CASE Transcription: Noora Vikman

Welcome all, and thank you for presenting. My name is Noora Vikman. Helmi, my colleague from Finland and founder of this project, could not be here for health reasons; she is okay and she sends greetings to all of you. I am here at the last minute to present the main points of this material, and my memories from the last ten years. Please feel free to ask questions at any time; at the end of the presentation there will be time for a discussion and more questions. It's always interesting to get feedback on the presentation of this project. These questions are universal and from the beginning of the project we were really open to possibilities, without knowing where we would end up. This book is the result.

The name of the book I will be speaking about today is *Acoustic Environments in Change & Five Village Soundscapes*. The contents consist of articles of four different authors. These four people were the original Finnish core group, who went to several villages in Europe. During the main tour in 2000 we travelled for six months around Europe going to these villages. Later on between the years 2000 and 2008 we returned, and spent more time in the villages. I may have been the person who took it the most seriously, leading with the tradition of fieldwork in music anthropology by being there a long time and getting to know the communities. That's why the book includes so many articles from a village in northern Italy called Cembra. So there's a little imbalance, but it's because everything I wrote was from Italy. Other villages are presented in the articles of Helmi Järviluoma and Heikki Uimonen who were members of the group, and still are. Also, the village of Nauvo in Finland was not one of the original villages in *Five Village Soundscapes*.

At the beginning of the project, we had very many people who wanted to participate and who wanted to help us along the way. We knew many people from the countries where we were going to be. And of course we had Hildegard and Barry, who were the members of this group and started it all in Vancouver, Canada in the beginning of the '70s. Am I right? Or can you put the ruler to the end of the '60s maybe?

Hildegard: That's when it began, but in the '70s was the village study.

Noora: Yes, and people were already asking for our results just after we returned from our long field trip in 2000. The original idea was very simple: we wanted to return to the places that were originally studied to bring forward results about how they had changed. Then, because of our background as humanist researchers, we had this enormous load of theoretical thinking about the changes that occurred during these twenty-five years. I'm not going to go into this very much here today, but it means that the process was quite slow and we didn't know how to approach it, how to use the material from before. So the end result is kind of a mixture. We used very nice methods, which were used in the '70s. Also we were very individual, and we wanted to study the places with our own ideas and individual approaches. So this new book is a collection of very different points of view and themes. The articles written by me for example are all from different points of view, but the subject is always the same village and listening is always the main focus, the soundscapes.

Anyway, that's why I talked about the eagerness of people to know the results, because there was a little panicking that we were not enjoying the power of doing some generalizations about how things have changed. The main thing we were thinking all the time, was what change really means. In the beginning this change for us meant simply the comparison of the situation in the villages in the '70s and then in 2000.

In the PowerPoint presentation that Helmi prepared, she was telling about this project in Vienna where she travelled in May. You can see the map of Europe there and the villages are located there. The extra village we studied in Finland was called Nauvo, and next to the left was the first village we went to on our tour called Skruv in southern Sweden. The next place was Bissingen in Germany, and then Cembra, a mountainous village in Northern Italy. Then we went to Lesconil, which is a fishing village on the West coast of France. And the last place was Dollar in Scotland UK.

There is a need to reprint these *Five Village Soundscapes*, because I don't know when the original print was complete. I remember it was really valuable, but my copy of the *Five Village Soundscapes* was a copy of a copy of a copy, and it can't be copied anymore. I've been borrowing from everybody. So there was a need to do that again, and now people can read it easily.

We went to the village, Skruv. The picture is not very bright but this is from the Skruv glass factory, which was one of the industries there in the '70s. We went to record and photograph in the glass factory, which was also a tourist attraction. Many people came to see and buy the products, and they could take tours of the inside of the factory to see how to blow the glass. This small industry is still prospering. There was also a brewery and a woodworking shop. So for a small village it was quite lively; sometimes in remote areas there's nothing, no more industry. That was a main idea of ours; we were most interested in asking the people in these places: what do they feel, what makes sense for them living in the villages, and what sounds are meaningful? Talking about the sounds in general can reveal something about how the people engage with the place, what they find meaningful, important, less important, beautiful, ugly, or whatever.

So it was a big project requiring many decisions about how to choose the questions and how to approach the people. We felt kind of frustrated in the beginning because talking about sounds for somebody who is not used to doing so can be quite difficult. We got these answers like, “Oh we can't hear too much here, and there's nothing happening,” and “I'm not sure, what should I say?” But then after a few days people got used to what we were doing and came back to us wanting to tell stories. It just took a little bit of time to adjust to the idea. We got really nice stories and interviews because we were not very selective and didn't tell them what they should say. They were also embarrassed because sometimes people have this attitude when somebody comes to study something that they should know exactly what they want. And then sometimes people were asking, “did I do it right?” But also because we didn't give any model of how they should describe something, like what is the special interest of ours, their stories were interesting and unique.

The book contains also the CD's that were published together with the book *Five Village Soundscapes*; I understood they're the same as the original recordings. Was it that you Barry were doing something...

Barry: Well the original book, because it was 1978 had five cassettes with it, one per village. And of course the quality was cassette quality, but that's all we had at that point. So we went back and made a selection that would fill two CDs from the five villages. It was not everything that was published, but it was the best recordings that would fit on two CDs. Five CD's seemed to be too many to do. It was a selection, just like the *Vancouver Soundscape* was a selection of the original albums.

Noora: I was saying this because there are two CDs that are the collection of sounds from these villages from 2000 onward. So this is not exactly the point of twenty-five years after, but one of the sounds that ended up on the CDs was the chapel bell. The church bells are a favourite subject sometimes to describe in villages. You can go and hear it. That was one of my ideas also that we could do something about comparing the bell culture of all the villages. But as I said there were many ideas.

The Skruv church bell was a newcomer in the village that didn't exist in the '70s, and that was a subject of talk because they didn't like the sound at all. It was described as very harsh and not nice. It was quite near the main road and it could be heard; it was not played very often. But it's in a culture where they were not used to it.

In Bissingen, Germany we were living in the main street in a guest house, which was also the place where the group was staying in '75. That was a magic place and there was a church about ten or twenty metres from the guest house. They would play the church bell every fifteen minutes and we could feel the difference between Bissingen and Skruv.

The ways of talking about the church bell was what was really interesting. The history goes back to World War II when the bells were taken out from the bell towers and made into guns, and then there were projects to revitalize and make new bells. It was really an emotional subject, so if somebody was criticizing the sound of the bells, he/she was at the same time criticizing the whole history. This is a sign of something being meaningful in many different ways, the bell sound, but it is something that can be heard eagerly with everybody. And you can become aware of sounds which have vanished, like the sounds of that factory. The villagers would say it used to be very common. In all the villages you could find these examples of the common sounds that have disappeared.

In Bissingen, that's in Southern Germany near Stuttgart, the biggest change that had happened was that the farming had been reduced; it has lost its importance. Also, both Bissingen and Cembra, Italy had become suburbs of nearby cities. These were suburbs where people came to sleep and live quietly, commuting every day. This means a change in the traffic culture because the main street is in the middle of the village with lots of traffic flowing. But outside these commuting periods, it was a fairly quiet place to be. Out of 3000 inhabitants, more than half of the people went to work outside this village. There was also a big change inside Cembra because they had started building a new residential area in a place called campo, a community garden within which anyone who lived in the villages could rent small plots. After '75 I think they decided to change it into the area where they built family houses. So it changed.

In Cembra, there was a site I called Old City because it looked like a city. The houses were about five stories high and very dense, and the alleys were very narrow between the houses. It created really a special atmosphere. You are probably familiar with these kinds of places, where you feel like you are inside. When I brought my first recordings from Cembra back to Finland and I played them, people were wondering, “why are the cars driving inside?” because this was the impression of the acoustics. It's really tight and this still occurs in Northern Italy; the villages are built like this. This area is close to the Austrian border, and used to be part of Austria until World War I. When you go to the village that's about 20km away the culture changes completely, the houses are different, and the setting of the houses are different. The village area is much wider.

Another big change is also the bofary mine; bofary is a type of stone and that is still the main industry in Cembra. They are thinking they could somehow replace it with tourism, because the ecological and the landscape values have become more important. The hope is that more people would come for a quiet getaway, and to experience the nice scenery and the silence again.

Cembra is a very quiet place; here are some pictures. The mountain slopes are very steep and the village is there, and then there is also another slope down. This picture is taken from the other slope on the other side of the valley, and in this side of the valley there are many of these mines and you can

hear the sounds from very far, but they arrive to the village very softly because the space is so wide. Then there is only one mine in Cembra village, which is behind that slope there. The sounds of the mine can't be heard really through the village. They are not disturbed by their own businesses, only the sounds of other village's mine industries can be heard there, but the people are not very disturbed about it.

I also went to nearby Trento; where there were some complaints... I think four over several years. They had these little side businesses of cutting the stones nearby where people were living. It was not really the mine sounds that disturbed them, but that somebody was cutting stones too close to their yards. Everybody kind of understood that it's a necessity. Well, I mean I can't tell if *everybody* understood, but they were seriously thinking about options, one-by-one.

Cembra is also a kind of suburb of Trento village. One interesting detail is the Italian culture of eating. One of the articles in the book is written about rhythms. I became interested in describing the life of the village through rhythms, because somehow I had to capture it and organize all the details and thoughts about the research. Some people in Cembra still go to work in Trento and then come back twice a day to eat at home, so you can imagine the traffic. Also when people go to work in the fields, because the wine is cultivated all around the village, they go with the tractors through the village. There's a very clear rhythm that you can hear at specific times. And then there are two schools: the old fashioned people in the village want to eat lunch at 11:00 in the day, and the modern people eat at 12:00 noon. That didn't make a difference really to the rhythm, but they talked about this as an important choice.

I was doing a listening walk around the village with one old lady one day, Silvia. Silvia was already over eighty-years-old and had thirteen cats, which had become her family. Her children had moved away, but she was still living there; eating was an extremely important part of her daily ritual. I remember we walked for two hours around the village and she was talking about tomatoes all the time. I was trying to focus our conversation to talk about sounds, but that was slightly difficult. It's also just an indication that people think these everyday things are very important, and they can talk forever. She just wasn’t orientated to sounds in this case.

Also in terms of the new livelihood in Cembra, they're thinking about how they can attract more tourists coming to the village with local products like wine and cheese. They are organizing annual festivals around the wine. Muller Thurgau is one of the wines that they produce there, and they believe that Cembra is the best place in the world to produce this kind of wine, so they have a festival every year. Also what they want to incorporate into this festival is the local singing, which became a really important part of my study there. I was living in a house with a very active senior of the local men's choir, and in the end I couldn't help writing one article about the music, even though I was trying to exclude the music from the project. They were really an active group of men who were just trying to build the identity of the Cembra village, and they had many ideas; there are many examples in the other articles too about this.

There are more than three-hundred foreign workers who work in the bofary mines and live in the village at the moment, which is a lot; in 2000 there were approximately fifty. This is definitely a trend which will change the soundscape as well. I could hear it when I went to Cembra last spring and I met some foreign workers, women walking in the streets, lonely and looking for company. They invited me to their houses, but unfortunately, I didn't have time to go.

Question: Where are they from?

Noora: Mostly from the former Yugoslavia, because it's very near and then I think from Northern Africa, Morocco, and so on.

In Lesconil, France they have a fishing industry which was the main industry in the '70s. Helmi counted the number of fishing fleet, or boats, and found that there was a reduction. At the moment the fishermen belong to cooperatives. Because of these cooperatives it's no longer economical to have your own boat, and the fishermen have moved to the bigger centres to fish.

Helmi wrote a nice article for the book about the sound preference test, one of the methods used in 1975, and which we were also using in every village. We went to the schools and asked the children to described the most pleasant and unpleasant sounds. It was a nice experience to go into the schools, and then to describe the cultures in the schools, how children reacted, and at the end how the children answered our questions. It became evident that what people considered pleasant had not changed at all. I mean, always the nature sounds and bird sounds are the first that come to their minds. But that leads of course to some speculation. Why is that? Is it some kind of universal convention that we answer like this? We can't be that cynical? I think it's something they find meaningful and want to answer in this way. There was more change in what they answered to be unpleasant sounds. There are some tables in the book that summarize how people answered these questions.

In Dollar, there was a place called the Dollar Academy. This is an old academy that was founded a long time ago, and it was still a big, important building in the community. Even now they continue to begin each day with a pipe performance in the morning that can be heard far away in the village and creates a resonance to that village. Also, because of the large number of students, the traffic is also very regular in the morning and afternoon. You can learn more about the sounds that have vanished, and more about Dollar from Heikki Uimonen's article in the book. The village of Dollar was mostly his responsibility. He went back to Dollar and interviewed a blacksmith who had retired in 1997. Dollar was mostly an agricultural community, specifically raising/herding sheep, with not much forest in the area. They had started some new tree plantations in the area which evidently will affect the soundscape; you can read more about this in Heikki's article.

Okay, let’s return to the big theoretical questions of our project. I already spoke about this keyword “everyday life,” which is something that is quite self-evident for people, but is difficult to talk about or to conceptualize even if our lives and our ears are exposed to them all the time. But still, we believe that these things are really important, and the people themselves have the first hand information about their place. We call this localized knowledge, specifically with respect to the experiences from their everyday life. It was how people really realized something important in their lives. And of course I have been following it in Cembra. It's always that somebody from the outside comes and is interested in their lives. They realize themselves, that “Oh yes, really I can tell a story,” and then they start to think about their own activities and everyday life.

So returning to the idea of change. One aspect, which is written here, is that it's not our business to define the change. We expected these answers to come from the people. I was calling them visionary questions or something like this. I wrote an article about the methods and the difficulties of field work. It's not in this book, but it's in a book of soundscape and methods, which was edited by Helmi Järviluoma and Greg Wagstaff. Was it 2003 that it was published? But anyway, these “visionary” questions are about designing the questions so that people get the impression that it matters and that we are interested in what they wish, and what they hope for the future. Many people didn't remember or didn't know about the group and the book *Five Village Soundscapes*. Then when we were telling about

the two projects and the results they were really interested in the results and the stories. This maybe gave the perspective that, “Oh Cembra existed twenty-five years ago.”

Then I asked them to describe how they imagine the village after twenty-five years. Of course it depended on the age of the person who was answering. It's nice to ask the kids and seniors. The younger people saw the future as being something where all the elements of the past and the present will remain. There will be more and more elements and more and more sounds, and they couldn't really imagine what it would sound like, but they imagined that history and life is cumulative. The older people had a perspective that in the future the sounds vanish, there would be fewer sounds in the future, and they were more concerned about this disappearance. Culture has changed and many things do not exist anymore that they used to experience.

This brings an important aspect of discovery, for if the people find and start to think about these things, they may find some issues that they would like to change, or to not change. The change doesn't mean that you have to find out something new. So then, we needed to define “new.” Those things that would be valuable and might be disappearing if we don't pay attention could be something considered new. Helmi Järviluoma's was mostly studying Lesconil, and she uses this concept of memory. She wanted to hear the stories from the past and I think this is the important statement, “that memory extends our choices.” That there is a huge storage of valuable information and valuable memories that can make life meaningful, and most importantly, it's easy to connect to the sounds and sound memories.

People had strategies when you thinking about the levels of experiences, how to analyze and talk about sounds, how to understand sounds, how/where to connect them and make sounds meaningful. There are examples of how people understood the change. They could connect it to some globalization trend; Helmi is writing a paper about this. Everybody's reading about our common global issue of climate change these days; it's discussed everywhere but that wasn't really the case in 2000 and 2001. There has been a rapid change in that sense. It might be that it makes it easier to talk about, or more sensible to talk about because changes in soundscape have a connection to this global issue. What stops us from thinking that change and development means only certain things?

I’ve already talked about pleasant sounds having not changed much. Let's go further. In the beginning I told you that the Scruv people were thinking of their village as silent. They were thinking that there's not much happening here, it's not an interesting place. This is a sign of depression, that they don't understand what is interesting in their own village. We also got these answers in other places, like in Dollar; it was partly because people couldn't conceptualize the sounds. We went with Heikki to interview a lady in Dollar; she was very cooperative but in the end she said, “Oh I'm sorry, I can't answer your questions, because it's slightly beyond me,” meaning that she was not able to talk about it. We started to take this silence seriously because we noticed that some places have already turned it into a positive thing: how they could utilize the image of silence of their place. For example, in Cembra they have printed out post cards that are sold to tourists with the slogan “Colours in Silence,“ with pictures of beautiful scenery.

This is one of the subjects we want to continue researching, and we already have financing for the next project to study and go back to some of the villages. I think Cembra, Scruv in Sweden, and then Nauvo in Finland are the villages we want to go back to. And I think Dollar also. With respect to this idea of commodification of immaterial things, we want to research the soundscapes of the places through the idea of experience economy—the concept of the commodification of immaterial things, on many other levels, not only sounds.

The article I wrote for the book about silence in Cembra was written about six years ago and is only now being published in English. It was realized that I didn't reflect at all about being Finnish. Finland is a place where there are only five million people and we have a lot of space, lots of forest, and many unoccupied areas of forest. We have beautiful lakes, beautiful plants, and a lot of nature. I've also been sitting in seminars of people who research tourism and they have recognized this same kind of depressed attitude in Finnish people, who can't utilize these natural resources and sell them to tourists. So they are now really actively thinking about how to organize the tourism in Finland, especially now with the economic depression which might mean the end of our forest industry. They may actively think about some other use for our forests other than paper and toilet paper. There's a lot of consideration regarding how to sell our forests. For example, I was asked to write an article for a book about this changing forest industry from a cultural perspective. But it's such a big issue that I didn't feel prepared to write the article in the end.

The issue of traffic culture also remains important. In all of the villages, even if they are really small and the children had walked to school before, there was this phenomenon that the parents were taking the children to school by car, for whatever reason. Because there is so much traffic now, it is no longer safe for children to walk or play on the way to/from school. These things change and affect our perception because the children start to experience the world from behind glass windows. So the forthcoming project will include working with the schools and trying to organize something very practical with the local children.

There is one soundscape researcher in Switzerland, Justin Winkler; I remember him talking about the idea of the specialist cultures, which has also to do with this idea of the commodification of ideas and the immaterial. I think we still have this idealism left in our next project, that a sustainable soundscape can be defined in these terms. Keeping local awareness alive is important, and I think in many countries, in Finland, in bigger cities, it has become very popular to participate in town planning and city planning, and also organizing these questionnaires and meetings where people can come to tell their everyday problems or issues, including concerns about sounds and noise.

Even if in these villages the people described their soundscapes through the problems of it, they didn't have these so-called environmental problems. Also this is something which is interesting to compare, because I've been working a lot with people who work and study environmental politics and they come from the sociological background. They think a lot in terms of problems and then they study the things that really define the problem. The humanists, as we call ourselves, we just go somewhere and try to find out what is going on, and if we don't necessarily find any problems, what is our question? They don't understand what we are doing because there is no problem. We only have these mysteries, and I think the mystery in the end is just the ability of people to live together in common space. Then of course, sound is the most marking thing that indicates because it doesn't have these "political" borders. It's very difficult to restrict, and very difficult to control. So it's all about us people, and all about ethics.

I wanted to talk a little bit about what is happening in Finland. I am the president of the Finnish Association of Acoustic Ecology and I want to tell you about the conference that is coming next June. We will have an international conference in Koli, which is near Joensuu University where I teach. It's a very special place. It's in the middle of a nice lake area, with a big lake. We call it a mountain even if it's only three-hundred-something metres high, and there are natural parks around it. There were also big plans about how we could try to change this place and make it more attractive for tourists to come. They had big plans to build more hotels, roads, and parking places that people didn't want. They have a second plan in place already that includes building those parking places inside the mountain and...I don't know exactly what else, but I think it is the last moment to experience Koli as it is now.

The conference is called *Uses and Abuses of Sound*, and there were different subjects: Nations, Nationalism and Soundscape, Constructing Past and Present in the Uses and Abuses of Sound, and Ethical Challenges of Working with the Sound, and again, the Commodification of Aural Space, Sound and Silence. Everyone is welcome to attend the conference.

It is also our wish that in the future, researchers will still work with the people that we met in those five villages, or six villages, and that the research would continue. For example, we had been talking about the men's choir in Cembra coming to Finland. I wasn't sure if it would happen because they were so stuck into their wine cultivating. Always they could never leave the village, in spring, in summer, and in autumn especially because it was the harvest time. Then the only possibility was that they come to Finland in the winter. This year we took it seriously and a group of eighteen people come to Finland. There were seventeen men and one woman, a nearly eighty-years-old lady who was La Mama. It was really a nice and I was really touched that it all happened. They spent five days in Joensuu, and we also travelled to Koli.

The choir had invited our research group to listen to their singing in the wine cellar, where they usually sang. They also sang in the forest huts, the stony houses they built in the forest when they were cutting the wood and working in the forest in summertime. So they had these sheds that they still used as a kind of summer cottage where they went. There was always a huge table in the middle of the cottage and they would sit, eat, and singing there forever. They were really nice situations, but we didn't have a common language. I was the only one who spoke a little bit of Italian. I understood and I could conduct my interviews, but the common language was sound, sign language, and music. Then, because they were singing continuously and they had this huge repertoire of the songs that they all knew, we thought, "what could we sing?" We were a group of five or six Finnish people and we should have our tradition and our songs, and we couldn't make up our minds. We were suggesting this and that, and no, this one didn't like that one, and that one didn't like this one, and we couldn't do the words, and we couldn't do the melody, and it was impossible. Then somebody suggested... and I remember this because I was recording the whole situation...that we should sing Finlandia. It's not our national song, but some people thought it should be. Then somebody was trying to sing the melody, and then again we couldn't decide what to do. Then suddenly, the choir, the Italian men started to sing this song. And they could sing it in four voices, and that was too much for us. They could sing our national song and we couldn't, and it was really a surprise.

Later I asked, "What was this song, they were singing in Italian?" and they were denying it, "we didn't, we were drinking, it's not proper to sing it, but we were drinking wine and we were having fun." I found out that it was a funeral song, and it was an inappropriate place to sing this song. Then they admitted it, because it was there in my recording. They invited me to Mass to listen to it, and they organized a situation where I could record them singing it in a church. They couldn't tell the history, or why are they were singing this song composed by our national composer, so we had doubts about Cybill, our national composer, perhaps having gone to Italy and steeling the melody from there.

Anyway, that became a token. So I sent a CD of a Finnish choir singing this song to the Cembra choir. It was a long project, about two or three years, so I couldn't hear anything and I was asking how do you practice the Finnish words. But now that we had engaged with them, they decided to come to Finland finally, last February. They listened to the words, wrote all the words in Finnish, and practiced singing this song in Finnish. Then we could make a trip to Koli, this mountain, our national romantic, you know at the heart of Finnish national romanticism. And the men came there, and they were singing the song in the Koli mountain. But they were singing everywhere in the city also.

Another project I have been doing is called *100 Finnish Soundscapes*. It has nothing to do with this research project, but we decided to use the model that is used in Japan, where they first collected the *100 Japanese Soundscapes*, and kind of evolved from that idea. We sent letters to people, made advertisements and bought some ads in the libraries all around Finland, and asked people to send suggestions of their favourite soundscapes. Well, we didn't use the word "favourite," we just wanted to call it soundscapes that people find interesting and meaningful. We received responses from over eight hundred people, then one hundred soundscapes were selected, and those suggestions that were in the form of text were published in a book. We contacted some of the people who had sent their answers, asked permission to interview them, and we asked about their process and why they selected a particular soundscape, and then tried to record the sound that they had suggested. There is now a book in Finnish with all of these recorded sounds published on CD to go along with the stories. The book also includes some articles about the analysis and interpretation of the materials, the whole material—all the eight hundred answers. And I hope that at some point the book will be translated into English.

We have been planning that we should make a shorter version that might be easier to publish. I don't have the CD now with me, but it's all on the website of the association, including the sound recordings. We have become so enthusiastic about this project. Marine Kytö is the secretary of our association. She was involved with this project and now active has a new project concentrating on collecting the soundscapes of a smaller area in Pirkanmaa. It is nearly the same concept as the *100 Soundscapes*, and is still happening so it's possible to send in answers, via the internet this time.

Comment: Maybe I should just mention in this context that there are some English articles in last year's Soundscape Journal about this *100 Soundscapes Project*. I have only four copies with me that I give away. That same journal will be accessible through the World Forum for Acoustic Ecology website once this year's journal comes out. In fact you might want to have a look at those websites, because now we have about twelve journals online. That project is in there, as well as the *Japanese 100 Soundscapes* in one of the earlier journals on the website. They're very interesting projects, and I keep thinking that CASE might want to do something very similar in Canada at one point. So we'll talk about that later.

Noora: And I can also tell that it's not a heavy concept, it's relatively easy to realize.

Okay, to return to this group of Cembra singers that came to Finland. I'm teaching musicology at Joensuu University, and one of my courses is a course in listening. A few students in that course became interested in acoustic places in the city of Joensuu, and also the campus area of the university. We decided that this choir could be a good example of testing the different spaces of the university, so they went singing everywhere. That's how I was able to finance their trip; we could pay the bus to go to Koli, because they were performing at the university. But they sang everywhere, they sang in the shops, and they sang in the radio stations, and they sang everywhere in the bars, and on the way in the streets. It was minus thirty degrees. Help! So the first example:

[Plays excerpt]

[Plays another excerpt]

These songs they are singing, they are singing for the mountains, they are singing for their homeland, they are singing for their own place where they live. And as a group when they were in Finland, they were also remembering this very significant place where they come from. And then many of their songs

were about the mountains, and the history. It's just a really strong part of their identity, which they're constructing all the time. They didn't want to perform. It was completely like improvisation, and when we were doing this documentation it was impossible to direct them for the recordists and the filmmaker. In the first example you could see that they were running somewhere. This is again that national song, and this was acoustically an impossible place for them to sing because there was no echo and they couldn't hear each other. That's why it sounds like it sounds. Usually the places where they sing have a strong echo.

Darren: We have time for maybe one question.

Noora: Yes and of course we have still today and tomorrow, time to discuss, but if somebody has something to say now, which you want to ask...

Question: The *100 Finnish Soundscapes* project, that sounded similar to *Favourite Sounds of London*, and *Favourite Sounds of Chicago*, and other projects like that. Are you familiar with Peter Cusack? He's a soundscape recordist and composer from England.

Noora: Well we are aware of those projects, but it's not connected.

Comment: I think in the case of the Japanese and the Finnish *100 Soundscapes*, there was more of a sense of making the country, the people, the inhabitants of the country aware in general of their own soundscape, and have them suggest. I think with Peter's project it was very much a recording project, and also interviewing people about their favourites, but perhaps a little more directly, his project finding favourites. I'm not totally familiar with that. But this I think went through the media in Finland and through the newspapers and radio, and I think published the same in Japan. It was announced as a project and people were submitting their sounds in writing. There was no recording involved until later, until the actual soundscapes were described, and then the group went to record them. I'm not sure about Japan, whether they did that.

Comment: The Chicago version worked that way too. People could go to the website and describe the sound and just write in one, and I think they also developed it so they could also submit a recording. Or someone could come and record it. So it worked both ways. But that was the Chicago version of it. Yeah, so they concentrate on a place.

Comment: Well these ones were actually country-wide. Both of course are smaller countries, geographically speaking. Finland, in terms of population, is much smaller than Japan of course.

[Applause]