

Sounds of Home

Local Music Collections & Collecting in Canada

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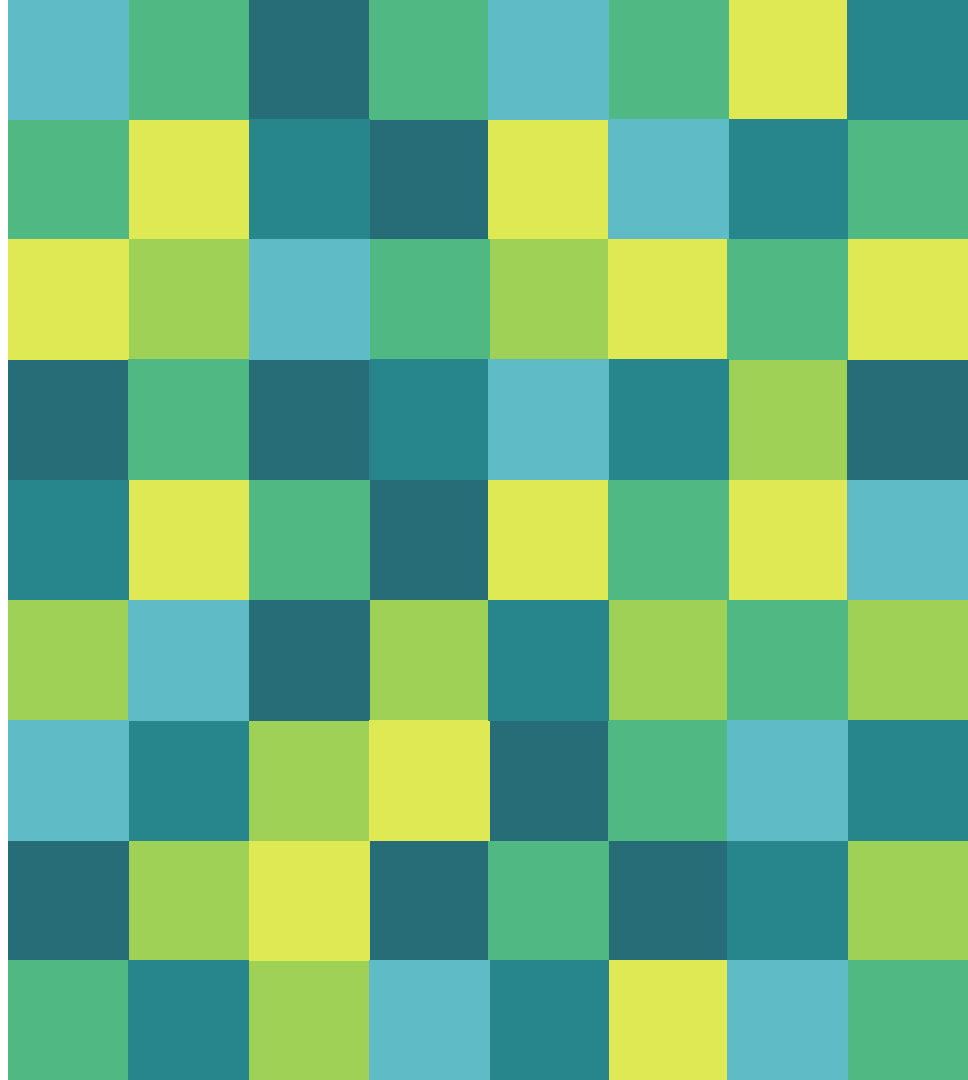


Social Sciences and Humanities
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Conseil de recherches en
sciences humaines du Canada

Canada

1 Background



Our Project

Explores the connection between **music** and **place** as it relates to the practices of local music collectors in cultural heritage institutions in Canada



LOCAL MUSIC



Defining* Local Music

- Music connected to place through
 - People
 - Organizations
 - Subject matter
 - Venues, etc.
- Outputs are typically independently produced

*Local music eludes definition

Why Study Local Music?

- Reflects broader artistic and social developments
- Part of local history
- Can represent diversity of communities
- Growing interest from cultural heritage institutions
- Often overlooked as area of study

Research Objectives

1. **Identify** locations of local music collections and their characteristics
2. **Understand** how collectors perceive the value of collecting local music
3. **Document** local music collection management practices and identify areas where practices may be improved

Theoretical Frameworks

“Music Scenes”

Popular music studies approach which considers local music as documentary evidence of broader cultural formations

Special Collections

Scholarship in library and information/archival sciences, which speaks to the value of collecting and documenting rare or unique artifacts

SCENES APPROACH



*...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, 1993: 373)



...the importance of locality, and local structures of feeling, in revealing the significance of musical life —and the connectedness of music to other aspects of local history, heritage and culture

(Bennett, 2015: 24)



SPECIAL COLLECTIONS



*...the librarian so engaged, is preserving
for all the country, the documentary
evidence of one of the most important
elements of our nation's culture*

(Spivacke, 1940: 54)



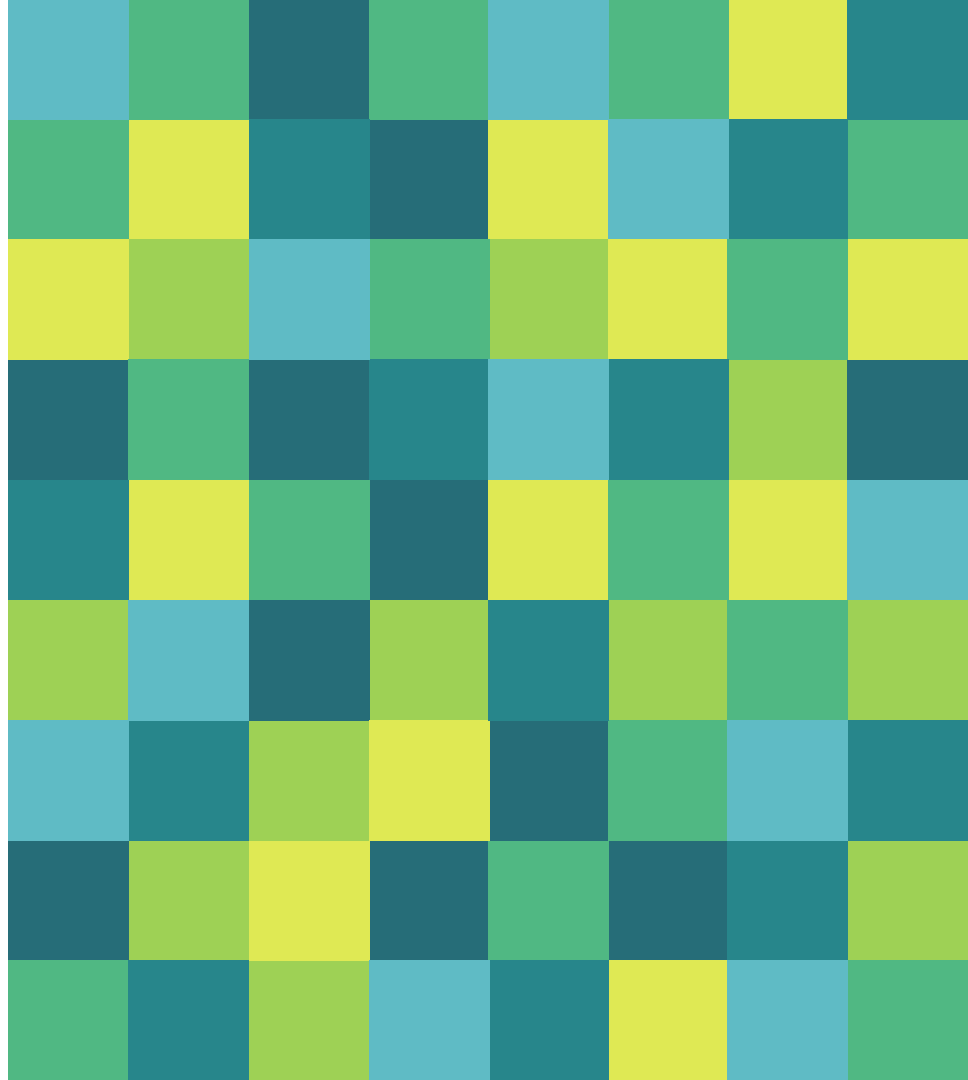
The local history of music...has more than a regional interest, since definitive treatments of music...cannot be written until local studies provide the groundwork

(Epstein, 1967: 18)

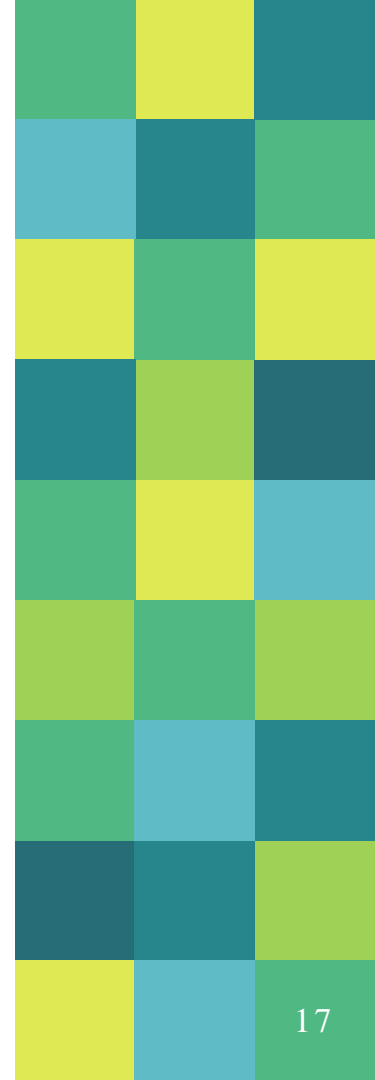
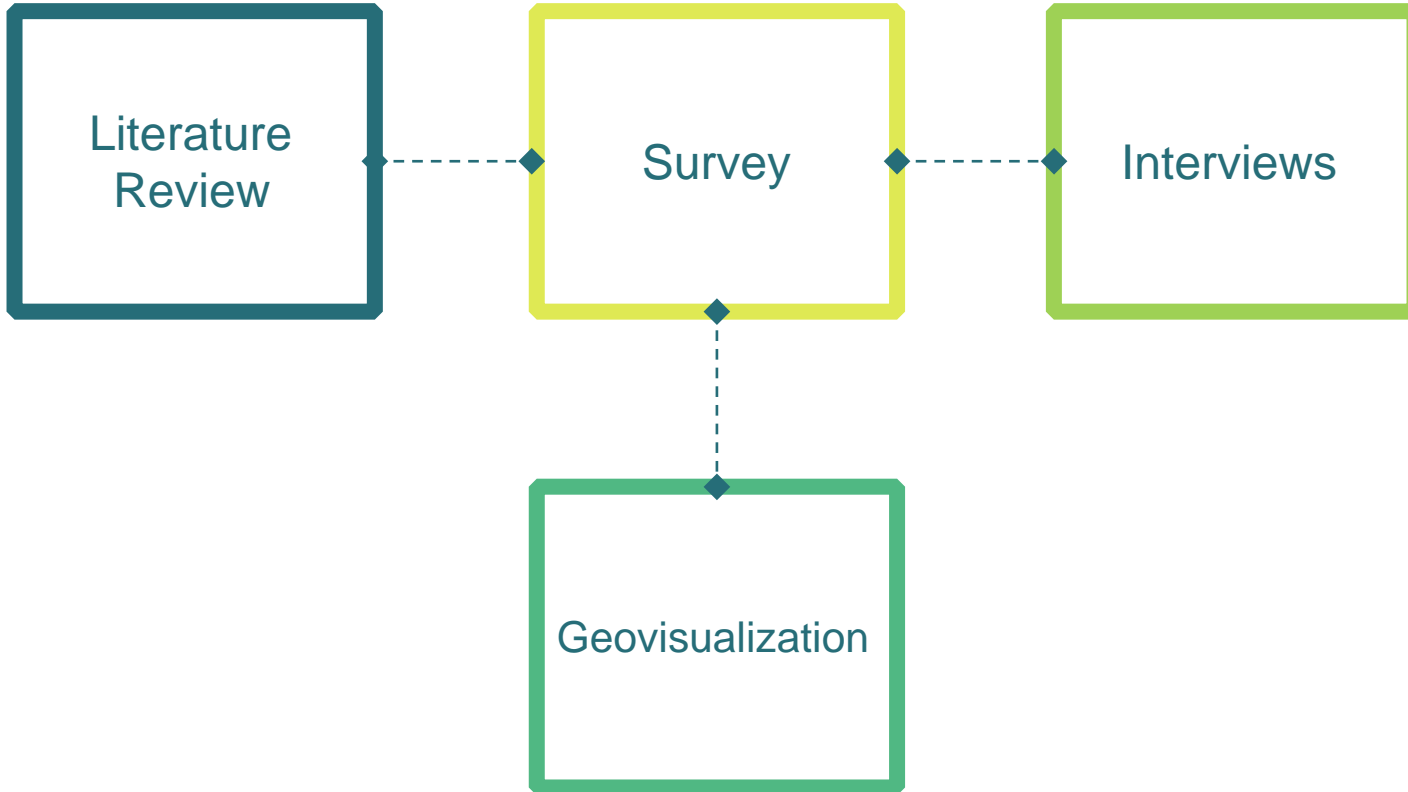


...we must not only help our collections speak to the needs of our communities, but to use our collections to help build community. Our access points and our technologies should allow members of the library community to converse with each other and in their own minds, with artifacts that house ideas, expressions, and emotions from all times and places
(Wasner, 2014: 333)

2. Methods



Methods Overview



Survey

- Participants in Canadian libraries
- English and French
- Determining collection practices
- Initial list of collections in Canadian libraries

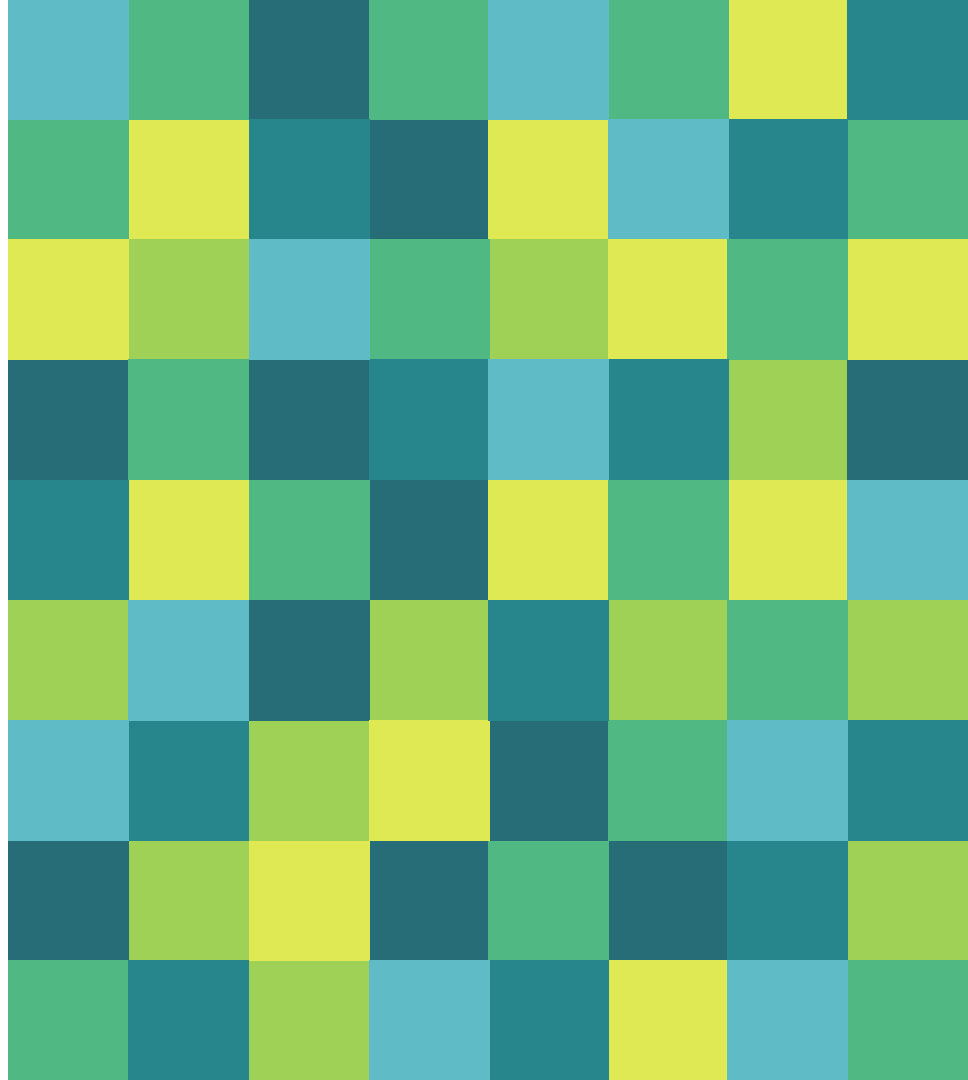
Interviews

- Participants drawn from survey
- Divided into 3 geographic areas
 - West, Central, East
- Delving deeper into perceptions, rationales, and outcomes of local music collectors
- Drawing on Seidman(2013), phenomenological interviewing model

Geovisualization

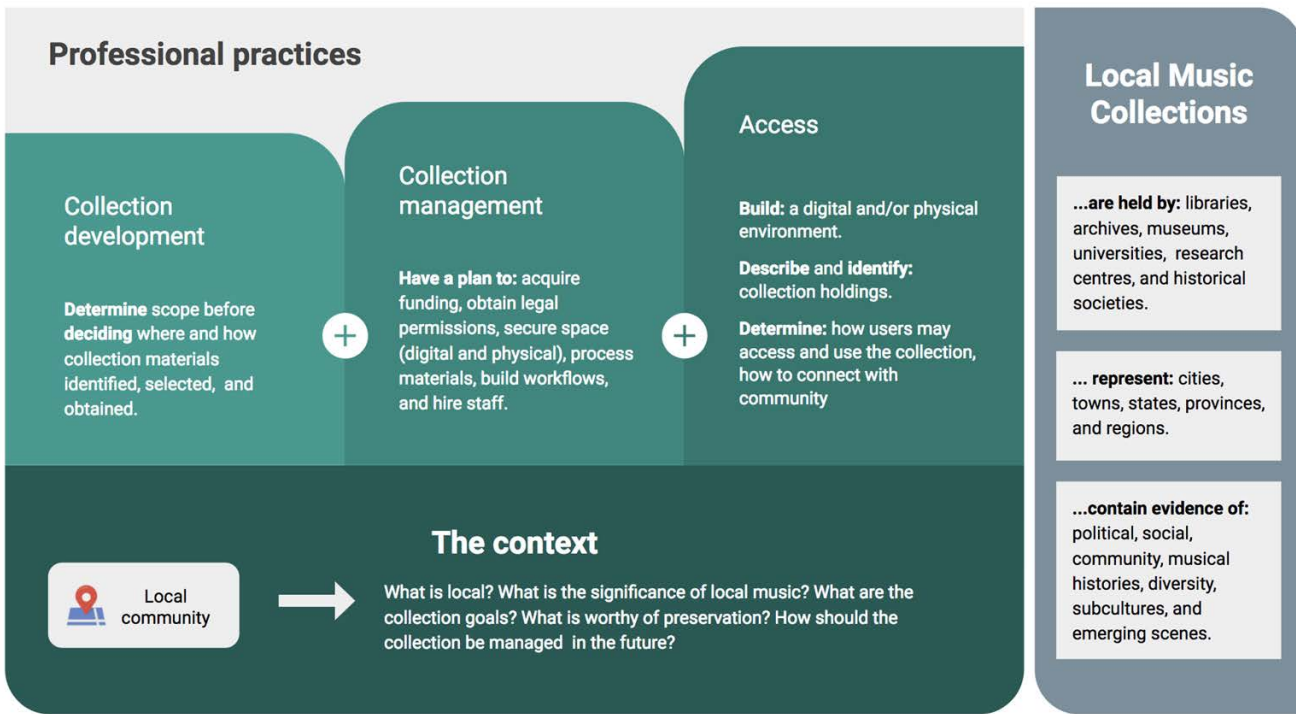
- Developing Canadian local music collection portal based on data from survey and interviews
- Providing spatial representation of local music collections
- Experimenting with geovisualization techniques

3. Results



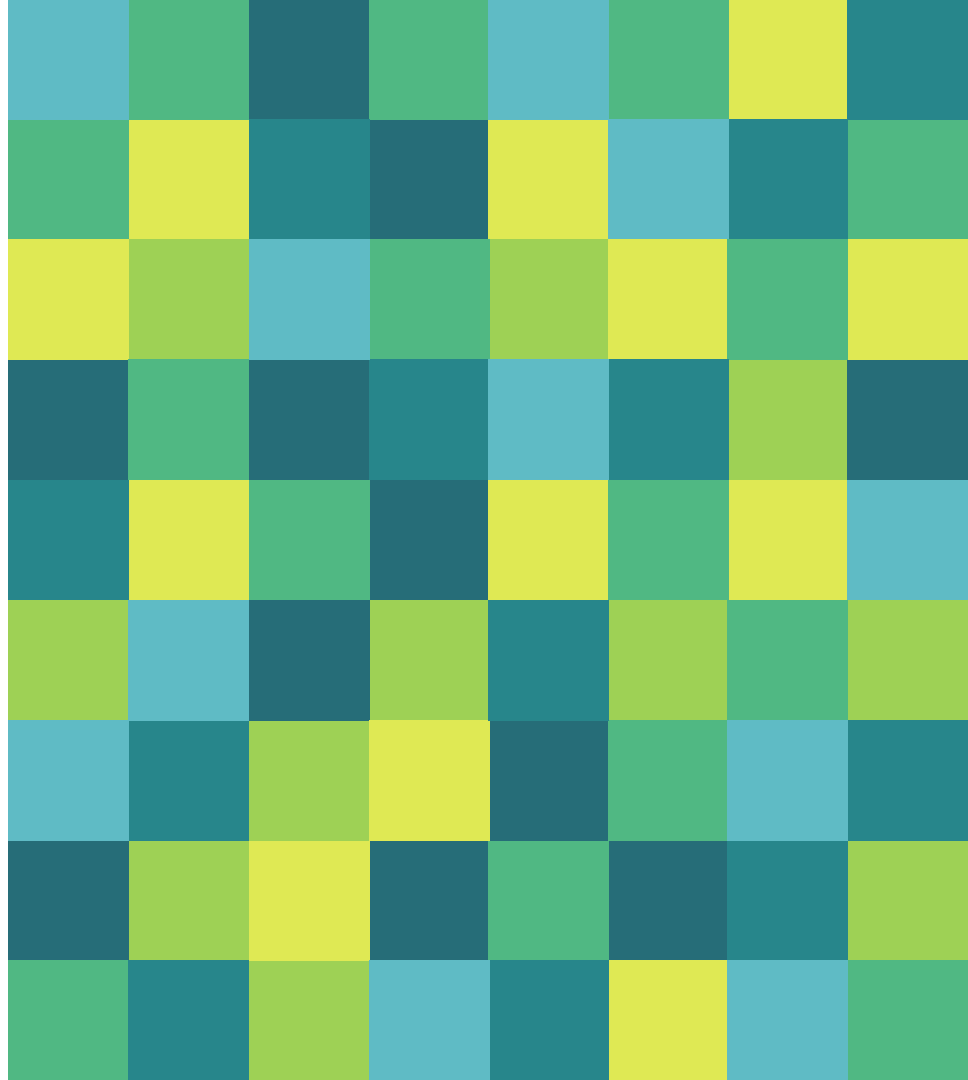
Literature Review Themes

- 50 sources published 1940 -2015
- Content analysis revealed following themes:
 - Access
 - Collection management
 - Collection development
 - Context
- Provides groundwork for our research program



Conceptual Framework

4. Future Directions



Next Steps

- Expand focus to include broader cultural heritage community, private collectors...
- Expand digital libraries focus
- Local music collecting symposium/edited collection [**Stay tuned!**]

Questions?

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*References used in this presentation are available upon request