

Contents

Introduction	1
<i>Christina Ballico</i>	
Heard, not Scene? Dublin's Popular Music Viewed from the Inside and Outside	15
<i>John O'Flynn</i>	
You Get to Know the Scene Inside Out, but the Cost of Travel is a Burden: The Impacts of Isolation and Peripherality on the Contemporary Music Scene of Perth, Western Australia	35
<i>Christina Ballico</i>	
Wild Nights in the Cool North: Embracing Otherness in Icelandic and Faroese Music Festivals	55
<i>Kimberly Cannady</i>	
The Dawson City Music Festival and a Small-Town Scene at the Periphery of the Music Industries	75
<i>Brian Fauteux</i>	

Social Media in Chile’s Indie Music Scene: Crossing Local and Global Boundaries	97
<i>Arturo Arriagada and Macarena Lavín</i>	
Linguistic and Geographic Diversity’s Impact on Popular Music in Papua New Guinea	117
<i>Jason Brown</i>	
Industrial Isolation and Cultural Self-Exile: The Formation of an Independent Music Scene in Montreal	133
<i>François Mouillot</i>	
The Periphery in Musical Meaning-Making: Thunder Bay’s Crocks N Rolls and a Stretch of Canadian Highway	157
<i>Mary Fogarty</i>	
Don’t Mess with Texas: Austin’s Round Trip Journey from the Periphery to the Centre of the Earth	175
<i>Gina Arnold</i>	
Conclusion	195
<i>Christina Ballico</i>	
Index	203