for me.
Chen: You said that it might not be for you?
IF: Yes.
Chen: Ooh. I meant that you might have had the habit of standing up for it.... This is so funny. ... Do you always order it?
IF: Yes, if I am hungry.
Chen: That's why you would notice it.
IF: Not that. Normally, it is very noisy. There is music playing. Sounds are mingled into a mass, if you don't listen to them with full attention. In the mingled mass, there is a sound bursting out—"Panini!"
Chen: This is rather funny. Should we record it?
IF: OK. It should be easy to be recorded.
Chen: It sounds really funny.

- Reasons for Group 6

IF: In fact, environmental sounds are all the same. In fact, Taipei, here and the big cities are all the same.
Chen: It's just a matter of humanities.
IF: Yes.
IF: Do you want to do a very boring thing?
Chen: What is it? How boring can it be?
IF: That is to record Taipei environmental sounds only. Then add in Londoners talking sounds.
Chen: Yes, I can.
IF: No no. For example, in the late evening, when there is no one taking the Taipei metro, you record sounds of metro approaching. In London, you record sounds of people chatting in the coffee shop. Then you mix them together. I think that without listening with headphones, one cannot tell the difference.... Yes, one cannot, should not, tell the differences.
Chen: So I am going to give it a try, OK?

- Reasons for Group 7

IF: Diii...
Chen: What is it?
IF: Let me give you a difficult task.
Chen: I am shivering.
IF: At that time, you might hear that someone was pushing something. But after listening, I don't feel that he was pushing something.
Chen: What should it be?
IF: I feel that the image appears in my mind is like someone who is about to open the roll-up metal door to start the business in the early morning. I am talking about the sounds of the roll-up metal door.
Chen: This is challenging.

IF: Also, it is better to be in the market. A market near where you live would be fine. They push trolleys... roll-up metal doors are risen... the street vendors start to appear to sell rice balls... and so on. ... Oh, this is very important. This stuff is very useful. It is not available usually.

- Reasons for Group 8

Chen: In such an environment, by taking out what London sounds and adding in what Taipei sounds can you feel like being in Taipei?
IF: To talk about sounds only?
Chen: Mm.
IF: Sounds of motorcycles...
Chen: To add in? To add in sounds of Taiwan motorcycle sounds?
IF: Correct.
Chen: By riding pass over a place?
IF: Correct.

IF: Then.... It depends where the place is in Taipei. Because, in fact.... Have you been to Zhong-Shan Park? Have you heard of it? Do you know there is a park in memory of Dr Sun Yet-Sen near Taipei Main Station?

Chen: Mmm... it is called Zhong-Zheng Park?

IF: It should be called Zhong-Shan Park.

Chen: I know it.

IF: Have you been in?

Chen: I have been in.

IF: Don't you feel that the experience of sitting here is similar to the experience of sitting in the Zhong-Shan Park?

Chen: It's very quiet. Suddenly it becomes very quiet.

IF: Yes. It becomes very quiet suddenly and sounds of motorcycles are the only difference. There are not so many people walking around. If we compare it to the CKS Memorial Hall, there are a lot of echoes in the corridor of CKS Memorial Hall. That's right.... It is an interesting contrast compared to the CKS Memorial Hall. In the corridor of the CKS Memorial Hall, there are sounds of playing the Hou-Chin, sounds of playing chess and sounds of kid screaming after schools. In the past, I was there screaming.

IF: Therefore, talking about environmental sounds, you cannot differentiate it from sounds of big cities. But you can do it with British accent English.

Chen: As long as it appears...

IF: Yes, then you know that is London.

...

IF: Although we have not reached that point but I know that I will say that there are sounds of playing the Hou-Chin in the CKS Memorial Hall. That is, they must be related to humanities then their features can be highlighted.

7. Interviewee G's reasons of nominations

- Reasons for Group 1

[From the player:

IG: Such as when I go pass this area, I feel that they construct very slowly in the beginning...]

IG: Wait a minute, are these sounds coming from the outside or the inside? I am confused.

Chen: They are from here. There are only sounds of airplanes coming from the outside.

[From the player:

IG: It is very fast. Then...]

IG: I feel that sounds of airplanes can remind me of... What can they remind me of? Wait. What is the question?

Chen: What are sounds that you feel sentimental, attractive or worthy of being documented for your life?

IG: They are sounds of airplanes.

Chen: Why?

IG: It is because that the place where I lived when I was little... there were airplanes flying pass my house.

- Reasons for Group 2

Chen: Could you describe what London sounds you can hear in this place?

IG: What I hear often are 'o-yi-o-yi' sounds, that are, sounds of police cars. Also, there are sounds of buses.

- Reasons for Group 3

IG: I feel that what come up to me about London are sounds in a New Cross street, like the background sounds of the conversation that was just heard, they are, traffic sounds. I feel that they are what I...

Chen: Were we by the street?

IG: Yes.

[From the player:
Chen:... or if there is any issue for discussions...]

- Reasons for Group 4

[From the player:
IG: There are also sounds of the metal door 'tan'.
Chen: The Dean House...
IG: Yes, the metal door of the Dean House. To me, they are very British.]
Chen: It's that door, right?
IG: Yes. By entering that door, I feel that I've returned home.

- Reasons for Group 5

Chen: By taking out what London sounds and adding in what Taipei sounds would you feel that this place is like Taipei?
IG: Mmm... taking this moment for instance, by taking out 'b-b-b' sounds and adding in peoples' talking sounds, languages, and then....
Chen: Are they general languages?
IG: Yes.
Chen: In the way they normally talk?
IG: Yes yes yes.
Chen: Is there no need to do in the way as Cheng-Da students do?
IG: No need.
IG: But in fact, I think that the environment, I don't know, sounds of the space are different. Because the sky over here is big so you feel that sounds spread very widely. In Taiwan, because streets are small and narrow, sounds are more intensive. I feel that this one, if we change this one...
Chen: The whole space needs to be changed.
IG: Sounds of the space are changed but sounds of traffic remained. Also, about talking, in this case, I feel that talking is not so necessary, because being in the street is quite OK. In this case, I feel that it is very much like sounds of Taiwan.

- Reasons for Group 6

[From the player:
IG: In the evenings, there are many people practice footballs here. ...]
IG: Are they considered as sounds of wind?
[From the player:
IG: There are few recently.]
IG: I feel that this kind of wind sounds can remind me of the past that I took a motorcycle with a helmet on.
Chen: Should we record them?
IG: Mm.
Chen: Did you ride it in the past?
IG: I did not ride it. But I sat on it often. My friend gave me lifts.

- Reasons for Group 7

[From the player:
IG: I feel that starting from the beginning of the road, ... sometimes there are a lot of school children... not school children... they finish schools. Then... but the time is not fixed. I don't meet these groups of people often. But if I meet them, I feel it is like...
IG: It is just like being... that is in the area of Cheng-Da, They are sounds of people after lectures and sound of buses.

8. Interviewee H's reasons of nominations

- Reasons for Group 1

Chen: In this environment, by taking out what London sounds and adding in what Taipei sounds can this environment be like Taipei?

IH: Ehh... taking out spoken English can make them alike.

Chen: Taking out English would be fine?

IH: Taking out English and then... peoples' call-outs should be more hyper and everywhere. Then they would be alike.

IH: Ah, they are so happy.

Chen: Thus, taking out and adding in people talking.

IH: Mm. ... Playing English songs is strange, too. Popular Taiwanese songs should be played. Then they would be alike. They should be like the soundtracks for karaoke.

Chen: Then, what about the section of classic music?

IH: It is because that I've found it interesting. ... In Taiwanese market, there is music for sale but goods available are different.

- Reasons for Group 2

[From the player:

Man1: Where are you from?

IH: Thank you. Taiwan.

Man1: Taiwan.]

IH: This section is quite interesting.

[From the player:

Man2: Konijiwa.]

Chen: Konijiwa.

IH: This is quite interesting. "Konijiwa!" is quite interesting.

IH: For instance, when a vendor asking us where we were from and a man saying "Konijiwa!" to us, both show that I am in a foreign land. They also show clearly that we are of different races. That's why there are people asking us such questions.

Chen: Ohh... so they point out that you are...

IH: For example, you go to Mainland China or Hong Kong for tourism, they rarely ask you in this way to know where you are from, or to guess which country you come from. [If they do,] it shows that we look differently from them. Therefore there was one guessing that we were Japanese or Hong Kongese. This is what people of other countries project their perception of foreigners on us. But when you are in other places or ... [unclear].

- Reasons for Group 3

IH: Is it sounds of horn?

Chen: It should be sounds of hitting the break.

IH: Ohh... really...

Chen: We don't notice it usually, right?

IH: Yes. This is so cool. OK. Let's have it.

- Reasons for Group 4

Chen: Until now, you have been to London for a few months. What sounds of London are you impressed most?

IH: "Mind the gap".

Chen: Do you want to record it?

IH: Uhh... OK. You can get it as long as you take the tube.

IH: "Mind the gap" is such a classic. There is a very strange accent. You've got to capture it.

- Reasons for Group 5

[From the player:
 Man3: One twenty love.
 IH: And also three grape fruit.
 Man3: Do you wanna go to get yourself three?
 IH: Yeh.
 Man3: Here we go.
 Chen: What else do you want to buy?
 IH: ... [unclear]]
 In fact, if we record a Taiwanese conversation with an old woman for buying vegetables in a market and then make it to be in parallel with the English recording, it should be quite interesting.
 Chen: Taiwanese and old woman...
 IH: Buying fruits.

- Reasons for Group 6

IH: I think that in an open and spacious place, this is the sound when wind blows.
 Chen: In an open and spacious place? Where do you talk about?
 IH: Wind blows. Such as... there are many riverbank parks in Taipei, right?
 Chen: Mm.
 IH: In that kind of open space, if there is a big gust of wind blows, this is the sound.
 Chen: Isn't it 'hou-hou-hou'? Is it the one?
 IH: It sounds like 'hon-hon-hon'.
 Chen: Yes yes yes.
 Chen: This one?
 Chen: This one?
 IH: I think that they are similar. Then it just came to my mind.
 Chen: So do you want to add it in?
 IH: Mm. OK. There is nothing to add... What is available, we nominate it.
 Chen: Sounds of wind... where are these sounds of wind, you just mentioned...?
 IH: It is at an open and spacious place.... A riverbank park... Under the Ching-Mei Bridge, is there a riverbank park?
 Chen: Is there?
 IH: Umm.
 IH: But it has to happen to have a big gust of wind to make it work.
 Chen: Is there big wind?
 IH: It depends on the weather.
 IH: Sounds of airplanes landing and taking off at the airport are very similar, too.

- Reasons for Group 7

IH: We can skip all this section. There are not many [?] in this section.
 [From the player:
 IH: From Kimo, auction...
 Chen: This is the sort of purchasing with postal payment.
 IH: Uhh... [unclear]
 IH: Is it expensive?
 Chen: It is a very big pack. There are two kilograms.
 ...]
 Chen: Nothing?
 IH: I associate it with the place of a railway junction.
 Chen: You mean 'dian-dian-dain'.
 IH: 'Dian-dian-dian-dian-dian' then the train 'gulu gulu gulu wahhhh...' — the section when it turns to be very loud.

- Reasons for Group 8

[From the player:
 IH: Last time Vanessa told me that when you take DLR, if you sit on the driver's seat, it would be like taking a roller coaster.

Chen: Who said so?
IH: It's Vanessa.
Chen: Don't you sit there?
IH: Eh?
Chen: Don't you feel the same?
IH: I have never tried it.
Chen: Haven't you ever sat in the front?
IH: I Simply have no chance to sit in the front. I don't know why.]
IH: You can record sounds of children's screams?
IH: Where can we record them?
IH: Go to the Taipei Children's Recreation Centre.

Chen: What about sounds of children's scream?
IH: They are about sounds of roller coaster that we just talked about...
Chen: Roller coaster.... You associate it with them. OK.
IH: And I don' know why, I remember that when I had the graduation trip, until high school, there was always a stop at a theme park, such as Jian-Hou Shan, Lio-Fu Village... There must be one.
IH: I feel that when visiting a theme park, the sound I hear most often is the very children-style music. That is, always generates from the area of the marry-go-round. It seems to emit with the music box. Kids make 'hahaha' scream sounds.
Chen: Mm.
IH: That's right.

- Reasons for Group 9

[From the player:
IH: Now I can understand why Taiwan's metro does not allow passengers to eat on the train. I feel that it is very easy to mess up the environment.
Chen: Mm.]
IH: I feel that recording a conversation of people talking in the metro secretly is quite fun. In this way, there might be something said in this side and two people converse in the other side. Right.
Chen: Oohh, when the left and right sides of people converse...
IH: Right. You are standing at... You need to be there during the rush hour, for example, after the office hour. Then you are jammed in the crowd. People more or less would talk something. Yes, I feel that this is quite interesting.

- Reasons for Group 10

[From the player:
IH: I don't like the bridge. This one here is alright. There are few constructions going recently. It is alright to have a look (not too unpleasant).
IH: You can record sounds of motorcycles exiting the gate in Shi-Min Avenue.
Chen: Where?
IH: Shi-Min Ave.
Chen: What do you mean by motorcycles exiting the gate?
IH: That is, when the traffic light is red, motorcycles wait in the front row...
Chen: Mm.
IH: Then cars follow after them. Once when the light turns from red to yellow, you can hear 'sennnn', sounds of engines emit. When the light turns green, it 'tsah'. Motorcycles' sounds 'tsen-tsen-tsen' come. It is wonderful! It is also very noisy.

Chen: Are those Taiwan sounds what you miss often?
IH: Mmm...
Chen: Taiwanese karaoke soundtracks...?
IH: I don't miss sounds of motorcycles.
Chen: They are what you hear often?
IH: I don't like them but I hear them often. I feel that they are very noisy. Therefore, I cannot erase my impression of them easily.
IH: I cannot hear them over here. There are not many motorcycles.

- Reasons for Group 11

IH: In that CD, there are about 20 tracks. There are only eight or nine pieces of Jiang Huei. Others are a mixture of old songs sung by men and women, probably twenty to thirty years ago. There are also... 'den den den den den (hums)'... That is, very... 'ahh... (hums)'...

Chen: In the Nakasi style?

IH: Yes yes yes. It is wonderful.

Chen: Is the CD made by him?

IH: His sister did it. Then when he played this CD in the car stereo, he was shocked by it.

Chen: What was your feeling at that time? Did you feel it quite interesting?

IH: I felt it was very funny. I roared in the car.

Chen: Didn't you listen to this kind of songs in Taiwan?

IH: Absolutely not. In Taiwan, only when I incidentally take a taxi then I hear it.

IH: Eh, right, the Taiwanese taxi always play that kind...

Chen: Jiang Huei.

IH: No. They tune to the stations that you have no idea what they are. In this kind of stations, there is a very low-taste presenter. Then you can call-in to sing. Those who call-in to sing have very bad voices.

Chen: Oh, can one sing directly like that?

IH: Yes. Haven't you heard of it?

Chen: No.

IH: Ahh, What a shame. It is very interesting. Every time when one calls in, he sings Jiang Huei's songs. But his solo performance is very crap. Every time when I take a taxi in Taiwan, I feel like to laugh. The taxi over here does not do it.

IH: What do the taxi drivers listen over here?

Chen: Do they? Do they listen?

IH: I don't know. I rarely take a taxi here. Therefore I don't know.

IH: Also, in Taiwan, there is Taiwan Taxi (company) right?

Chen: Yes.

IH: They want to change the public's impression that taxi drivers are low-class. They put their service principles in the back of their seat. They say that they would fix their radio station all day long to a FM whatever classic music station. It is E-Classic station.

Chen: Poor them.

IH: Therefore, once you enter the car, you hear 'lah lah-lah-lah lah-lah-lah lahlahlahlahlahlahlah... (hums)' that kind of music. But it is very cool. At that time, people praised that this was so stylish. They even noticed such a small detail. Why don't we record it? That is... radio sounds in Taiwan Taxi and sounds of a normal old driver's radio station.

9. Interviewee I's reasons of nominations

- Reasons for Group 0

II: Because this is a part of the journey that I have to go pass everything, I have more impression about it. To talk about others, I might be able to think of them if I think hard, but I cannot make it right now.

II: Are those Taipei sounds nominated also because they are what you hear every time when you go back home?

Chen: Correct.

- Reasons for Group 1

Chen: In this environment, by taking out what London sounds and adding in what Taipei sounds can you feel like being in Taipei?

II: If there were more sounds of motorcycles... it would be similar to Taipei. Probably by adding more sounds of motorcycles and more sounds of horns. There is no need to take out any sounds, just add in more sounds, or add more sounds of people speaking Mandarin.

[From the player:

II: There is no need to take out any sounds, just add in more sounds, or add more sounds of people speaking Mandarin.]

Chen: Speaking Mandarin, OK.

II: Oh yes, lets go to record people talking.
Chen: Where should we do it?
II: In the department store, can we?
Chen: Yes we can.

...

[From the player:

Chen: What is the route?

II: Travel from Piccadilly Circus to Hyde Park. In the half way, we transfer at Bank.]

Chen: The reason you choose this place to stop over is because... What does this place remind you of Taipei?

II: Its streets.

Chen: Where are the streets?

II: In the Taipei city centre... Dun-Hua South Road and Fu-Xing South Road.

Chen: You said that the streets are similar. Could you describe how similar are they?

II: They are very noisy. There are lots of traffic sounds, lots of horn sounds.]

II: Mm... here.

Chen: Sounds of horns? Here, do you mean that you want sounds of London or Taipei?

II: I want both.

Both. What kind of sounds of horn and in what environment are they?

II: Cars and motorcycles... For Taipei, it is motorcycles. For London, it is cars.

Chen: OK.

- Reasons for Group 2

II: They are... sounds of fire brigade, ambulance, motorcycles, cars, public announcements of the tube and door opening of the tube.

Chen: High heels, then people walk...

II: Yes. Cars stop and leave.

Chen: DLR...

II: Yes. This is what London sounds are about. The main sounds are fire brigade and ambulance.

- Reasons for Group 3

II: This is a very standard British sound. There are people talking in the tube. This is very British.

- Reasons for Group 4

II: Here involves sounds of Taipei and London.

Chen: Mm. They are very similar. That one, the one goes pass.

II: Mm.

Chen: So what do you mean?

II: Cars drive through.

Chen: Eh, do you want both sides?

II: Sounds driving from the other side.

Chen: No, I am asking if you want both sounds in both Taipei and London.

II: Yes. They are alike, aren't they?

Chen: Yes.

II: This is the same as Taipei. DLR.

II: This sound is like a train of Taipei metro approaching a station.

Chen: What kind of metro?

Chen: In the previous one, I know you mean Danshui Line. Is this one Danshui Line as well? Or you would like to take Mu-Cha Line only?

II: The one of Mu-Cha.

Chen: Mu-Cha right?

II: Mu-Cha Line is louder. It is because that I take Mu-Cha Line often.

[From the player:

Mind the door please.]

II: Isn't it like Taipei?

Chen: Yes, it is. Do you want this one?

II: Yes.

Chen: In the part of Taipei, do you mean Mu-Cha Line as well?

II: I really cannot tell the difference. You put Mu-Cha Line for all the nominations, because I take Mu-Cha Line often.

- Reasons for Group 5

II: Here, the background sounds sound very much like London sounds. They are sounds that are very London.

- Reasons for Group 6

II: There are sounds of high heels. I always feel that there are always people wearing high heels in London.

- Reasons for Group 7

II: The sounds are very much like sounds of after-office people in Taipei, streets sounds after office and sounds of a metro station.

Chen: Do you want them?

II: OK.

Chen: What about the London part?

II: This part... not many sounds of high heels were heard on that day.... Lets add them in, too... But they don't make people to tell easily that they are London sounds.

Chen: They are in the place where you get off the train, right?

II: Yes.

Chen: To have sounds of feet being on the steps...?

II: Yes. They are like sounds of Zhong-Shan Station in Taiwan. After office hour, around five to six o'clock, there are sounds of many career people who finish their work.

- Reasons for Group 8

II: A kid who just screamed is very much like a Taiwan sound.

Chen: What kind of kid's sound is it?

II: Sounds of talking... I don't really know. My impression about it is in fact a bit blurred. I only remember that when I hear it, I associate it with kids of Taipei, lots of kids.

10. Interviewee J's reasons of nominations

- Reasons for Group 1

Chen: In this environment, could you describe the sound environment around it?

IJ: They are all traffic sounds.... What make them different from Taipei is that there are motorcycle sounds in Taipei. Over here, there are only car sounds. Taipei streets are noisier than here. Over here, it is a bit better.

Chen: In this area, by taking out what London sounds and adding in what Taipei sounds can this place be like Taipei?

IJ: Over here, what sounds are taking out...? ... Only by adding in a bit of motorcycle sounds can the place be like Taipei.

Chen: Is that sufficient?

IJ: That is sufficient.

IJ: Only by adding in motorcycle sounds and some more bus sounds then the place would be like Taipei city. Over here, there are not so many buses. In Taipei, there are many buses. Over here, there are fewer.

- Reasons for Group 2

[From the player:

IJ: It is convenient for shopping. It is convenient for schooling. They can walk to the school.]

IJ: There are also sounds of footsteps. ... At that time, we walked and almost reached Waitros. I felt that sounds of peoples' footsteps are rather different. They are different from sounds of footstep in Taipei. For sounds of footsteps in Taipei, listening to them in Nan-Jing East Road... people say that... when exiting from the metro station, that 'tia-tia-tia-tia', the sounds are different from those of Waitros. The Taipei one is louder. The speed is also faster.

- Reasons for Group 3

IJ: When we just came here and crossed the street, my boy felt that it was very playful. It is because that as long as he pressed once, all the cars would stop to wait for you.... Then my boy would say that "Mum, I hear the sounds. We can pass the street!"

Chen: What is the sound?

IJ: It makes 'di-di-di-di' sound. So sometimes when it is broken and makes no sounds, he would say that "Ma-ma, it is broken. It does not 'di-di-di-di'."

Chen: Did he say this when he returned to Taiwan?

IJ: When being in Taiwan... mmm... There is no such thing in Taiwan. Therefore, when crossing a street, it is more dangerous. Over here, I see that children can cross street without worries. You only need to press it once. When you hear di-di-di sounds then you can cross the street.

- Reasons for Group 4

IJ: Eh, what we just said about the CKS Memorial Hall is that... Oh... at that time, I remember that we seemed to walk to the Waitros area. About the CKS Memorial Hall, its inside and outside sounds are very different. Outside, it is very chaotic and there are many motorcycles. When you go inside, suddenly it is much quieter.

- Reasons for Group 5

IJ: Eh... "One for ten dollars"... Yes. I feel quite interesting to hear vendors calling for bargain sales.

Appendix 11: The report of the pilot interview

A. In London

Between 28th June 2005 and 8th July 2005, I had pilot interviews with three participants. They were Taiwanese friends I had in London.

1. Pilot interviewee A:

28th June 2005, 2:40- 3:45pm at EMS, Goldsmiths College

Before starting the pilot interview, three versions of interview questions were designed. When conducting it, I broke down the boundary of versions and asked the interviewee A all the questions included in the three versions. I wanted to understand what the interviewee A's response to the questions.

In the version 1, the CD artwork *London & Taipei* was given to the interviewee to listen before the pilot interview took place. Questions included in the pilot interview did not intend to discuss the CD artwork directly. They related to the aspects of nostalgia, cultural identities and the two aspects' relations to sound. The purpose of asking the interviewee to listen to the CD was to indicate the focus of the interview. At the same time, it was a 'thank-you' present to the interviewee.

The second version referred to Dolbeare-Schuman-Seidman's Narrative-Interview Design (Wengraf, 2001: 146). This method had a clear temporal structure (the past origin and the present experience). Like the version 1, there are themes (indicated with "< >") established to assist the development of the interview questions. In the themes of the version 2, the interview questions are designed with spatial relationships between Taiwan and London. In the version 3, the interviewee had to listen to the CD artwork. Being different from the version 1, the design of the interview questions was about inspirations of the artwork.

Interviewee questions for pilot interviewee A:

Version 1

你對這個聲音光碟有什麼看法？

What do you think about the CD of sounds?

<Personal details, background, opinions of the environment>

你目前在倫敦修什麼課程？

What course are you taking in London?

你的學校在哪裡？

Where is your college?

你現在住倫敦哪裡？

Where do you live in London?

你家在台灣哪裡？

Where is your hometown in Taiwan?

你來倫敦多久了？
How long have you been to London?

你上次什麼時候回台灣？
When was your last time returning to Taiwan?

你有多常回台灣？
How often do you return to Taiwan?

下次會什麼時候回台灣？
When are you returning to Taiwan next time?

你來英國之前是從事什麼工作？
What did you do before coming to London?

你可不可以依時間先後順續大概說明你在台灣生活的歷史？
Could you give a general chronological history of your life in Taiwan?

你可不可以依時間先後順續大概說明你在倫敦生活的歷史？
Could you give a general chronological history of your life in London?

可不可以給我你在台灣及倫敦的聯絡電話、住址、大哥大、e-mail？
May I have your London and Taiwan contact address, telephone number, mobile number and e-mail?

你來倫敦的原因為何？為何選擇倫敦留學？
What is your reason of coming to London? Why do you choose London to study?

你對倫敦文化有什麼看法？
What do you think about London culture?

你認為台灣與倫敦之間有哪些文化上的差異？
What do you think about the cultural differences between London and Taiwan?

<London-Taiwan>
你每天都聽到什麼倫敦的聲音？
What sounds of London do you listen to everyday?

當你聽到你剛才提出的這些聲音時，你通常還會同時聽到什麼其他倫敦的聲音？
When listening to sounds that you just mentioned, what other sounds of London can you also hear usually?

當你在倫敦時，是否有想起台灣聲音？
When you are in London, do you think about sounds of Taiwan?

當你聽到倫敦的環境聲音時，有什麼記憶中的台灣聲音會因此而觸發？
When listening to London sounds, what auditory memories of Taiwan could be recalled?

記憶中，當你在台灣體驗這些聲音時，你還可同時聽到什麼其他的聲音？
What other sounds were there when you were experiencing sounds of Taiwan?

同時感受到台灣及倫敦的聲音時是什麼樣的心情？
What is the feeling of perceiving Taiwan and London sounds at the same time?

<London-Taiwan: nostalgia>
當你聽到倫敦的環境聲音時，有什麼記憶中的家裡、親友、或成長的環境聲音會因此而觸發？
What sounds of home, friends, family or growing-up environment is triggered by sounds you listen in London?

同時感受到家鄉及異鄉的聲音時是什麼樣的心情？

What is the feeling of perceiving these hometown and foreign city sounds at the same time?

這些心情中，有否包含鄉愁？你是否會因此而懷舊？你在想念哪些事情？

Among the feelings, does it include homesickness? Do you think about the past? What things of the past are you thinking?

<Nostalgia v listening; Nostalgia v cross-culture>

當你在倫敦時，你是否會想念台灣？

When being in London, do you think of Taiwan?

是什麼原因讓你想念台灣？

What reasons can make you think of Taiwan?

這些原因有含什麼聲音的成份？

What elements of sounds are included in these reasons?

當你想家時，你會不會想回家？

When you miss home, do you feel like to go home?

那時你真的就回去了，這是什麼樣的一個感覺？

If you did go home, what would be the feeling?

那時你沒因此就回家，是因為什麼？這是什麼樣的一個感覺？

If you did not go home, what made you do so? What was the feeling like?

<Nominations through 'in lack of'>

記憶中，有什麼你在臺灣體驗過的聲音是你在倫敦所聽不到的？請形容這些聲音並說明其發生（或存在）的環境和時間。

In your memories, what sounds that you have experienced in Taiwan cannot be heard in London? Please describe these sounds and explain their occurring (or existing) environment and time.

在倫敦的什麼聲音、或什麼地點、或是什麼場合之下會令你想起你在上個問題中所提出的臺灣聲音？請形容這些倫敦的聲音、或地點、或場合。

What the sounds, sites or situations in London would remind you of the aforementioned sounds in Taiwan? Please describe these sounds, sites or situations of London.

不管倫敦是不是也有，請問還有哪些臺灣的聲音是你在倫敦時會想起的？請形容這些聲音，並描述你在倫敦及臺灣體驗到這些聲音時的環境、場合、時間。

No matter whether they exist in London or not, what other sounds of Taiwan can you recall when you are in London? Please describe these sounds, and explain the environment, situations and time that you have experienced them in Taiwan and London.

你選擇這些聲音的個人/情緒因素為何？

Follow the last question, what are your personal/emotional reasons of choosing the above sounds of Taiwan?

Version 2

<Focused Life History>

是什麼原因讓你選擇倫敦為暫居地？

How did you decide to stay in London?

你在台灣時聽的是哪些環境聲音？

What environmental sounds did you hear in Taiwan?

<The Details of Experiences>

<<sound>>

你在倫敦時會聽到什麼環境聲音？

What environmental sounds do you hear in London?

這些聲音會讓你想起台灣的聲音嗎？他們是如何、何地、何時讓你想起的？

Do they remind you of Taiwan sounds? How, where, when?

<<identity>>

你多久回台灣一次？

How often do you return to Taiwan?

上次是什麼時後？

When was the last time?

你下次要什麼時後回去？

When are you returning?

你多常和台灣的家人、朋友聯絡？

How often do you contact your family or friends in Taiwan?

<<nostalgia>>

當你在倫敦時，你會想家嗎？

When you are in London, do you miss home?

是什麼原因會讓你家？

What makes you homesick?

想家時會聽到或想到什麼樣的聲音？

When you are homesick, what sounds come to your ears or mind?

當你聽不到台灣環境聲音、親友聲時，你會想家嗎？

Do you feel homesick when hearing no Taiwan environmental sounds, friends or family's voices?

這些聲音為何？

What are these sounds?

< Reflection on the Meaning>

當倫敦聲音引發了你對台灣聲音的記憶時，你會感到鄉愁嗎？

Do you think there is nostalgia when London sounds remind you of Taiwan sounds?

為什麼你會因此感到鄉愁？

Why do you think there is nostalgia in this situation?

你樂意和其他有同感的人分享、交換聆聽經驗嗎？

Would you like to share or exchange your listening experiences with other like-minded people?

你認為其他暫居倫敦的台灣人也會有此經驗？為什麼你會認為如此？

Do you think other Taiwanese sojourners have experienced it, too?

當倫敦聲引發了你對台灣聲音的記憶時，你認為還有其他什麼情緒狀況會發生？

What other effects might happen too when London sounds remind you of Taiwan sounds?

Version 3

你對這聲音光碟有什麼看法？

What do you think about the CD?

你在聽的時後有什麼情緒上的感覺？
What is your feeling when listening to it?

你有沒有任何的聆聽經驗是和這個光碟有所類似？
Do you have similar listening experiences as the sounds presented in the CD?

這些經驗為何？
What are they?

你在倫敦的時後會不會回想起台灣的聲音？
Do you recall sounds of Taiwan when you are in London?

你曾想起哪些有關台灣的聲音？
What Taiwanese sounds do you recall?

你是在倫敦的什麼環境、狀況下回想起這些台灣的聲音？
What environments or situations in London do you recall sounds of Taiwan?

你在回想時有什麼情緒上的感覺？
How do you feel when you recall?

你想是什麼原因讓你有這樣的感受？
What makes you feel like this way?

你會想要聽聽看其他台灣人暫居英國時的聆聽經驗，也樂於分享你自己的經驗給他人嗎？
Would you like to listen to other Taiwanese sojourners' listening experiences in London as well as sharing yours to others?

After conducting the pilot interview with the interviewee A, a few points were raised for improving the pilot interview with the interviewee B.

a. Recollection or imagination and the timeline of nostalgia:

The interviewee A did not miss sounds of Taipei because of being in the London soundscape. She was not nostalgic about home. However, she could connect Taipei sounds to London sounds with her imagination. When conducting the interview, I felt that I was teaching the interviewee a way of imagining rather than collecting her past experiences of listening. It is interesting to note that the interview A does not consider a simple binary link that Taipei symbolizes the past and London symbolizes the present. In the timeline between London present and Taipei past, there is also Taipei present.

b. The influence of the CD artwork

The interviewee claimed that she could identify sounds in the CD artwork easily. However, she showed no nostalgia. Instead, she seemed to be pleased and satisfied with her identifying ability. She had been away from Taiwan for more than 1 year. When I realized that her life in London was surrounded by Taiwanese friends and her family phone calls from Taiwan everyday, I wonder if this was a cause of her imagination of Taipei sounds being little.

c. The difficulties of connecting Taipei sounds

Because the interviewee A did not think of environmental sounds often, it was challenging for her to respond to my questions immediately. Therefore, apart from

asking her questions that can only be raised and developed during the interview, I needed to consider if some questions should be given to the interviewees before the interview. The other reason that caused difficulties in connecting Taipei sounds was the environment of doing the interview. Because the Electronic Music Studio of Goldsmiths was set up for professional recording, the room was filled with professional audio tools and isolated from the outside ambience. A sense of authority and formality discouraged the interviewee to perform with ease. In order to obtain more information from the interviewee, the location for the second pilot interview was changed to be a place where the interviewee felt comfortable for talking.

2. Pilot interviewee B:

5th July 2005, 1:20-2:28pm at the café area in front of Waterstone, Goldsmiths College

The interview questions for the interviewee B were selected and modified from the interview questions posed to the interviewee A. In addition, the experimented three versions for the interviewee A were integrated into one version. In the design of this interview, the interviewee B was given the CD to listen prior to the interview. However, despite that I would like to know her thoughts about the CD, I wanted to reduce the influence of CD on the interviewee B. Hence, the interview was not started with the discussion of the CD but her personal history and evaluation of Taipei and London in general. In addition, to make the comparison of two soundscapes more logical, I changed Taiwan to Taipei to establish the city-to-city comparison between London and Taipei.

Interview questions for the pilot interviewee B:

<Personal details, background, opinions of the environment>

你目前在倫敦從事什麼工作？

What do you do in London?

你在哪裡工作 / 唸書？

Where do you work/study?

你現在住倫敦哪裡？

Where do you live in London?

你家在台北哪裡？

Where is your home in Taipei?

你來倫敦多久了？

How long have you been to London?

你上次什麼時候回家？

When was your last time returning home?

你有多常回去一次？

How often do you return home?

下次會什麼時候回去？

When are you going home next time?

你多常和台灣的家人、朋友聯絡？

How often do you contact your family or friends in Taiwan?

你來倫敦之前是從事什麼工作？

What did you do before coming to London?

你可不可以依時間先後順續大概說明你在台北生活的歷史？

Could you give a general chronological history of your life in Taiwan?

你可不可以依時間先後順續大概說明你在倫敦生活的歷史？

Could you give a general chronological history of your life in London?

可不可以給我你在台北及倫敦的聯絡電話、住址、大哥大、e-mail？

May I have your London and Taipei contact address, telephone number, mobile number and e-mail?

你來倫敦的原因為何？

What is your reason of coming to London?

你對倫敦文化有什麼看法？

What do you think about London culture?

你認為台北與倫敦之間文化上有哪些差異？

What do you think about the cultural differences between London and Taipei?

你比較喜歡待在台北或是倫敦？為什麼？

Do you prefer Taipei or London? Why?

<Identify the function of my soundwork>

你對這CD有什麼看法？

What do you think of the CD?

你在聽的時後有什麼情緒上的反應？

What emotional responses do you have while listening to it?

你有什麼聆聽的經驗是和這些聲音作品有所類似？

Do you have similar listening experiences as the sounds in the CD?

<Observe the present>

你平日在倫敦能聽到哪些聲音？（寫下受訪者的答案）

What sounds of London can you hear in your daily life in London? (Write down the mentioned sounds)

有什麼倫敦聲音是在台北所聽不到的？（寫下受訪者的答案）

What sounds of London do not exist in Taiwan? (Write down the mentioned sounds)

你喜歡哪些倫敦的聲音？（寫下受訪者的答案）為什麼？

What sounds of London do you like? (Write down the mentioned sounds) Why?

你不喜歡哪些倫敦的聲音？（寫下受訪者的答案）為什麼？

What sounds of London you don't like? (Write down the mentioned sounds) Why?

請描述一下倫敦的聲音環境。（寫下受訪者的答案）

Please describe the sound environment of London? (Write down the mentioned sounds)

你對此聲音環境有何看法？

What do you think about the sound environment of London?

<Raise the main issue with a guided structure>

針對你之前所提到的這些倫敦聲音，你會聯想到哪些台北聲音？（給受訪者看他之前提到的聲音）（寫下受訪者的答案）

Based on the London sounds that you just mentioned, what Taipei sounds can you recall? (show the interviewee the sounds s/he mentioned earlier)(write down the mentioned sounds)

過去當你聽到這些台北聲音的同時，你還能聽到哪些其他的聲音？（給受訪者看他之前提到的聲音）（寫下受訪者的答案）

When you were listening to these sounds in Taipei, what other sounds could you also hear? (show the interviewee the sounds s/he mentioned earlier)

就你目前所提到的台北聲音中，有哪些是和倫敦聲音相同或類似的？（給受訪者看他之前提到的聲音）（寫下受訪者的答案）

What sounds of Taiwan exist exactly or similarly as sounds in London?

就你目前所提到的台北聲音中，有哪些是在倫敦所聽不到的？（給受訪者看他之前提到的聲音）

What sounds of Taiwan do not exist in London?

<Identify cross-culture and nostalgia through preference of sounds >

就這些相似或相同的聲音中，你會偏好哪些台北聲音勝過於倫敦聲音？為什麼？（給受訪者看他之前提到的聲音）

Among these similar sounds, what Taipei sounds do you like more than London sounds? Why?

如果可能，你來倫敦時，會想把哪些台北聲音帶過來？為什麼？

Despite of the possibilities, what Taipei sounds would you bring over when you come to London? Why?

你在倫敦時會想念台北的什麼聲音？

What Taipei sounds do you miss when you are in London? Why?

就目前你已提到的各種聲音來看，哪些倫敦聲音在和台北聲音相比之下，是你較偏好的？為什麼？（給受訪者看他之前提到的聲音）

What London sounds do you like more than Taipei sounds? Why?

<Raise the main issue in the real life>

當你在倫敦時，你曾回想過一些台北的聲音嗎？

When you are in London, do you recollect any sounds of Taipei?

這些聲音是什麼？

What are they?

這些台北聲音會讓你想起一些對台北的記憶嗎？

Do these sounds of Taipei remind you of some memories of Taipei?

這些記憶為何？

What are these memories?

當你回想這些記憶時，你有什麼情緒上的感受嗎？

When you think about these memories, how do you feel emotionally?

<Identify characters of cross-culture through the association of sounds>

當你在台北時，有什麼台北聲音對你是不重要或沒意義的？（寫下受訪者的答案）

When you are in Taipei, what sounds of Taipei are not important or mean nothing special to you? (write down the mentioned sounds)

當你在倫敦時，這些台北聲音對你是否變得有意義了？（給受訪者看他之前提到的聲音）

When you are in London, does any of the sound of Taipei you just mentioned become meaningful to you? (show the interviewee my notes)

如果答案是「是」，請說明有哪些意義。

If yes, what are the meanings/feelings?

還有哪些其他台北的聲音是對過去在台北時的你並不重要或無特殊意義但是對現在身在倫敦的你卻變得有意義的？為什麼？請說明有哪些意義。

What are other sounds of Taipei that were unimportant/meaningless to you when you were in Taipei but now being important/meaningful to you in London? Why? Please explain the meaning.

有哪些台北的聲音是對過去在台北時的你很重要或有特殊意義但是對現在身在倫敦的你卻變得不重要或沒有意義的？為什麼？

What sounds of Taipei are important/meaningful to you when you were in Taipei but now being unimportant/meaningless to you in London? Why?

<Judge and commend global and local phenomena on soundscape>

你認為台北的聲音環境和倫敦的聲音環境很不一樣嗎？

Do you think the sound environment of Taipei is very different from the sound environment of London?

依你的看法，是什麼原因使兩環境聽起來不一樣？

In your opinion, what are the reasons that cause their difference?

你認為將來這兩個聲音環境會變的很類似嗎？

Do you think the two sound environments will be alike in the future?

你希望這兩個環境聽起來很類似或很不同？

Do you like them to sound similarly or differently?

為什麼？

Why?

<Willingness of joining a community>

你會不會想要知道其他台北人在倫敦聽聲音的經驗？

Do you like to know other Taipei sojourners' listening experiences in London?

你願意和他們分享你在倫敦聽聲音的經驗嗎？

Would you like to share your listening experiences with them, too?

<Reveal the interviewee's general impression of Taipei sounds while being in London>

請形容台北的聲音環境。

Please describe the soundscape of Taipei.

和倫敦的聲音環境相比，你對台北的聲音環境有什麼看法？

Comparing it to the soundscape of London, what do you think of the soundscape of Taipei?

<Identify nostalgia and its relationship to sound>

你有沒有在倫敦想家過？

Have you experienced homesickness in London?

是什麼原因讓你想家的？

What makes you feel homesick?

什麼聲音是會讓你家想的？

What sounds make you homesick?

當你很想家時，你有沒有就回去？

When you felt homesick badly, did you go home?

為何沒 / 有？

Why yes/not?

當你想家時，會想要聽什麼樣的聲音？

When you are homesick, what sounds do you want to hear?

From the pilot interview with the interviewee B, some thoughts were considered for improving the pilot interview with the interviewee C:

a. The venue of the interview

Being different from the pilot interview with the interviewee A, the second pilot interview was conducted in the café where the interviewee B visited often. Although there were a lot of noises around the café, we felt ease at conversing. The noisy environment seemed to stimulate our thoughts and emotions in a positive way.

b. The background of the interviewee

The interviewee B was a PhD candidate. Because of the analytical training of her study, she was very careful at listening to the words I used for the interview questions. At the same time, she questioned a few words with concepts that I could not clarify immediately. For example, culture, meaning, importance and share. My interview questions thus gained improvement from her academic knowledge.

c. The number of interviewees and the number of nominations of sounds

Through the pilot interview, the interviewee B mentioned a lot of sounds that were interesting for me to record from the field. It would have been an exhausting task if I had many interviewees participated and many sounds suggested by each interviewee for field recording. For my interest in the process of listening, I believe that it is appropriate to have few interviewees to conduct a detailed investigation. At the same time, the number of sounds for field recording, provided by the interviewees, had to be limited.

d. Nomination through recollection or comparison

She expressed that she did not have the habit of recalling Taipei sounds. I thus encouraged her to talk about Taipei sounds through preference, i.e. likes and dislikes. It seemed to be an accessible approach. Exemplary questions: Imagine you were in Taipei/London, at your favourite place, what sounds could you hear? Imagine you were in Taipei/London, at your most disliked place, what sounds could you hear? By doing so, comparison became a method to understand a person's listening experiences.

e. The design of the interview questions

The interviewee B felt that my interview questions seemed to ask her to answer in a way I preferred. To remove this suspicion, I needed to embrace diverse responses from the interviewees when designing the interview questions.

f. The timelines of sounds

There seemed to involve two possible timelines to organize sounds mentioned by the interviewee. One is based on the chronological history of the interviewee. It is from childhood to the present. The other one is the chronological history of the Taiwan soundscape. It is from the disappeared sounds in the past to the new sounds at the present.

3. Pilot interviewee C:

7th July 2005, 5:40-7pm, the kitchen area of 11 Chesterman House, New Cross

In the third pilot interview, the interview questions were very similar to those in the second pilot interview. Inspired by the experience gained in the second pilot interview, comparison, i.e. to find a personal preference, was developed as a method to understand the interviewee's views about London and Taipei sounds.

<Personal details, background, opinions of the environment>

你目前在倫敦從事什麼工作？

What do you do in London?

你在哪裡工作 / 唸書？

Where do you work/study?

你現在住倫敦哪裡？

Where do you live in London?

你家在台北哪裡？

Where is your home in Taipei?

你來倫敦多久了？

How long have you been to London?

你上次什麼時候回家？

When was your last time returning home?

你有多常回去一次？

How often do you return home?

下次會什麼時候回去？

When are you going home next time?

你多常和台灣的家人、朋友聯絡？

How often do you contact your family or friends in Taiwan?

你來倫敦之前是從事什麼工作？

What did you do before coming to London?

你可不可以依時間先後順續大概說明你在台北生活的歷史？

Could you give a general chronological history of your life in Taipei?

你可不可以依時間先後順續大概說明你在倫敦生活的歷史？

Could you give a general chronological history of your life in London?

可不可以給我你在台北及倫敦的聯絡電話、住址、大哥大、e-mail？

May I have your London and Taipei contact address, telephone number, mobile number and e-mail?

你來倫敦的原因為何？

What is your reason of coming to London?

你喜歡倫敦的哪一點？

What do you like about London?

你認為台北與倫敦有哪些文化上的差異？

What do you think about the cultural differences between London and Taipei?

你比較喜歡待在台北或是倫敦？為什麼？

Do you prefer Taipei or London? Why?

<Observe the present>

你平日在倫敦能聽到哪些聲音？

What sounds of London can you hear in your daily life in London? (Write down the mentioned sounds)

你喜歡哪些倫敦的聲音？

What sounds of London do you like? (Write down the mentioned sounds)

為什麼？

Why?

你不喜歡哪些倫敦的聲音？

What sounds of London you don't like? (Write down the mentioned sounds)

為什麼？

Why?

請描述一下倫敦的聲音環境。

Please describe the sound environment of London? (Write down the mentioned sounds)

你對此聲音環境有何看法？

What do you think about the sound environment of London?

<Observe the past>

你喜歡哪些台北的聲音？

What sounds of Taipei do you like? (Write down the mentioned sounds)

為什麼？

Why?

你不喜歡哪些台北的聲音？

What sounds of Taipei you don't like? (Write down the mentioned sounds)

為什麼？

Why?

請描述一下台北的聲音環境。

Please describe the soundscape of Taipei.

你對此聲音環境有何看法？

What do you think of the sound environment of Taipei?

<The past influences the present—identify cultural displacement and the intention of globalisation>

你認為台北的聲音環境和倫敦的聲音環境很不一樣嗎？

Do you think the sound environment of Taipei is very different from the sound environment of London?

依你的看法，是什麼原因使兩環境聽起來不一樣？

In your opinion, what are the reasons that cause their difference?

你認為將來這兩個聲音環境會變的很類似嗎？

Do you think the two sound environments will be alike in the future?

你希望這兩個環境聽起來很類似或很不同？

為什麼？

Do you like them to sound similarly or differently?

Why?

有哪些台北聲音是在倫敦所聽不到的？

What Taipei sounds cannot be heard in London?

有什麼倫敦聲音是在台北所聽不到的？

What London sounds cannot be heard in Taipei?

你覺得有哪些台北聲音是和倫敦聲音相同或類似的？

What Taipei sounds and London sounds do you think are similar?

就這些相似或相同的聲音中，你會偏好哪些台北聲音勝過於倫敦聲音？為什麼？

Among the similar sounds, what Taipei sounds do you like more than London sounds? Why?

哪些倫敦聲音在和台北聲音相比之下，是你較偏好的？為什麼？

Among the similar sounds, what London sounds do you like more than Taipei sounds? Why?

<Study cultural displacement through personal preferences (expect to reflect from the Why questions)>

在倫敦，請選一個你最喜歡的地方和時間。請形容這個地方的聲音。

Please select your favourite place and time in London. Please describe sounds of this place.

你最喜歡其中哪一個聲音？為什麼？

What sounds do you like most? Why?

這地方能讓你聯想到台北的什麼聲音？為什麼？

Can this place remind you of some sounds of Taipei? Why?

在倫敦，請選一個你最不喜歡的地方和時間。請形容這個地方的聲音。

Please select your most disliked place and time in London. Please describe sounds of this place.

你最不喜歡其中哪一個聲音？為什麼？

What sounds do you dislike most? Why?

這地方能讓你聯想到台北的什麼聲音？為什麼？

Can this place remind you of some sounds of Taipei? Why?

想像你在台北，一個你最喜歡的地方和時間。請形容這個地方的聲音。

Imagine that you are in your favourite place and time in Taipei. Please describe sounds of the place.

這其中哪一個聲音你最喜歡？為什麼？

Among them, what sounds do you like most? Why?

想像你在台北，一個你最不喜歡的地方和時間。請形容這個地方的聲音。

Imagine that you are in the place and time that you dislike most in Taipei. Please describe sounds of the place.

這其中哪一個聲音你最不喜歡？為什麼？

Among them, which sounds you don't like most? Why?

你喜歡倫敦的什麼聲音？最喜歡的是？

What London sounds do you like? What is your most favourite?

你喜歡台北的什麼聲音？最喜歡的是？

What Taipei sounds do you like? What is your most favourite?

如果拿你這兩個最愛的聲音相比，你較偏愛哪一個聲音？為什麼？
Comparing the two of your favourite sounds, which one do you prefer? Why?

在倫敦，請選一個你很常在的地方和時間。請形容這個地方的聲音。
Please select a place and time where you go often in London. Please describe sounds of the place.

這地方能讓你聯想到台北的什麼聲音？為什麼？
Can this place remind you of some sounds of Taipei? Why?

想像你在台北，一個你很常在的地方和時間。請形容這個地方的聲音。
Imagine you are in a place and time that you go often in Taipei. Please describe sounds of the place.

這其中哪一個聲音你最喜歡？為什麼？
Among them, what sounds do you like most? Why?

如果要你介紹倫敦人一個在台北的聲音，你會選擇什麼聲音？為什麼？
If you have to introduce a Taipei sound to a Londoner, what sounds would you choose? Why?

當你在台北打包準備來倫敦時，你會選些照片放在你的行李箱中。如果可能，你會從台北帶著什麼聲音和你到倫敦來？為什麼？
When you are packing your luggage for coming to London, you might select some photos and put them in the bag. If possible, what sounds would you bring from Taipei with you to London? Why?

<The experience of recollection from London>

當你在倫敦時，你曾回想過一些台北的聲音嗎？
When you are in London, do you recollect any sounds of Taipei?

這些聲音是什麼？
What are they?

這些台北聲音會讓你想起一些對台北的記憶嗎？
Do these sounds of Taipei remind you of some memories of Taipei?

這些記憶為何？
What are these memories?

當你回想這些記憶時，你有什麼感受？
When you think about these memories, how do you feel emotionally?

<Identify nostalgia and its relationship with sound>

你有沒有在倫敦想家過？
Have you experienced homesickness in London?

你在倫敦時會不會想念台北的什麼聲音？
Have you missed some sounds of Taipei when you are in London?

是什麼原因讓你想家的？
What makes you feel homesick?

當你很想家時，你有沒有就回去？
When you felt homesick badly, did you go home?

為何沒/有？
Why yes/not?

當你想家時，會想要聽什麼樣的聲音？

When you are homesick, what sounds do you want to hear?

After the pilot interview with the interviewee C, there are some points I would like to mention here:

a. When I interviewed the interviewee B, she felt that it was easy for her to talk about her preference of sounds. However, for the interviewee C, she felt that it was difficult for her to tell a preference. Instead, she felt more confident with the interview questions that invited her to judge the nature of sounds as being happy/unhappy or clean/dirty. I need to find a way to guide the interviewees not to tell a preference of Taipei sounds but to describe Taipei sounds of the places they choose.

b. If I want to identify the differences between Taipei and London sounds, I need to ask interviewees questions about why Taipei and London sounds are different from each other. Logically, this aim cannot be achieved simply by asking the interviewees to choose a preferred/non-preferred sound.

c. If the research wants to emphasize more on cultural displacement than nostalgia, the investigation of nostalgia should be extended to include other emotional responses about Taipei sounds. By doing so, diverse emotions relating to cultural displacement can be revealed.

B. In Taiwan

Between 16th July and 28th Aug 2005, I was in Taiwan. I asked my Taiwanese friends a few questions that were adapted from the pilot interview questions conducted in London. The design of the questions was aimed at understanding my Taiwanese friends' opinions of cultural differences between one foreign country and Taiwan through sounds. The questions were developing as the number of friends I asked was increasing. Here I display the questions I asked them:

1. 16th July 2005

1) Interviewee A'

你上次出國是去哪一國？

What foreign country did you go last time?

你覺得在聲音上兩國的文化有那些不同？

On the sonic wise, what are the cultural differences between the two countries could you feel?

2) Interviewee B'

你上次出國是去哪一國？

What foreign country did you go last time?

你覺得兩國的文化有那些不同？你有聽到哪些聲音？

What cultural differences exist between the two cultures? What sounds could you hear?

3) Interviewee C'

你上次出國是去哪一國？

What foreign country did you go last time?

讓你印象最深刻的經驗是什麼？為什麼？

What experiences impress you most? Why?

2. 19th Aug 2005

1) Interviewee D'

你上次出國是去哪一國？

What foreign country did you go last time?

有什麼台北的聲音會讓你想到日本？

What sounds of Taipei remind you of Japan?

有什麼台灣聲音取代日本聲音會讓你覺得台灣很日本？

By replacing what Japan sounds with what Taiwan sounds can you feel Taiwan is very Japanese?

3. 20th Aug 2005

1) Interviewee E'

你上次出國是去哪一國？

What foreign country did you go last time?

當你在台北時，有什麼聲音會讓你想到斐濟？

When you are in Taipei, what sounds remind you of Fuji?

有什麼台灣聲音取代斐濟聲音會讓你覺得你是在斐濟？

By replacing what Fuji sounds with what Taipei sounds can you feel that you are in Fuji?

4. 28th Aug 2005

1) Interviewee F', G', H' I'

在你每天的日常生活中，有什麼聲音會讓你想到帛琉？

In your everyday life in Taipei, what sounds remind you of Palau?

可不可以談一下你每天規律的日常生活？是怎麼進行的？

Could you talk about your everyday routine? How does it proceed?

請從這些日常生活中選一個地點。

Please select a site from the daily routine.

把什麼辦公室的聲音去除並加入什麼帛琉聲音會讓你覺得辦公室的聲音很像帛琉？

By taking away what office sounds and adding in what Palau sounds can you feel that the office sounds like Palau?

With the questions I posed to my Taiwanese friends in Taiwan, I could receive responses from most of them. However, because the formal interview questions I needed for the research were focused on Taipei sojourners in London, it was not appropriate to use the questions developed from the Taiwanese people in Taiwan. Nevertheless, because the questions posed to my Taiwanese friends in Taiwan involve the issue of cross culture, there were some points raised and worthy to be considered for the research:

Firstly, some of my Taiwanese friends in Taiwan had returned from their last trip abroad for a long time. Asking them to recall the listening experiences of the foreign country was not an easy task for them. Secondly, because most of the friends I asked did not stay abroad for a long time, when I asked them to compare the listening experiences between the foreign country and Taiwan, they could not offer in-depth cultural information of the foreign country. From the above two reflected points, the limits of the interviewees' duration of stay in London and the duration of returning to Taipei for a short break have to be set. By doing so, I hope that the interviewees can offer the research sufficient information about cultural differences between London and Taipei.

Appendix 12: Extracted transcripts of the interviewees' responses to the CD *London and Taipei*

(The texts with “_____” highlight the keywords of the interviewees' views)

1. Interviewee A on 26th Dec 2005— Having imagination is the key to understand the CD

IA (Interviewee A): My thoughts are... in the recording, there are sounds of pauses from time to time, sounds are not continuous

Chen: Are you sure it's not the CD having a problem?

IA: Shouldn't be.

Chen: Perhaps the CD is not made properly.

IA: To understand that whether I would associate with Taipei sounds or not when I hear London sounds, there are a few elements to be considered: Is the interviewee an imaginative person? If he is not an imaginative person, not very sensitive, all I hear might just be sounds. I don't imagine that much. I am aware of many things after reading the summary or hint. Then I listened to the CD to realise I can pay attention on these things. I notice these things because I am reminded by someone to do such an experiment. For the general people, they might go through sub-consciousness. They don't notice it.

Chen: May I ask you, when you listen to the CD, are there sounds relating to your daily life?

IA: From my memory, because I don't remember very clearly, the Heathrow piece might relate. It is because I pick up my friends in Heathrow from time to time. It is also because that I like transportation tools. The other thing is the market. It is a Taiwanese one. It is because that I grew up next to a market. I feel that if that thing link to (?) strongly, you can link it naturally. That's all my feedbacks.

...

2. Interviewee B on 5th Jan 2006— To compare sounds

Chen: Could you tell me what you think of the CD?

IB: Some do have differences but some are very similar.

Chen: What are the differences?

IB: Sounds of entering a shop is very different from the one of Taiwan.

Chen: What is the difference?

IB: There are sounds of the automatic bell ringing in Taiwan but they do not exist in Britain.

Chen: What is the automatic bell ring?

IB: It is when you entering 7-11, the bell 'ding-don' and the door opens. In Taiwan, the staff says 歡迎光臨 (welcome), but over here they don't do it. Perhaps it is because that there are too many customers so they don't say it.

Chen: With or without saying it, does it affect you emotionally? Or your preference?

IB: I don't like the Taiwanese kind of the convenient store.

Chen: You don't like people saying this to you?

IB: By entering the convenient store, I sometimes feel that I've been watched by the staff. Here in Britain is ok.

Chen: So you prefer to enter and leave alone quietly.

IB: Yes yes yes.

...

Chen: Could you identify sounds in the CD? Have you experienced them?

IB: I couldn't identify sounds of entering the newsagent in the UK. I realised it after reading the text. I couldn't identify sounds of supermarket, either.

Chen: It is because...?

IB: It is too quiet. There are not many people talking. So it is not clear.

...

3. Interviewee C on 10th Jan 2006— The CD inspires her to generate imaginations

IC: For the first time, I listened to the CD with proper stereo speakers. I was not listening to it seriously. I walked around and listened to it. I did not listen carefully to notice that there is a juxtaposing content. But this time I listened with a Walkman. Even if I walked about, I could hear it well. So I can feel the similarity between sounds of the Beitou Market and call-outs of Charing Cross newspaper vendor. I

personally feel that the Beitou Market is better to be compared to the Lewisham Market over here. By doing so the sense of a Taiwanese market can be more emphasised.

Chen: Have you been to the Lewisham Market?

IC: Yes, because it has call-outs like Beitou Market like something for the price of something, fresh strawberries, two for one pound or three for one pound that sorts. The two markets echo well to each other.

Chen: So, if you were I, you would use...

IC: I would use... because they are both markets and also the call-out sounds.... They are similar. Because in the market, they would say something for some money, this pile for one hundred dollars... Here is the same. They say this pile for one pound or two pounds fifty... So their call-outs echo to each other.

Chen: Do you have other thoughts when you were listening?

IC: The section of the hair drier is so realistic. When you are drying your hair, you can hear the nearby sounds of TV, the family and friends. The feeling is just like being at home. It is so real.

Chen: You are the only one who can understand that track. Probably you are the only person who blow-dries the hair.

IC: Really? It is really real. The sound is subtle.... I felt the same when I blew dry my hair in Taiwan in the past. But the feeling of blow-drying the hair here is alright, because you don't leave the TV on when you dry your hair while being alone at home.

Chen: Many people I asked all told me that they don't blow-dry their hair. It is difficult to find a person who can tune with me. Have you had other thoughts from the CD?

IC: These two are the most impressive ones... Oh, also, the track about Taipei metro station and Victoria tube station, that is, the one about tube station and Taiwanese metro station. They are quite different. I could tell that sounds of London tube and Taiwanese metro are different.

Chen: You mean when there are sounds overlapping, they...

IC: Yes, it becomes very special. Also, there are sounds of door closing. Sounds of Taiwan are 'din-ton-din-ton'. Over here sounds are 'di-di-di-di'.... For many sounds, you use two different themes to overlap and you overlap really well. It can make you feel that you are obviously in London, but you think about sounds of Taipei. I think the connections are perfect.

Chen: When you said there is good connection, what is the feeling like?

IC: You don't feel that sounds do not go well with each other. ... For example, before you juxtapose these two sounds together, you would not think that they are of the same type or they can go together. But when you put some sounds together, they seem to melt well into one unit.

Chen: What is that melt-into-one-unit feeling like to you? Are you in London, Taipei or somewhere else?

IC: Sometimes you feel that you are just right in the situation, in the station or something.

Chen: You hear sounds of London, then sounds of Taipei add in, where do you feel you are?

IC: I still feel that I am in London. It is not quite as the background music, but it allows you to recall easily that... ah, these are sounds of Taipei.

Chen: So these sounds take you to associate Taipei but you are still in London. Your feel the process of building associations is very smooth.

IC: Yes. There is no gap to think about problems of sounds. They give me no hesitation to think about sounds of Taipei.

Chen: Do you have such an experience usually, that is, recall sounds suddenly?

IC: Alright.

...

4. Interviewee D on 30th Dec 2005— She often listens with her imagination, not always follow the sounds of the CD

Chen: You have listened to the CD once?

ID: Yes.

Chen: What do you think about it?

ID: Firstly, I try to find out what sounds are not included in the CD, according to the content. Secondly, I wonder what sounds I have experienced in the past particularly when I just arrived here, which had larger impact. Because I have been here for 2 years so many things are blur. When I listen to the 2nd times, which is now, the 5th track about 7-11, I have strong feelings.

...

5. Interviewee E on 27th Dec 2005— Comfortable unedited sounds

Chen: What did you feel when you were listening to it?
 IE: I didn't fall asleep. I feel that it sounds pretty good. What I mean 'it's good' is not about the rhythm being nice for listening. It's very regular.
 Chen: What kind of regularity is it?
 IE: I feel that there is a kind of rhythm. So I kept listening, it's rather comfortable, except the voices of people, which is noisy.
 Chen: What sounds make you feel comfortable?
 IE: Sounds of flights taking off. It's quite natural. Perhaps I haven't heard unedited sounds with concentration for a long time.
 Chen: You mean non-musical sounds?
 IE: Yes, it should be like this, because normally you would not use headphones to listen to musical sounds.
 Chen: When you listen, wearing the headphones made you listen with concentration?
 IE: Mmm, a bit.
 Chen: And you feel comfortable because of regularity?
 IE: Mmm.
 Chen: What did you think when you were listening?
 It's ok if you don't have an answer.
 IE: Perhaps it was because I was watching a film before and after listening, I thought about the scenario of the film when I listened...
 Chen: What did you watch?
 IE: Eternal Sunshine on the Spotless Mind
 Chen: How did you relate them together?
 IE: I don't know. Because I stopped watching it halfway to listen to the CD, possibly I still have some thoughts in the scenario of the film.
 Chen: What were your thoughts?
 IE: Thinking about the scenario all the time.
 Chen: Really?
 IE: Sounds you recorded are very daily life basis, so even if you listen with concentration, you don't need to do much effort. So it's easy to think about something else, even if you listen with the headphones. Interestingly enough, after listening to the CD, I watched the film with the headphone, I noticed there were so many sounds I have never heard.
 ...

6. Interviewee F on 27th Dec 2005— When listening to the CD, the interviewee's understanding of the instruction causes his dissatisfaction with the degree of imagination

Chen: You said that you have listened to the first 7 tracks, right?
 IF: Yes.
 Chen: Could you tell me what do you think about the CD after listening?
 IF: Because I have read your instruction, I was asked to imagine. So I tried to think what sounds of Taipei I could think when listening to sounds of London in the CD. But when I heard the voice of the old woman in track3, I was shocked badly, because she ruined the room of my imaginations. In fact I am not sure whether you have mixed sounds like this in track 1 and 2. I think so. I could hear them later on.
 Chen: What sounds were you imagining that were ruined by the voice of old woman?
 IF: When I listened to the sounds, I thought where or what situation I was in Taipei. I imagined what I was doing something in Taipei. But when I heard the voice of the old woman, my imagination was cut.
 Chen: You returned to London immediately?
 IF: Yes yes yes. There is no room for imagination. This is a thought in general.
 Chen: Is it your personal reason toward the old woman?
 IF: No. Because the links between sounds of London and sounds of Taipei is established by my imagination, but you have put the sounds of Taipei in, so I cannot take over you to establish my thoughts. You've narrowed my imagination. So I have to link this sound to sounds of market, and when I buy things, I can hear this sound "ding-don 歡迎光臨" (welcome). I cannot (?) to imagine. I haven't listened to the last 2 tracks, because when I listen, I skip around. But there is something wrong, I replay. I haven't listened to the last 2 tracks.
 ...

7. Interviewee G on 20th Jan 2006— Sounds unfold naturally

Chen: What do you think about the CD?

IG: Do you mean my feeling of it? In the mid there are some insertions ... When I read the content of the CD, I thought they were in sections. But later when I listened to them, they connected so naturally. To some of them, I can sense... such as 7-11 and metro.

Chen: Why do you choose these two?

IG: Particularly 7-11, because sounds of 7-11's 'ding-ton-din-ton' is very representative for 7-11. Also, there is the voice of the guy talking in the newsagent. I don't know why but I am impressed most by the sound. The reason for choosing the metro track is because metro's 'ke-lun-ke-lun' sound is different from London tube sounds. London tube has 'quiii—' sound but metro has 'ke-lun-ke-lun'.

8. Interviewee H on 24th Jan 2006— Using familiar sounds for emotional presentation

Chen: How do you feel about the CD?

IH: It is pretty interesting.

Chen: How is it interesting to you?

IH: I feel that the section of Beitou Market is very interesting. There are many sounds of people calling out such as one hundred, two hundred. I feel so familiar with it.

Chen: Have you had such an experience?

IH: I used to go to the market with my mum every week, except having an exam.

...

Chen: Have you got other thoughts?

IH: Do you interweave all sounds?

Chen: Yes.

IH: That's why I often hear Chinese as well as English.

Chen: Does it confuse you?

IH: For the very beginning, aren't there sounds about Victoria Line and Danshui Line being played? At the end, I felt it was all about the sense of Victoria Line. When I listened to the later track, I noticed that you mixed sounds of selling newspaper and sounds of the market.

Chen: Do you feel that this effect is similar to your, not reality, but emotion? That is, sometimes you don't know where you are.

IH: Yes, sometimes when I walk in the London streets, then I hear some sounds or see some sceneries, I would recall ways of Taipei. It is very much like an emotional presentation. What you hear and feel reflect two different things, but in fact, there is only one side operating.

Chen: Could you make an example?

IH: For example, when I took DLR, I thought about the feeling of taking Mu-Cha Line. The flowing image in my mind is of Mu-Cha Line, but in reality I am taking DLR.

...

Chen: Are you talking about the overall feeling?

IH: It is not an overall. It is like two narratives of a book proceeding separately but in fact, they happen at the same time.

...

9. Interviewee I on 10th Jan 2006— It's an album of environmental sounds only

Chen: Could you tell me your thoughts about the CD?

II: In the beginning I was very curious about it. Then I listened to it very seriously. There were people talking in the airport. I did not listen to the noisy sounds but what the man in the background was saying... I heard the broadcast when someone was talking. Then I seemed to hear that someone was speaking Mandarin. Then I heard the airport staff spoke Mandarin. I firstly heard a walking-pass person speaking Mandarin then the airport staff said that the flight was for Taiwan or somewhere, anyway, s/he spoke Mandarin. That's it. This is the first one.

Chen: What was the reason that made you curious in the first instance?

II: I had never heard of an album that includes environmental sounds only, so I wanted to listen what was involved. In the beginning, the reason I felt very interesting was because I heard someone speaking Mandarin. Are they in the UK airport? Why are there people speaking Mandarin?

Chen: So it is because people speaking Mandarin in the British environment.

...

10. Interviewee J on 25th Jan 2006— She enjoys listening to Taipei sounds despite that she does not understand the role of the CD

IJ: I have listened to it, last night ... once. I did not quite understand it. I just listened to it. I don't know what you are going to ask me.

Chen: Apart from not knowing what I am going to ask, do you have other thoughts, such as what did you feel or think when you listen?

IJ: I did not think of something particularly. I liked very much listen to sounds of Taipei.

Chen: Do you mean all parts that contain sounds of Taipei?

IJ: I like to listen to them. But I don't listen to them very well.

Chen: What do you mean by listening well? You mean the volume is not loud enough?

IJ: The volume is not loud enough. Because I would like to catch other peoples' secrets but I cannot hear them. I can only tell that they are speaking Mandarin.

Chen: Why do you think that you would like to listen to the parts of Taipei?

IJ: Probably I have not heard of Chinese for a long time. It is rarely heard over here. Therefore, as long as I hear Chinese, I pay more attention to it. Like the market, I particularly miss that sound.

...

Chen: Are you less sensitive to the parts involving London?

IJ: Yes, I just let it pass, because they are what I hear here everyday. Because I don't understand some of them, I passed them from time to time. If I could get it, I got them. If I could not, it was fine. I didn't try hard to understand them.

Chen: When did you return to Taiwan last time?

IJ: It was one year ago, last Xmas.

Chen: Apart from noticing parts of Taipei, do you have any other thought? For example, what would you think when you hear some sounds of the CD? Or what Taipei experiences are recalled? Or what London experiences are recalled?

IJ: No really... there are only sounds of airplanes. Because there are many airplanes flying over our place, we can hear sounds of airplanes flying over. When you hear sounds of airplanes, you feel like to go home. That's it.

Appendix 13: The interviewees' 'chosen places' in London

In the sixth session of the interview, I documented the interview and surrounding environmental sounds throughout the interviewees' 'on-the-way-home' journeys. In the journeys, I asked the interviewees to choose a place to stop to talk about their listening experiences in depth. This 'chosen place' is somewhere they could relate London to Taipei for any reason (e.g. visual, aural, emotional etc.).

Interviewee	The 'Chosen Place'
A	The bus stop Y, Angel
B	In front of the Abbey Road Recording Studio, Saint John's Wood
C	The back garden of the communal residence, Deptford
D	The corner shop at Malpas Road, New Cross
E	Leather Lane Market, Chancery Lane
F	Russell Square Gardens
G	The bus stop T, New Cross
H	The market at Angel
I	In front of Boots at Piccadilly Circus
J	In front of Summerfield, Whetstone High Road

Appendix 14: Details of sounds included in the ten soundtracks of *Extended Acoustic Horizons*

The information below was provided in handouts to the visitors of the artwork *Extended Acoustic Horizons* at Brunel University, to assist them to understand the sounds included in the soundtracks.

1. The Interviewee A

London

Sound	<i>The ambience</i>
Information*	<i>The bus stop Y at Angel, 17.02.2006, 4pm</i>

Taipei 1

Sound	<i>Buses approaching, stopping and departing</i>
Information	<i>Gong-Guan (公館) bus stop, 25.03.2006, 5pm</i>

Taipei 2

Sound	<i>Heavy traffic; motorcycles and cars coming and going</i>
Information	<i>Gong-Guan (公館) bus stop, 25.03.2006, 5pm</i>

2. The Interviewee B

London

Sound	<i>The ambience</i>
Information	<i>In front of the Abbey Road Recording Studio, 15.02.2006, 5pm</i>

Taipei

Sound	<i>In MacDonald's, children are playing and laughing while young people are talking</i>
Information	<i>MacDonald's (麥當勞), Guang-Fu Elementary School (光復國小), 29.03.2006, 12:25pm</i>

3. The Interviewee C

London

Sound	<i>The ambience</i>
Information	<i>The back garden of the communal residence, 18.02.2006, 1pm</i>

Taipei

Sound	<i>Music of the refuse-collecting van; people talking and doing things around the van</i>
Information	<i>Zhong-Zheng Road (中正路), Danshui (淡水), 21.03.2006, 7pm</i>

4. The Interviewee D

London

Sound	<i>The ambience</i>
Information	<i>The corner shop, Malpas Road, 24.02.2006, 4:20pm</i>

Taipei

Sound	<i>When a customer is entering, the shop owner asks: "What do you want to buy (你要買啥)?"</i>
Information	<i>A toy store in Ying-Zhuan Road (英專路), Danshui (淡水), 27.03.2006, 2:30pm</i>

* 'Information' includes the place, date and time of sound recording.

5. The Interviewee E

London

Sound	<i>The ambience</i>
Information	<i>Leather Land Market, Chancery Lane, 15.02.2006, 1pm</i>

Taipei 1

Sound	<i>The ambience; people are speaking in Mandarin and Taiwanese</i>
Information	<i>The market in Lane 59, Sec. 5, Nan-Jing East Road (南京東路), 19.03.2006, 12:30pm</i>

Taipei 2

Sound	<i>The voice of a woman that sounds like a mother</i>
Information	<i>The market in Lane 59, Sec. 5, Nan-Jing East Road (南京東路), 19.03.2006, 12:30pm</i>

6. The Interviewee F

London

Sound	<i>The ambience; people walking through the square, some wear high heels</i>
Information	<i>Russell Square Gardens, 25.02.2006, 12:15pm</i>

Taipei 1

Sound	<i>People talking in groups; shoes' sounds that cannot be heard clearly</i>
Information	<i>The square of Chiang-Kai-Shek Memorial Hall (中正紀念堂), 11.03.2006</i>

Taipei 2

Sound	<i>Motorcycles passing through a place</i>
Information	<i>Outside the CKS Memorial Hall (中正紀念堂), 14.03.2006, 5:30pm</i>

Taipei 3

Sound	<i>Old men playing the Hou-Chin (胡琴)</i>
Information	<i>In a corridor by the Da-Xiao Gate (大孝門) of the CKS Memorial Hall (中正紀念堂), 18.03.2006, 9:20am</i>

Taipei 4

Sound	<i>People playing the game of Go (圍棋)</i>
Information	<i>In a corridor by the Da-Xiao Gate (大孝門) of the CKS Memorial Hall (中正紀念堂), 11.03.2006</i>

Taipei 5

Sound	<i>Kids screaming</i>
Information	<i>In a corridor of the CKS Memorial Hall (中正紀念堂), 17.03.2006, 12:20pm</i>

7. The Interviewee G

London

Sound	<i>The ambience</i>
Information	<i>The bus stop T, New Cross, 23.02.2006, 5pm</i>

Taipei 1

Sound	<i>People talking</i>
Information	<i>The side door of Cheng-Chi (政治) University, opposite MacDonald's (麥當勞), 22.03.2006, 4:45pm</i>

Taipei 2

Sound	<i>Students talking; buses passing; 'din-don' sounds from Hi-Life (萊爾富)</i>
Information	<i>The bus stop in front of Hi-Life (萊爾富), the side door of Cheng-Chi (政治) University, 22.03.2006, 5:15pm</i>

8. The Interviewee H

London

Sound	<i>The ambience</i>
Information	<i>The Market at Angel, 18.02.2006, 3pm</i>

Taipei 1

Sound	<i>Taiwanese music for sale</i>
Information	<i>The market at Lane 220, Wu-Xing Street (吳興街), 18.03.2006, 11:30am</i>

Taipei 2

Sound	<i>Street vendors calling out</i>
Information	<i>The market between Lane 157 and 220, Wu-Xing Street (吳興街), 18.03.2006, 11:30am</i>

Taipei 3

Sound	<i>Having a conversation with an old female vendor while buying things from her</i>
Information	<i>The market at Wu-Xing Street (吳興街), 18.03.2006, 11:20am</i>

9. The Interviewee I

London

Sound	<i>Heavy traffic and car horns; a heavy motorcycle is passing</i>
Information	<i>Piccadilly Circus, 18.02.2006, 6pm</i>

Taipei 1

Sound	<i>Motorcycles in heavy traffic and car horns</i>
Information	<i>Sec. 4, Zhong-Xiao East Road (忠孝東路), 15.03.2006, 5pm</i>

Taipei 2

Sound	<i>People talking</i>
Information	<i>The shoe section, ground floor, Sogo Department Store (Sogo百貨), 09.03.2006, 6:30pm</i>

Taipei 3

Sound	<i>Motorcycles passing</i>
Information	<i>The Ren-Ai roundabout (仁愛圓環), 16.03.2006, 5:30pm</i>

10. The Interviewee J

London

Sound	<i>The traffic ambience</i>
Information	<i>Whetstone High Road, 24.02.2006, 11:30am</i>

Taipei 1

Sound	<i>Loud traffic</i>
Information	<i>At the north sidewalk of the junction of Sec. 3, Nan-Jing East Road (南京東路) and Dun-Hua North Road (敦化北路), 16.03.2006, 5:45pm</i>

Taipei 2

Sound	<i>Motorcycles</i>
Information	<i>At the north-east side of the junction of Sec. 3, Nan-Jing East Road (南京東路) and Dun-Hua North Road (敦化北路), 16.03.2006, 5:45pm</i>

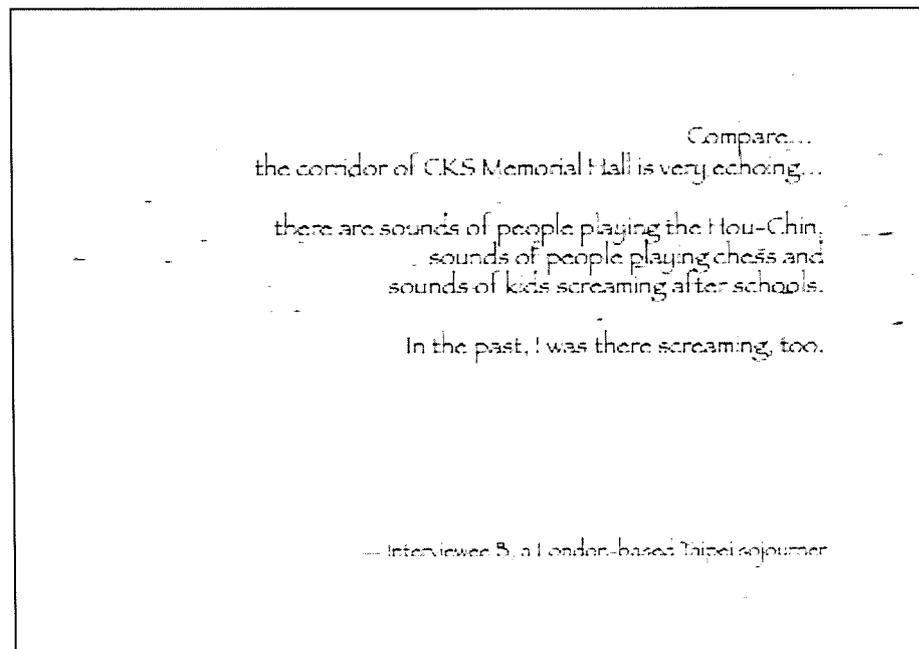
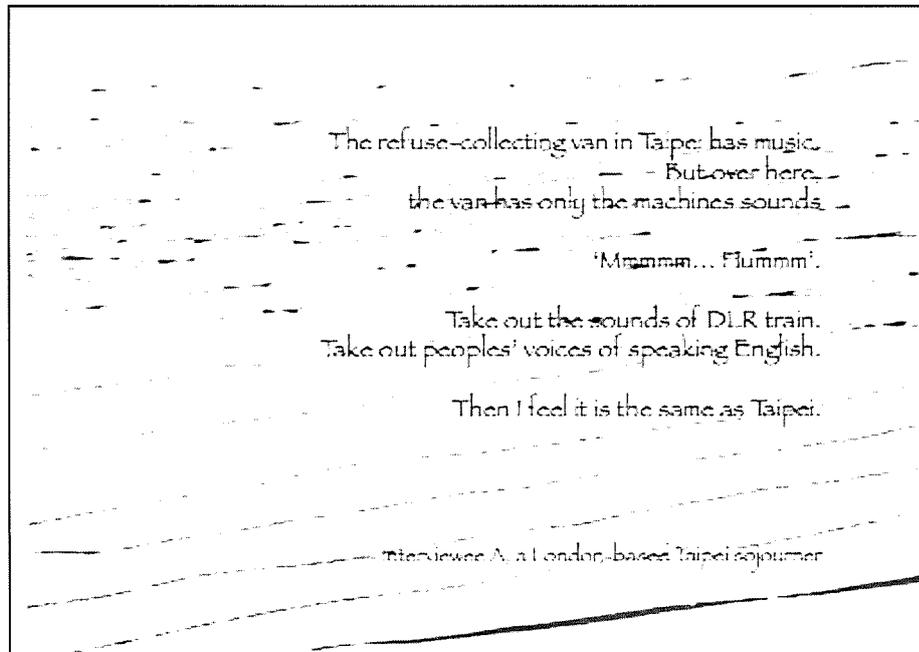
Taipei 3

Sound	<i>Buses</i>
Information	<i>In the bus lane of the west side of the junction of Sec. 3, Nan-Jing East Road (南京東路) and Dun-Hua North Road (敦化北路), 16.03.2006, 5:45pm</i>

Appendix 15: The postcards of *The Inter-soundscapes*

The four postcards below, printed for the artwork *The Inter-soundscapes*, present the edited quotations taken from the transcripts of the interviewees' reasons of nominations (see [Appendix 10](#)).

(Original size: 10.5x14.8cm)



The sky over here is big
so you feel that sounds spread very widely.
In Taiwan, because streets are small and narrow,
sounds are more intensive.

Sometimes I see a lot of young people who
just finish their schools...
it is like being in the area of Cheng-Da University:
there are sounds of students who just finish their lectures.
There are also sounds of buses.

— Interviewee C, a London-based Taipei sojourner

Take out English.
People's call-outs should be
more hyper and spread everywhere.

Playing English songs is strange, too.
Popular Taiwanese songs should be played.
They should be in the karaoke style.

Then they would be alike.

— Interviewee D, a London-based Taipei sojourner

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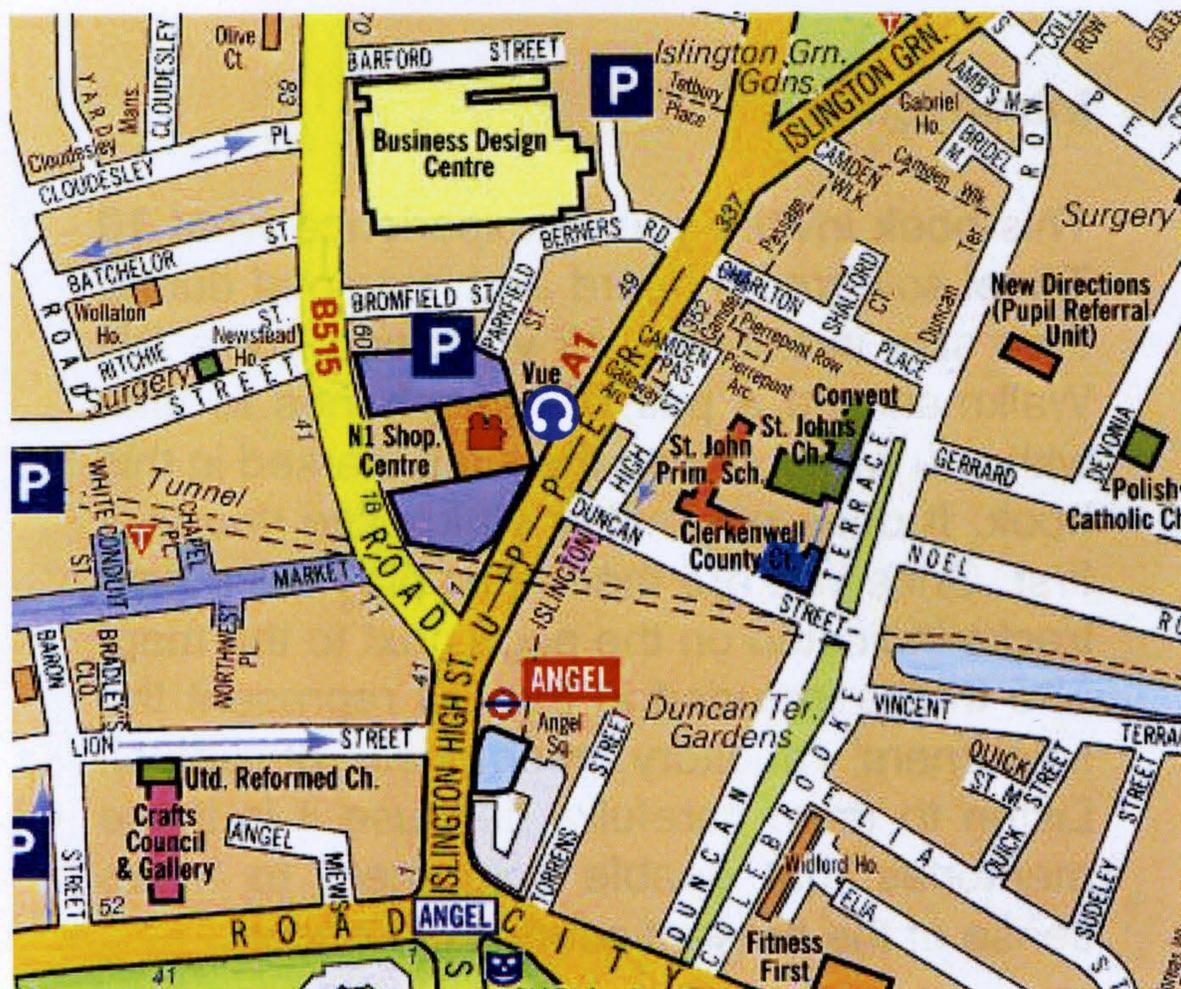
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***Listen to London
through the memories of
Taipei Sojourners***

Introduction

This book invites you to experience what 10 Taipei sojourners heard and imagined during their stay in London. All you need are a CD Walkman and a pair of headphones to take with you when visiting the sites marked in this book. It does not matter which site you visit first. Once you are there, just play the sound tracks indicated on the page next to the map. The tracks included in the CD represent the sojourners' auditory memories of Taipei. Listen to them carefully, because it is these memories that enable sojourners to make sense of the present sounds of London.



 The bus stop Y at Angel

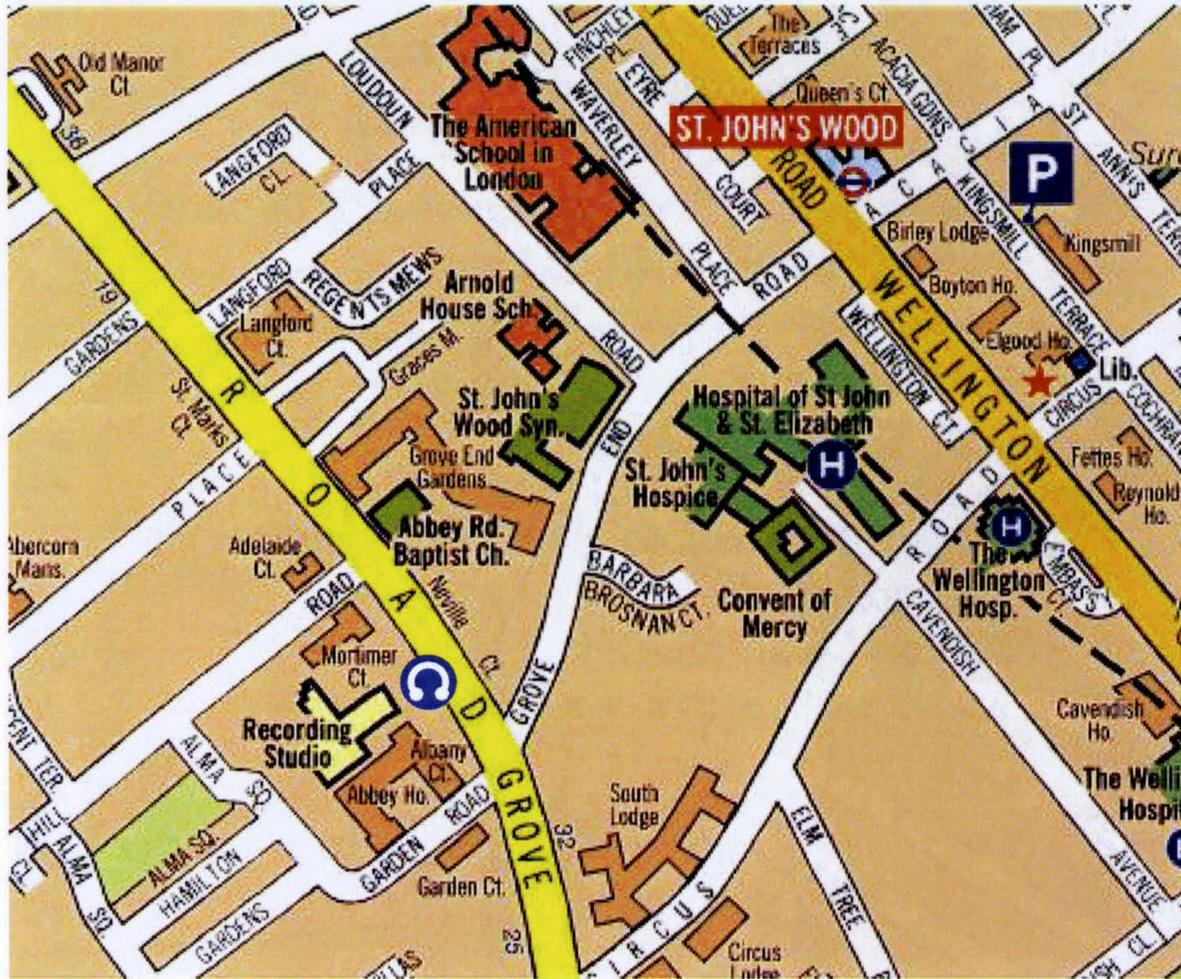
1. Buses approaching, stopping and departing
At Kon-Kwen (公館) bus stop

[Recorded on 25.03.2006, 5pm, 1'03"]

2. Heavy traffic; motorcycles and cars coming
and going

At Kon-Kwen (公館) bus stop

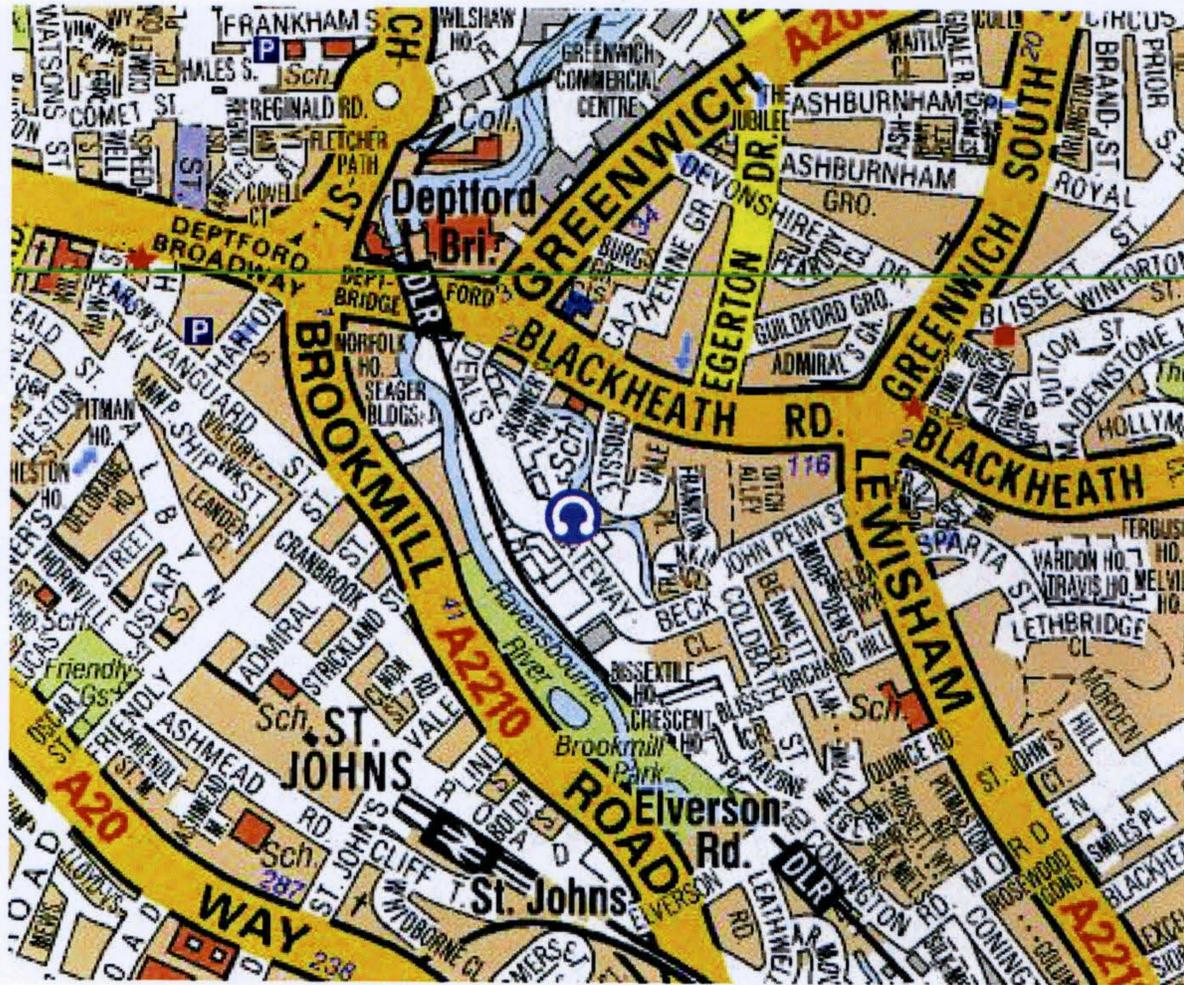
[Recorded on 25.03.2006, 5pm, 1'08"]



 In front of the Abbey Road Recording Studio

3. Children are playing and laughing
while young people are talking
At MacDonald (麥當勞),
Kwan-Fu Primary School (光復國小)

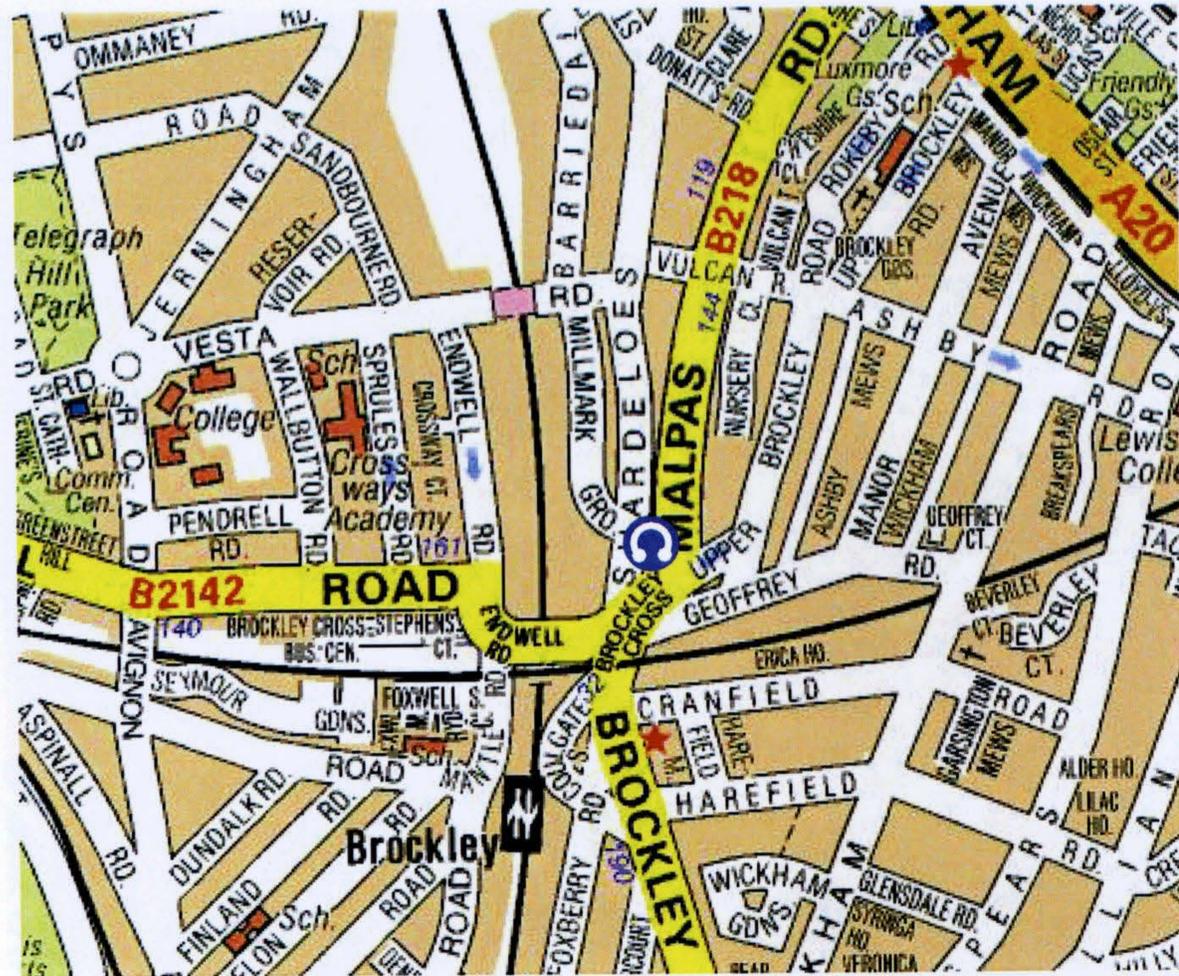
[Recorded on 29.03.2006, 12:25pm, 3'07"]



 The back garden of the communal residence

4. Music of the refuse-collecting van; people talking and doing things around the van
At Chon-Chen Road (中正路), Tamsui (淡水)

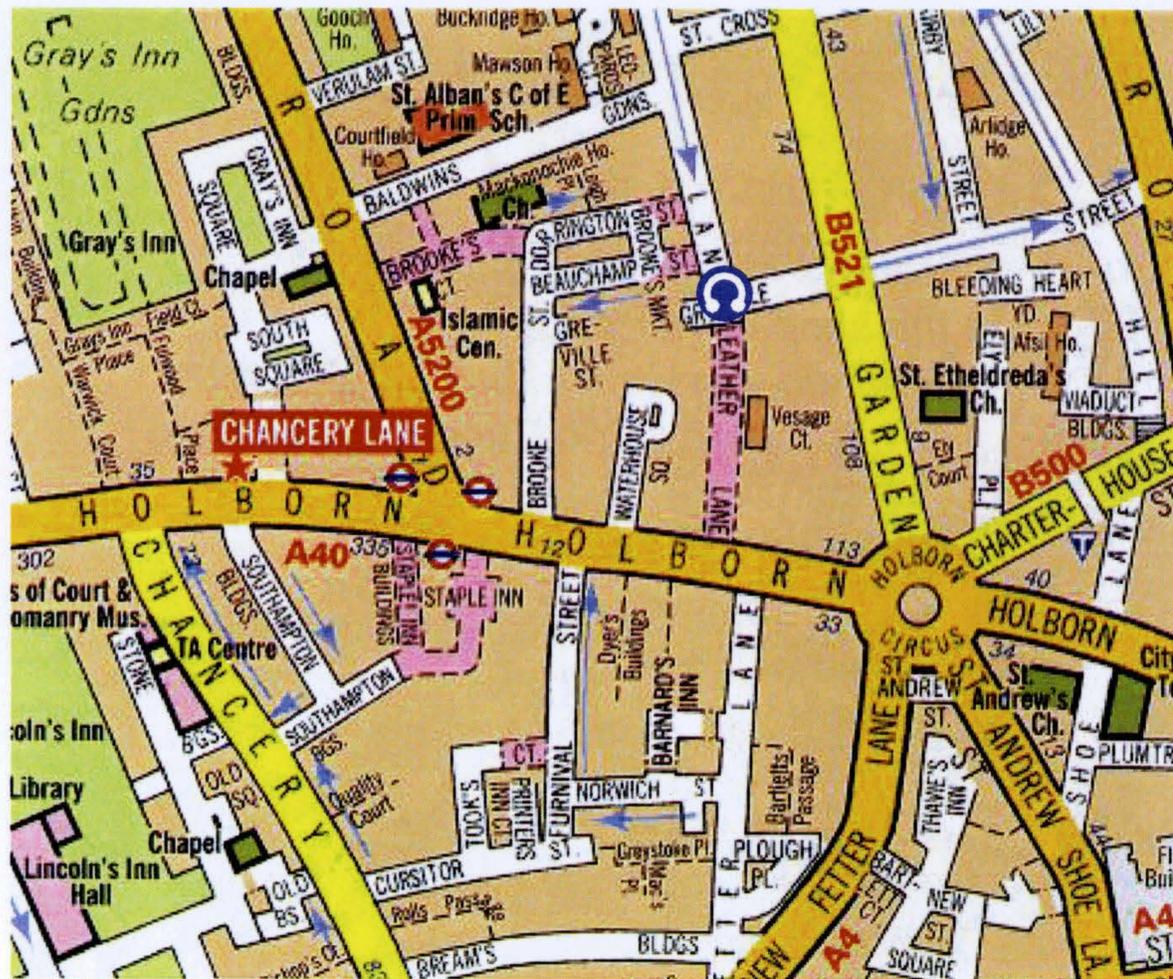
[Recorded on 21.03.2006, 7pm, 2'04"]



 The corner shop at Malpas Road

5. When a customer is entering, the shop owner asks:
'what do you want to buy (你要買啥)?'
At a toy store in Yin-Zuen Road (英專路),
Tamsui (淡水)

[Recorded on 27.03.2006, 2:30pm, 02"]



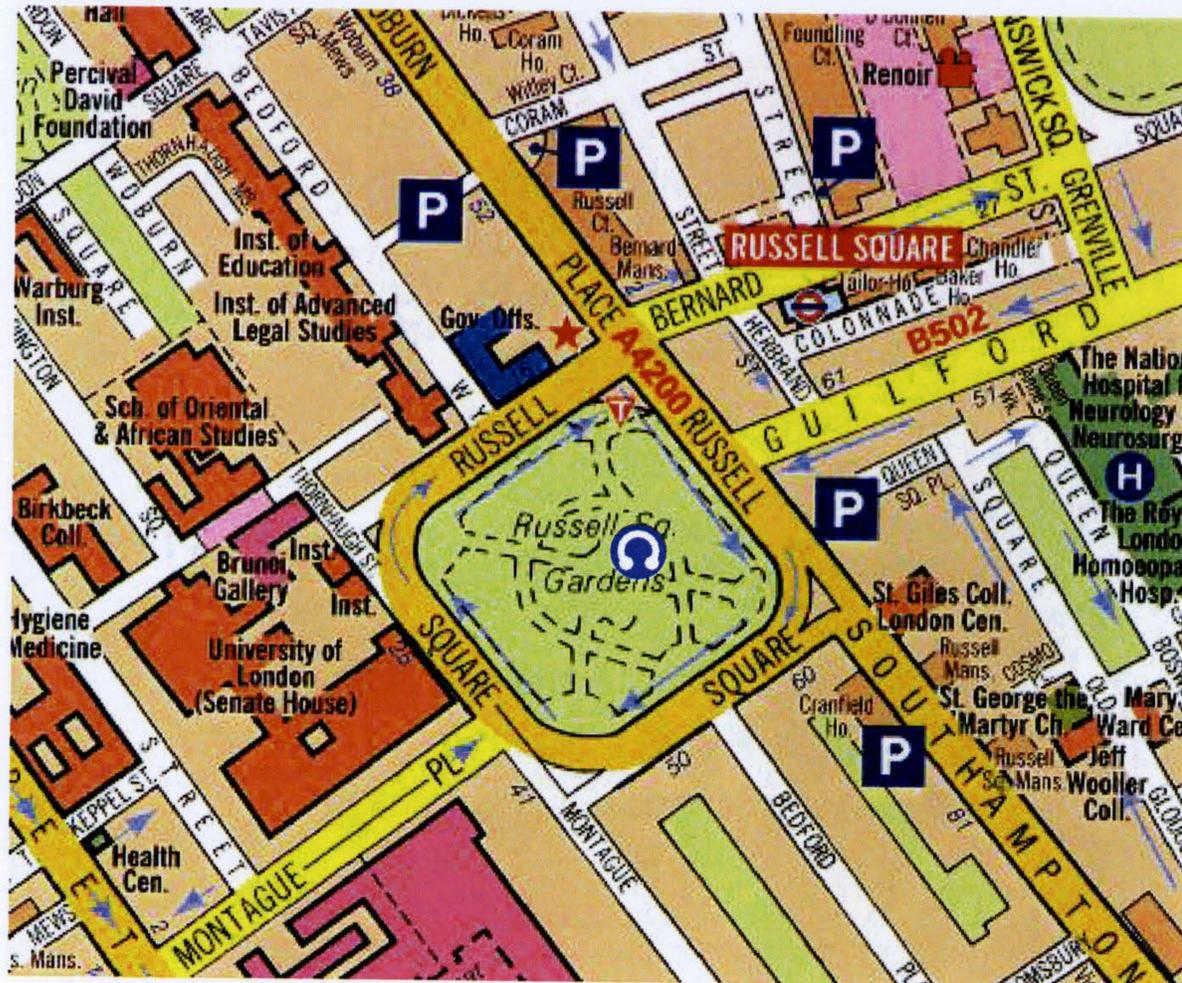
 **Leather Lane Market**

6. *The ambience; people are speaking in Mandarin and Taiwanese*
 At the market in Lane 59, Nan-Jin East Road (南京東路), Sec. 5

[Recorded on 19.03.2006, 12:30pm, 4'29"]

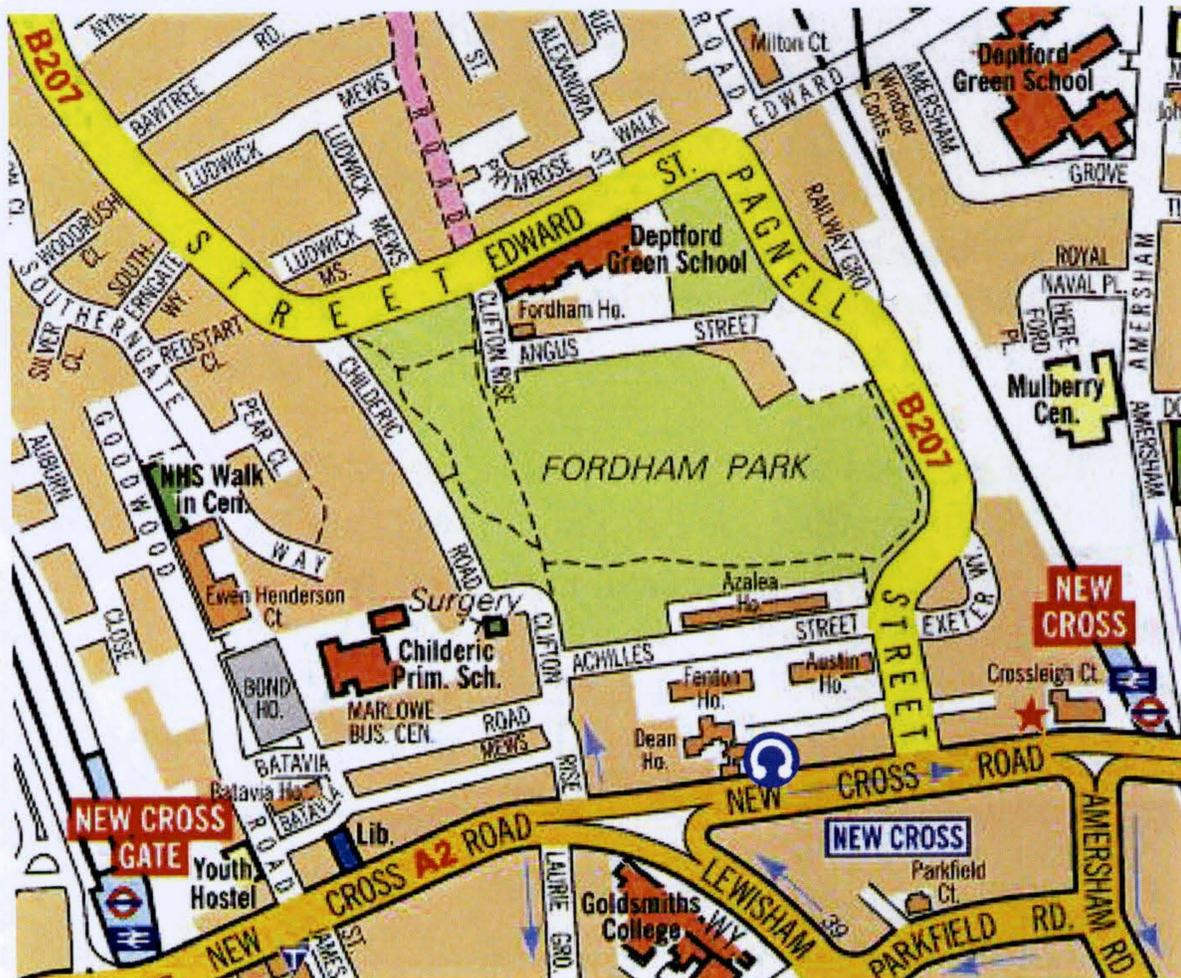
7. *The voice of a woman that sounds like a mother*
 At the market in Lane 59, Nan-Jin East Road (南京東路), Sec. 5

[Recorded on 19.03.2006, 12:30pm, 1'55"]



 **Russell Square Gardens**

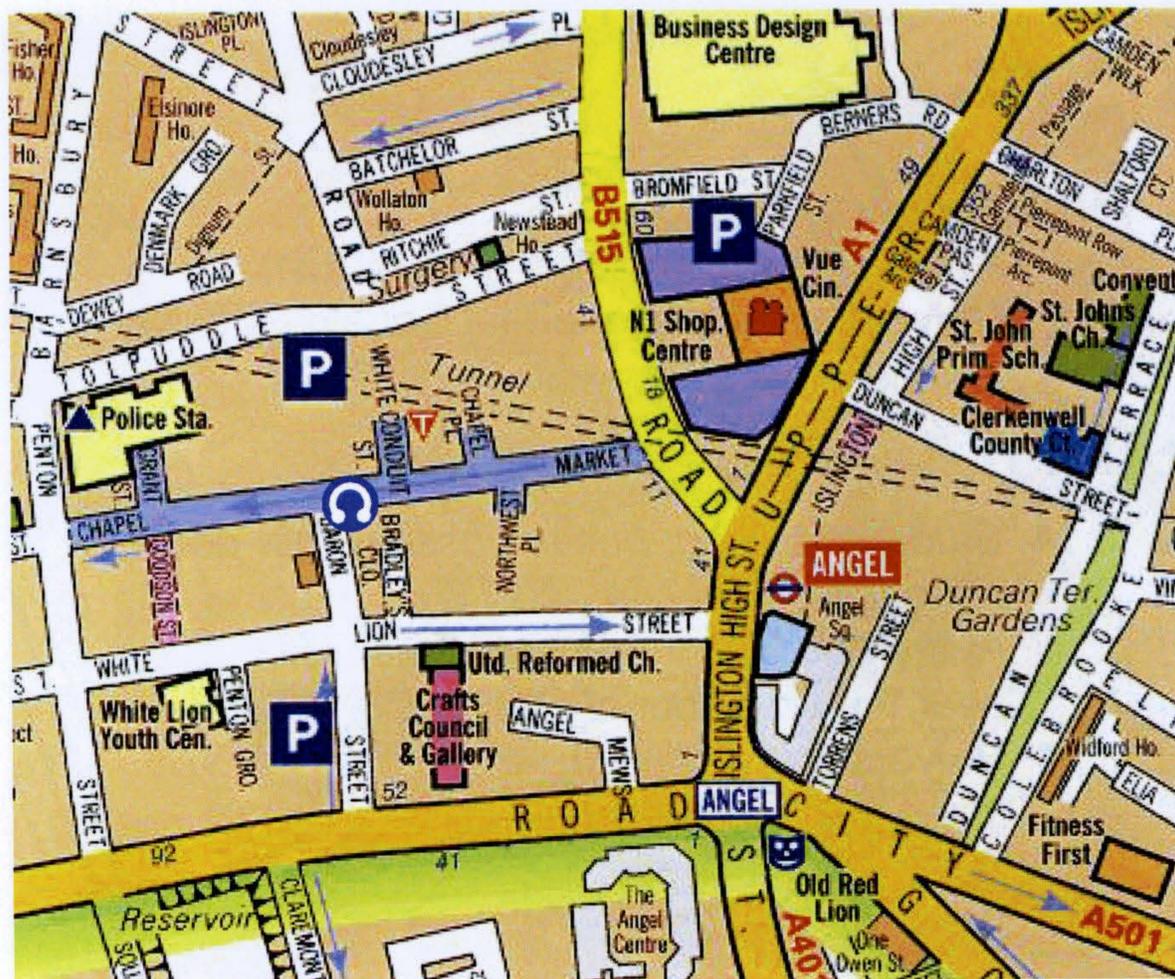
8. *People talking in groups; shoes' sounds that cannot be heard clearly*
At the square of Chiang-Kai-Shek (CKS) Memorial Hall (中正紀念堂)
[Recorded on 11.03.2006, 2'43"]
9. *Motorcycles passing through a place*
Outside the CKS Memorial Hall (中正紀念堂)
[Recorded on 14.03.2006, 5:30pm, 1'38"]
10. *Old men playing the Hou-Chin (胡琴)*
In a corridor, by the Da-Shiao Gate (大孝門) of the CKS Memorial Hall (中正紀念堂)
[Recorded on 18.03.2006, 9:20am, 2'09"]
11. *People playing the game of Go (圍棋)*
In a corridor, by the Da-Shiao Gate (大孝門) of the CKS Memorial Hall (中正紀念堂)
[Recorded on 11.03.2006, 2'22"]
12. *Kids screaming*
In a corridor of the CKS Memorial Hall (中正紀念堂) [Recorded on 17.03.2006, 12:20pm, 14"]



The bus stop T at New Cross

13. *People talking*
 At the side door of Cheng-Chi (政治) University, opposite to MacDonald (麥當勞)
 [Recorded on 22.03.2006, 4:45pm, 1'42"]

14. *Students talking; buses passing; 'din-don' sounds from Hi-Life (萊爾富)*
 At the bus stop in front of Hi-Life (萊爾富), near the side door of Cheng-Chi (政治) University
 [Recorded on 22.03.2006, 5:15pm, 1'14"]

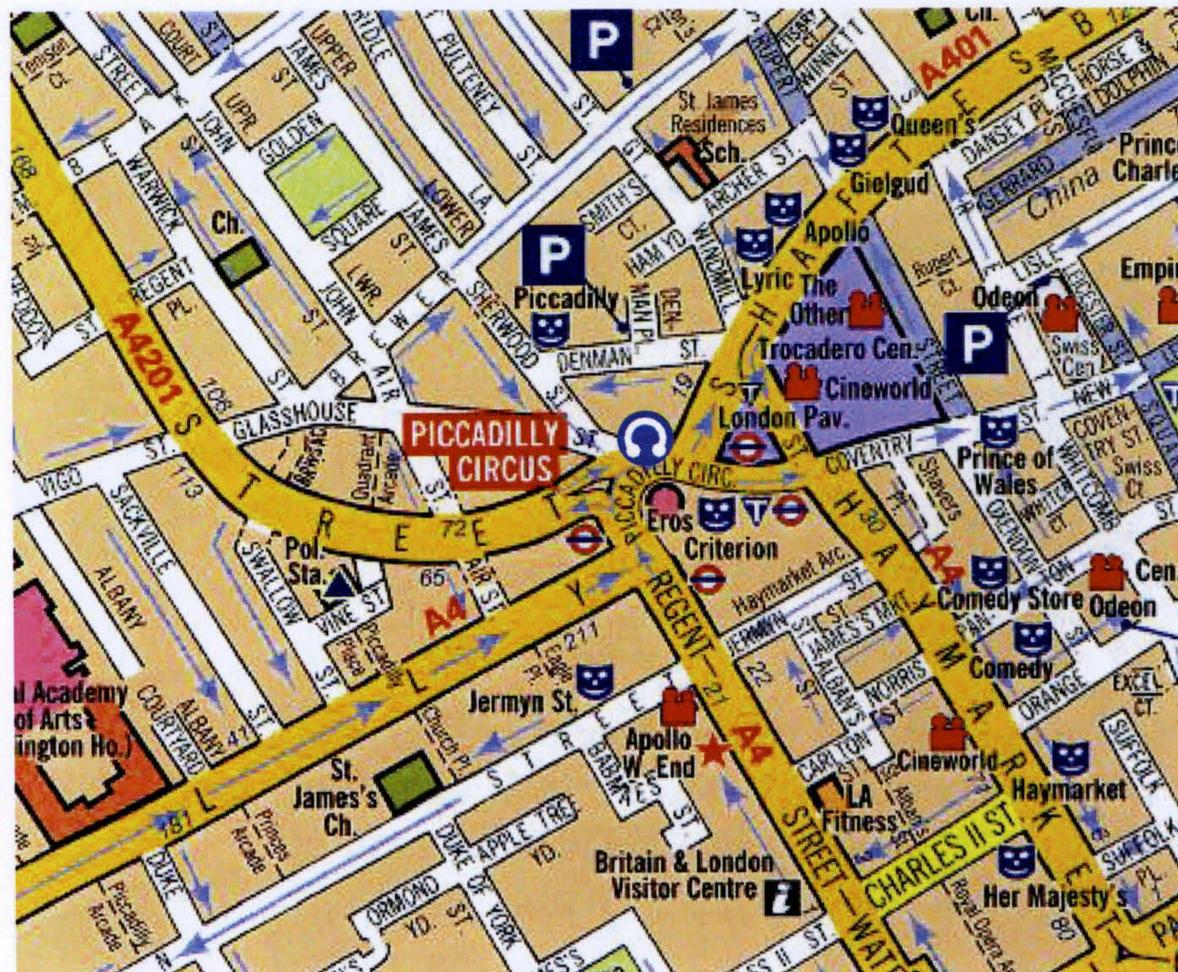


 **The market at Angel** White Cross

15. *Taiwanese music for sale*
At Wu-Shin-Street (吳興街) market, Lane 220
[Recorded on 18.03.2006, 11:30am, 1'48"]

16. *Street vendors calling out*
At Wu-Shin-Street (吳興街) market, between
Lane 157 and 220
[Recorded on 18.03.2006, 11:30am, 1'46"]

17. *Having a conversation with an old female
vendor while buying things from her stall*
At Wu-Shin-Street (吳興街) market
[Recorded on 18.03.2006, 11:20am, 54"]



 Piccadilly Circus

18. *Motorcycles in heavy traffic and car horns*
 In Chon-Shiao East Road (忠孝東路),
 Sec. 4

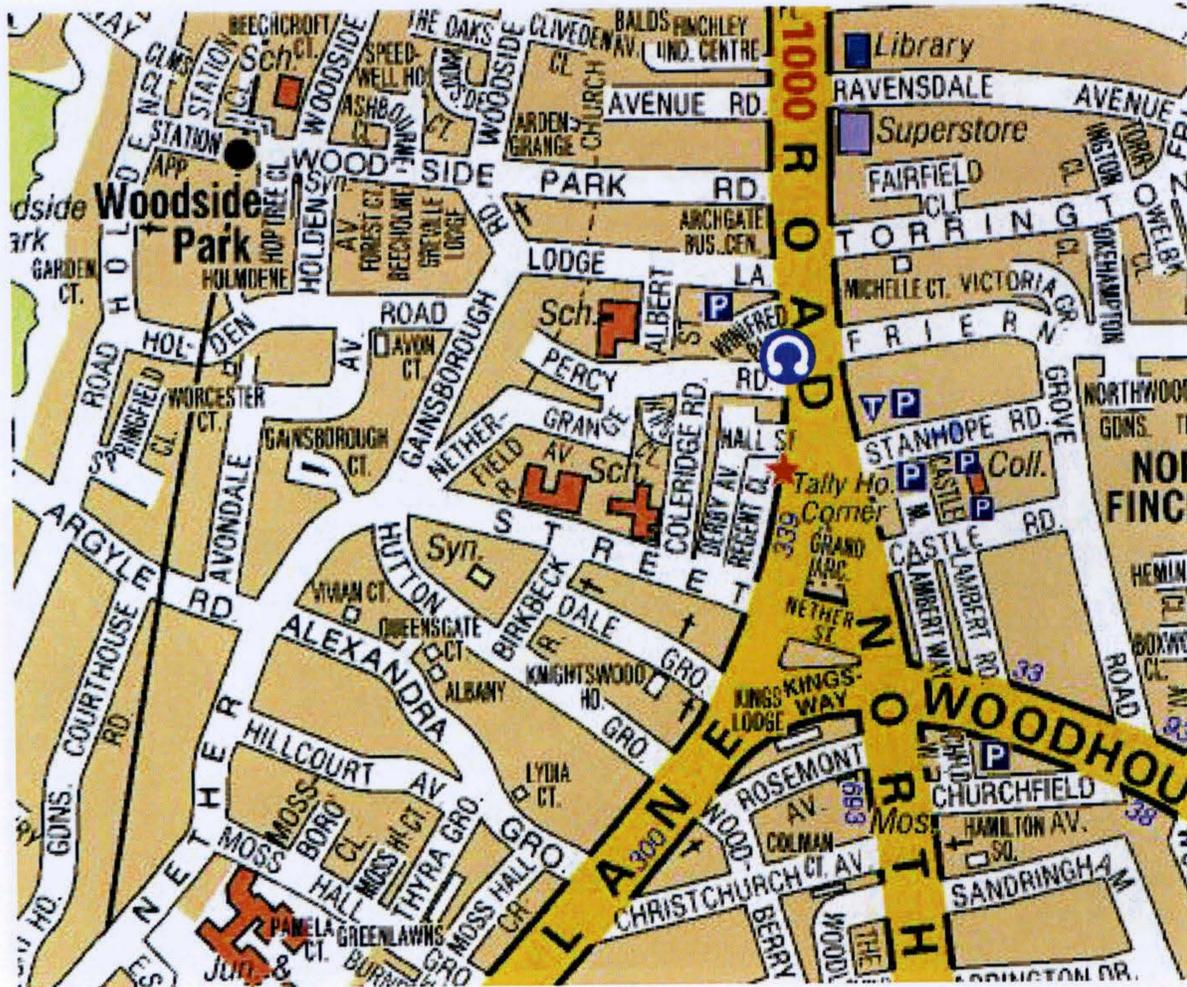
[Recorded on 15.03.2006, 5pm, 1'46"]

19. *People talking*
 At the shoe section, ground floor,
 Sogo Department Store (Sogo百貨)

[Recorded on 09.03.2006, 6:30pm, 2'43"]

20. *Motorcycles passing*
 At the Jen-Ai roundabout (仁愛圓環)

[Recorded on 16.03.2006, 5:30pm, 1'55"]

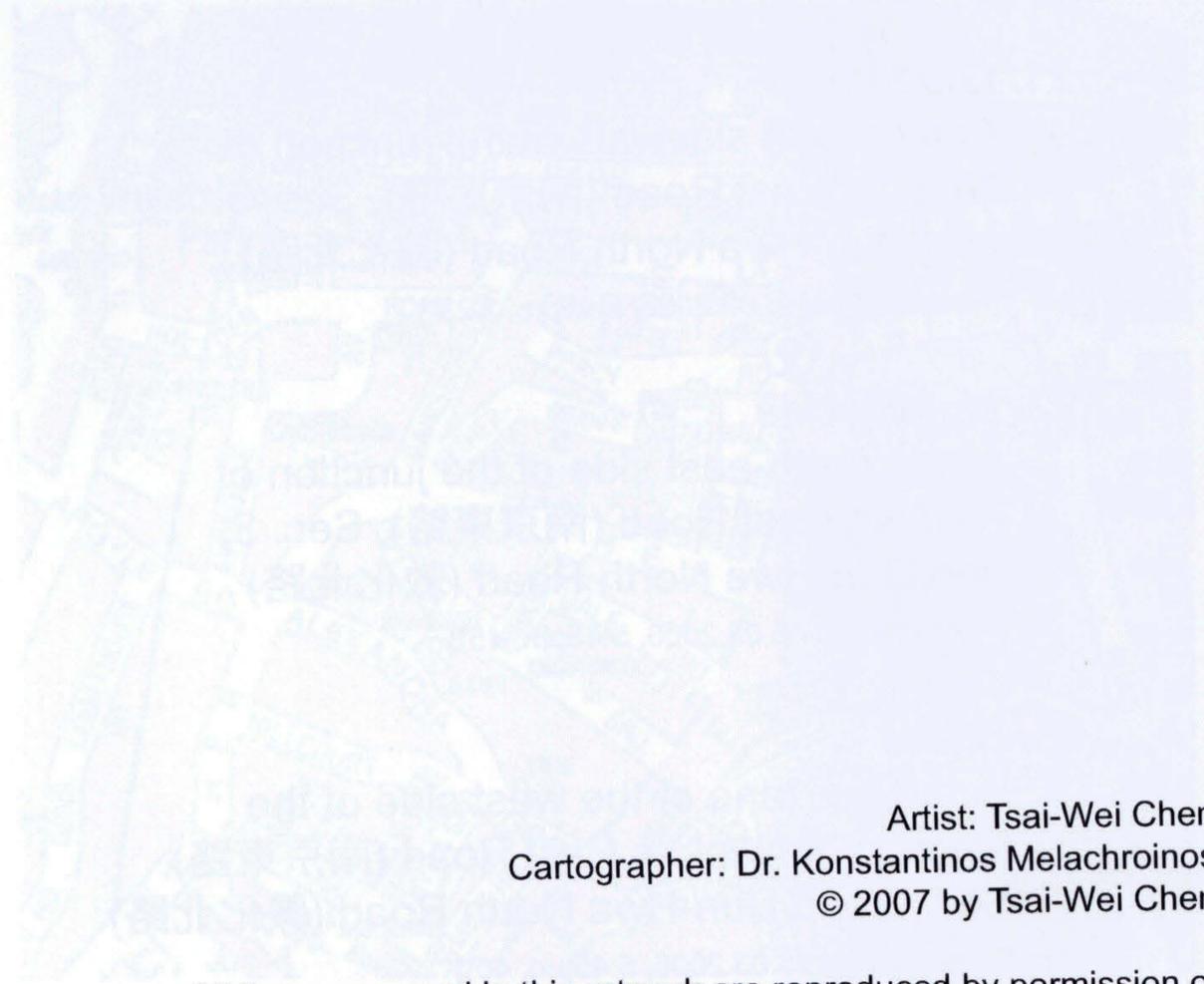


 **Whetstone High Road**

- 21. *Loud traffic*
 At the north sidewalk of the junction of Nan-Jin East Road (南京東路), Sec. 3 and Dun-Hwa North Road (敦化北路)
 [Recorded on 16.03.2006, 5:45pm, 2'23"]

- 22. *Motorcycles*
 At the north-east side of the junction of Nan-Jin East Road (南京東路), Sec. 3, and Dun-Hwa North Road (敦化北路)
 [Recorded on 16.03.2006, 5:45pm, 45"]

- 23. *Buses*
 In the bus lane of the west side of the junction of Nan-Jin East Road (南京東路), Sec. 3 and Dun-Hwa North Road (敦化北路)
 [Recorded on 16.03.2006, 5:45pm, 40"]



Artist: Tsai-Wei Chen
 Cartographer: Dr. Konstantinos Melachroinos
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12/18 采薇 21/5/07

