

Whilst participant observation and interviews provided the foundation of our methodological approach, the project also involved archival research and the use of maps and mapping. In civic and music archives we consulted historical maps, as well as photographs, architectural drawings, newspaper articles, leaflets and other documents that helped us to situate the research within a historical context. We also created our own maps through which we could share our research findings with musicians and others. They included maps of the walking tours we had undertaken with musicians; digital, multimedia and interactive maps of local music sites and sounds; and maps created through Geographic Information Systems (GIS) mapping technology, a digital means of storing spatial information that allows for the display of multiple layers of information searchable via various themes, and also for the interrogation of research data. Most importantly, once we had got to know musicians, we invited them at appropriate points during our conversations to draw us their own maps illustrating their music-making routes and routines.

—Cohen, p.137

- **What do you think of map-making as an alternative research technique? Does it give you any ideas on how you might approach your own field in an unconventional way?**

NEXT WEEK

- 'Taking Neglected Music Seriously'
- What makes popular music(s) worthy of study?
- Earlier critiques and defences of popular music as a meaningful art form more generally...
- ...and latter considerations of sub-genres and disciplines which are widely ignored.
- Have we moved beyond popular music studies as subordinate?
- How do we defend our own research as worthy of time and attention?