

Qualitative and quantitative analysis indicate that place continues to play an important role in the valuing of electronic music. Interviews with musicians showed the valuing of such music to be closely associated with particular offline venues and certain trendy, gentrifying parts of London. Statistical analysis of information scraped from user profiles on the SoundCloud website, meanwhile, showed a number of privileged cities to benefit from the public valuing activity of users in other cities. We found that, despite the apparent “placelessness” of the internet, expressions of esteem on SoundCloud appear to circulate primarily (a) within cities, (b) between cities located within the same region, and (c) towards a particular set of cities with large cultural economies and a strong association with electronic dance music. This may be in part because of a special association between electronic dance music and the often highly localised scenes within and by reference to which it is produced and valued.

—Allington et al, p. 219

- **In your experience, is the importance of place consistent in types of music other than EDM? Are there exceptions?**
- **Why do you think this is?**

Such factors may be particularly important for electronic dance music. Because it primarily exists in order to facilitate dancing and related forms of sociality, its consumption is closely tied to particular kinds of venues, especially the club, which typically builds its clientele by playing a specific genre or sub-genre capable of drawing a crowd in its particular locale. Moreover, while the international stars of electronic dance music genres generate income...by releasing heavily promoted albums, touring, and headlining festivals, and are for that reason geographically footloose, most producers can only monetise their art through regular DJing, with a “residency” at a single club generally being the most efficient way in which to achieve this. In consequence, electronic dance music genres are characterised by a particularly strong association between producers, consumers, and places (exemplified by the Chicago house scene, which began with Frankie Knuckles’s famous residency at the Warehouse gay club). The association with place means that the potential for the development of such genres is severely restricted without appropriate venues, as evidenced by the difficulties several of our interviewees faced before their entrance into the (East) London scene. Thus, decentralisation of the production of electronic dance music *tracks* may have less geographical impact than might be supposed upon the production of their *value*.

—Allington et al, p. 215

- **Do you agree that ‘placelessness’ is a luxury afforded only to the best-known producers?**
- **Is music *always* tied to a place of some kind, or are there exceptions?**