

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?**

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?**