

The focus of the ethnographic imagination is (as Willis argues) to reclaim 'art' as a living, not textual thing, a project that is (or should be) an inherently social and democratic factor in the 'poetry' of social life and activity. As Willis explains:

I share an interest in a human creativity which is capable of transcending position and context, but I also have an ethnographically imagined interest in a situated human creativity which exists not despite, but because of, finger printed from the inside by, outside structuration and determination, or which finds a local and lived transcendence in and through a kind of sensuous awareness of contexts, seen and unseen.

Arguably, Grime, emerging from within local social contexts, articulates and represents urban worlds that are invariably and culturally unseen spaces which resonate with Willis' ethnographic imagination, those "rare and special components of the symbolic stresses of the common and everyday that ethnography so routinely picks up and records". Indeed, the ethnographic imagination captures the constitution of everyday life, it uncovers contain creative cultural practices comparable to those of artistic production and produces specific class insights of specific lived lives, such as: 'work, neighbourhood, home, peer and leisure experiences'. And so does Grime.

—Barron, p. 19

- **What do you think about the idea that the ethnographer's imagination is key to constructing our understanding of the field?**
- **What are your thoughts on music being a form of ethnography in and of itself?**

Music, as Stokes suggests, is a secondary ethnographic source of information that can facilitate the understanding of social cultures and localities. But whilst numerous forms of music may achieve this, from folk to pop (as in Stokes' analysis), Grime realises this in a specific manner. Consequently, as a data resource, many recordings which fall under the generic tag of Grime represent a series of 'documents' that convey the historical, social and cultural moment in which the music was produced. This is because (albeit without any premeditated ethnographic agenda) Grime constitutes a collective body of music which is centrally about the mapping of distinctive socio-economic spatial and cultural configurations. The tracks produced by Grime performers consistently reflect specific modes of living and particular social conditions, frequently experienced by performers themselves.

—Barron, p. 23

- **How does grime map space and place? Do you agree that this is a central feature of the genre?**
- **Are some forms of music more bound to their places of origin than others?**