



Local Music Collections: Exploring Ideas of Space, Place, Connection, and Community

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Sounds of Home: Exploring Local Music Collections & Collecting in Canada



- 3-year SSHRC Insight Development Grant
- Carolyn Doi (PI - USask), Sean Luyk (Co-I - UAlberta) and Kaitlyn Grant (RA - UAlberta)
- Study the beliefs, practices, and motivations of local music collectors in Canadian cultural heritage institutions
- <https://research-groups.usask.ca/soundsofhome/>


A detailed map of Antarctica serves as the background. It features various islands and landmasses labeled, including Alexander I. L., Bellingshausen, Cook, King Edward VII Land, and others. The map also shows latitude and longitude lines, and some historical expedition routes are marked with arrows and dates.

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“Sounds of Home: A Survey of
Local Collection Management
Practices in Canadian Libraries”

CAML Review 47/1 (2019)

[http://dx.doi.org/10.25071/1708-
6701.40344](http://dx.doi.org/10.25071/1708-6701.40344)

A detailed map of the Arctic region, showing various islands, seas, and geographical features. Labels include "Bea", "R", "C", "80°", "Jeannette 1881", "Bennett L.", "Faddeyeff L.", "Baran. Toll 1901", "Lena Delta", "Bulan", "Menek", "Victoria", "McClintock", "Bea W", "Marek", "Nils", "South", "Fr. Reg", "Cockburn", "L", "and", "n", "L", "C", "C. Kater", "Davis", "Upernivik", "Omerik", "Svarte Huk", "Lamberts L.", "Hudson 1607", "West", "Spizbergen", "Snitzhergen", "Olga Str.", "Edge L.", "Barents", "Sea", "Moores", "Moller B.", "Yugor", "Khabarov", "Taz G", "of Ob", "Nikitinsk", "Turk", "Syver", "Kou", "ne".

What is “local” music in the 21st century?

What role do local music collectors play in sustaining local music?

“

the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produce(s) the kind of art works that art world is noted for

-Becker, *Art Worlds*, 1982: x

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Andy Bennett and Richard A. Peterson. *Music Scenes: Local, Translocal, and Virtual*. Vanderbilt U Press: 2004.

A historical map of the North Atlantic and Europe. The map shows the North Atlantic Ocean, the Gulf of St. Lawrence, and the English Channel. It includes labels for various geographical features such as Hudson Bay, the Bay of Biscay, and the Mediterranean Sea. Red lines indicate shipping routes or trade paths across the ocean. The map is detailed with numerous place names, including London, Paris, and various coastal cities. A compass rose is visible in the lower center of the map.

1.

Local Music in Cultural Heritage Institutions



2.

Local Music Collecting and Place





“So the geographic boundaries, that's always a challenge. So you have someone like ___, who wasn't born here, but really launched her career here. Or you have someone like ___, who was born in Montreal, only spent a few years in Montreal, but really Alberta was her home. She grew up in Medicine Hat, and she refers to Alberta as being her home. So it's not necessarily- we won't fault them for being born somewhere else.”



Social Spatialization


➤ “Processes...mode of being...manner of ‘seeing’ and way of doing” vis-à-vis space

-Rob Shields, “Social Spatialization and the Built Environment” *Environment and Planning D: Society and Space* 7/2 (1989): 147.



“At a minimum...[a map] will be a construction, an invention, a conception, something drawn not from the world but from the mind”

-Wood, Denis, and John Fels. “The Natures of Maps: Cartographic Constructions of the Natural World.” *Cartographica: The International Journal for Geographic Information and Geovisualization* 43/3 (2008): 190.



“In terms of the question of defining the local, there are the absolutes of physical geography...the act of locating Hamilton on a map, or identifying specific venues, does not fully indicate the boundaries of a local scene, nor contribute to an understanding of it. Scenes are by nature fluid. Part of this fluidity is the ever-shifting role played by those involved in a scene who can shift from roles such as artist to audience member, and in many cases be both simultaneously”

-Henderson, Scott. “‘This Ain’t Hollywood’: Identity, Nostalgia and the Role of Culture Industries in the Hamilton Music Scene.” *Canadian Folk Music/Musique Folklorique Canadienne* 45/1 (2011): 15-20.



Music Scene

- “that cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization”

-Straw, Will. “Systems of Articulation, Logics of Change: Communities and Scenes in Popular Music.” *Cultural Studies* 5/3 (1991): 373.



Macroanthropology of Culture

- “In our times...the interrelatedness of cultures forces itself upon our awareness. Notions of "a society" or "a culture" are more problematic than we find it convenient to acknowledge”

-Hannerz, Ulf. “Culture between Center and Periphery: Toward a Macroanthropology.” *Ethnos* 54/3-4 (1989): 201.

3.

Local Music Collecting and Memory





“It is a special place, and it doesn't feel like people are just coming here with a fully formed idea and recording it or splitting, or performing and splitting. It's like, they're working on something here, and they're adding to the body of knowledge or information that's been going on since 1933”



Archival Imaginaries

- “archival work that is based not just on reimagining the past, but on envisioning the future.”

-Caswell, Michelle. “Inventing New Archival Imaginaries: Theoretical Foundations for Identity-Based Community Archives.” in *Identity Palimpsests: Archiving Ethnicity in the U.S. and Canada*. Sacramento, CA: Litwin Books, 2013: 48

Archival Imaginary³Local Music Collecting



Appadurai - “social imaginary” *Modernity at Large*

Bennett “urban mythscapes”

Caswell “memoriscapes”

Local music collecting

4. Connection, Community, Care





“So I'm trying very hard, it's a one man quest, Don Quixote here, that is striving to keep the legacy...alive”



“Part of it is that I’m a storyteller, I like teaching people things. I like showing people things. There’s a certain amount of that selfish level, personal reason for doing it”



“I just really believe in local content. I think it’s so important. I think especially today...it’s so easy for...big companies, big record labels...all these big kind of beasts in the industry to overshadow....I guess for a legacy to be preserved, for people to look back and say...music was way more diverse than what’s [thought]”



Information Maintenance

- Information maintainers “sustain bodies of information, information systems, and the communities that support them”

-The Information Maintainers. Olson, D., Meyerson, J., Parsons, M., Castro, J., Lassere, M., Wright, D., ... Acker, A. (2019) *Information Maintenance as a Practice of Care*. <https://doi.org/10.5281/zenodo.3236409>: 8.



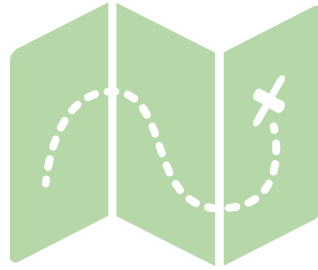
“the constant and sustaining presence of maintenance and care— for people and for things—in the information practices we most value, even within a contemporary culture that is often more attentive to novelty as an end in itself.”

-Information Maintenance as a Practice of Care, 14

Rura, [“In Praise of Home”](#) from *In Praise of Home* (2018)



“I’m going home. I still think that...which is, maybe people think it’s strange but it’s a funny feeling...a place you felt safe, comfortable, you knew everything...everything was familiar to you and it made it easy for you to stay there....lots of people that I knew as a boy are still there...it was home”



THANK YOU

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