

Causes for the decline of live venues are complex and include increasing regulation of entertainment through licensing laws and local environmental planning provisions; replacement of live music with other revenue streams (such as poker machines); and, linked to gentrification, rising rents that have forced venues to close their doors. The decline in live venues in Sydney is also demand-driven. Shifting demographics have dwindled away the fan base supporting live music. Those who saw live music at its height in the 1980s and early 1990s have grown older and are less likely to see music themselves for a number of reasons, including a shift in the balance in their lives between work and leisure. At the same time, younger generations have a much wider range of competing entertainment forms. Most, if not all, of these factors are beyond the ambit of one Council's strategies for live music concerts in public spaces. As state and federal governments remain dominant in the raising of taxation revenues and subsequent allocation of cultural finances, the local tier cannot entertain the provision of council-funded venues, as is the case in Europe.

—Gibson and Homan, pp. 80-81

- **Do you agree that these are the main factors in the decline of live venues?**
- **What alternative solutions might exist?**

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?**