In this new media environment, can "local sounds" and local music identities continue to exist? In their 2002 book Soundtracks: Popular Music, Identity and Place, John Connell and Chris Gibson claim that the spread of the internet has increased the flow of subcultural music and information across disparate localities, thus helping to "de-link the notion of scene from locality" (107), and that, for those involved in little-known music genres, the internet enables a sense of offline "imagined community" that is crucial to scenes but not tied to geography. Even as some local spaces survive, the internet has likely accelerated the process of regional, national, and international sounds and practices interacting with local music (279). Increasingly, it is argued, geography doesn't matter, thanks to the internet's ability to facilitate "virtual scenes." Andy Bennett and Richard Peterson contrast virtual scenes with conventional local music scenes, which feature live offline events like concerts. Virtual scenes are comprised of mediated one-to-one communication, largely between fans, which, they argue, makes the virtual scene one much more of the fans' making (11).

—Kruse, p.631

- Do you agree that the structures of online and offline fan communities are fundamentally different?

- What does it mean that bonds formed online are often considered 'imaginary' by scholars?

Still, indie music is largely defined in and by discourses of authenticity, and therefore the construction of situated local practices as authentic practices and the physical sites of local music remain important for scene participants despite the accessibility of music through the internet. A European indie music fan, and internet and society scholar, comments that "indie rock concerts are still important, record stores are as well, as places to talk about and listen to music, network with people."10 The founder of a small independent label in the San Francisco Bay area also reports little decline in the number of local spaces, like record stores and other informal public places, in which music and knowledge of local music history are disseminated.11 Regarding record stores in particular, the European fan and commentator argues that "indie rock fans don't stop buying music in local indie record stores, they now consume more music, from more different sources."12

   —Kruse, p. 631

- Why do you think we tend to map the offline to authentic, and online to synthetic?
- How do we reconcile the assertion that local spaces still matter with the fact that many of them *are* closing? (this is also a question for next week!)